'CITY LIGHTS' A CINCH FOR BIG MONEY EVERYWHERE

Chaplin Silence Is Really Golden

"CITY LIGHTS"
United Artists

Written, Directed and Produced by.....Charles Chaplin
Assistant Directors.....Harry Crocker, Henry Berger, Albert Austin
Photography.....Rollie Totheroh and Gordon Pollock
Music.....Charles Chaplin
Musical Arrangement, Arthur Johnston
Musical Director.....Alfred Newman
Cast: Charles Chaplin, Virginia Cherrill, Harry Myers, Florence Lee, Allan Garcia, Hank Mann.

Exhibs can start warming up the old cash registers right now. It's not that the picture is a world-beater—it isn't. But it is very funny; it has Charles Chaplin; it has aroused the curiosity of everyone; it has plenty of entertainment value for the kids; it will bring forth many who have steadfastly refused to become talkie fans; and it has enough in it to satisfy them and to recommend it for everyone to see.

The picture follows closely the set lines of most of Charlie's former opuses. Chaplin is again the wistful, amusing tramp. Here he falls in love with a beautiful, blind flower vendor. He meets a wealthy eccentric in his cups, who has a violent suicide complex when drunk. Charlie saves his life and becomes his friend—for the moment—for when the wealthy one recovers his sobriety, he cannot remember or recognize the tramp. The flower girl becomes ill and the tramp takes it upon himself to provide for her. Of course, he gets into all kinds of scrapes and messes in order to get money, but get it he does and enough to pay for a cure that will restore the girl's eyesight. And the fadeout is where the girl recognizes the tramp as her benefactor and takes it kindly.

Chaplin has opened his picture with a knockout blow. The first gag is the best and takes an awful sock at the talkies. Also there is a prize fight that is one of the funniest things seen in many a long day and worth the price of admission. Talk is not missed, but the picture could have had a faster pace. Length is its drawback—not the lack of spech. There is, of course, sound accompaniment, and music, also composed by Mr. Chaplin, which is O. K. and serves its purpose nicely.

Chaplin is grand. He raises the status of the silent picture to the rank of an art through his pantomime. And his fans will thank him for being wise enough to have stayed in his place—a comic, slightly pathetic tramp whose every action is as eloquent, if not more so, than the spoken word. He has chosen for his leading lady a lovely blonde girl, Virginia Cherrill, who should go a long way in pictures—any variety of the species. Harry Myers, as the suicidal drunk, is highly amusing and makes a great silent comeback. Hank Mann contributes a funny moment as a professional pug.

Altogether there should be plenty of rejoicing along the movie front, for the picture will bring pleasure to a waiting world.

"Cimarron" Is Coming!

Spoor Will Start Wide Film Production

Chicago.—George K. Spoor, jointly with Berggren, the inventors of the Spoor-Berggren process, will start a picture on wide film here very shortly under the title of "The Price of the Prairie."

Spoor believes that there is a place for wide film and, inasmuch as all producers have frowned on it for the time being, he has decided to enter production on his own hook in the hope of creating a desire for the big film.

"Cimarron" Is Coming!

Somerville Joins Virginia Indie Chain

Bristol.—Harry Somerville, formerly of Publix, has joined the Goebel chain here as assistant general manager.

Record Blaze for the "Cimarron" Premiere

Skies for miles around the Orpheum Theatre will be blazoned with lights on the night of February 6 for the Western premiere of "Cimarron." Bill Johnston, the Radio studio electrical engineer, is now mobilizing every available portable generator to furnish lights that will not only carry for distance, but will permit many novel effects.

"Cimarron" Is Coming!

Chaplin Wins Again

(Continued from Page 1)

important thing to the industry—and the rub—is the fact that the world-wide markets will welcome this with open arms.

Chaplin is presenting to the foreign markets an idol of years' standing in a universal language—pantomime! Not only will the wise Mr. Chaplin clean up on his picture all through the United States and English-speaking, or rather reading countries, but the veritable pot of gold awaits him in all those countries which have had to put up with inferior product, spoken in dialects which for, the most part, only the educated can understand, played by people who are strangers to them and for whom they have no affection.

Chaplin has turned the trick, thumbed his nose at the talkies, and delivered a picture that will coin the dough here and mint it throughout the world, where it will be played and replayed to the pleasure of millions of fun-loving people.

THE LOWDOWN

Is That "Little Caesar" Has Broken All Box-Office Records in New York, Brooklyn, Washington, Cleveland, Boston, Philadelphia.
—Thanks to All My Gang Who Helped Me Do It.

MERVYN LEROY.

"CIMARRON" WILL PLAY 300 HOUSES NEXT WEEK

New York.—The day and date play of the Radio Pictures "Cimarron" will start next Friday.

It will have simultaneous runs in 300 houses throughout the country controlled by Radio-Keith-Orpheum, Publix and Warners, in addition to a number of the large independently-owned houses in key spots.

"Cimarron" Is Coming!

Carman Barnes Writer First, Actress Second

Despite Paramount's intention to elevate Carman Barnes to stardom, the young author has insisted that her acting career shall not interfere with her writing. Before signing the contract, she insisted that she have sufficient time between pictures to devote to writing. It is understood she has three uncompleted novels on the shelf and must have time to finish them as well as to start new ones.

"Cimarron" Is Coming!

Exhibitors Pick Title For "The Mad Parade"

The title of the picture which Herman Gumbin and M. H. Hoffman have been producing as "Women Like Men" was changed to "The Mad Parade" as a result of a poll of 2000 exhibitors asking suggestions.

Messrs. Gumbin and Hoffman expect to make a road show attraction of the production.

Lloyd Shaping Plans For College Comedy

Harold Lloyd's unit on the Metropolitan lot is shaping plans for Harold's next picture. It is understood that he will do another college comedy along the lines of "The Freshman."

Production work is expected to start in the near future.

"Cimarron" Is Coming!

Warner Foreigns Are Finished For Season

All versions planned for the first half of the present year at Warners have been completed under the supervision of Henry Blanks. They have made six Germans, four French and four Spanish. Work will be resumed in May.

"Cimarron" Is Coming!

Phil Ryan to Make 18

Phil Ryan, who has just finished the sixth of a series of Chester Conklin two-reelers for Paramount release, plans to make eighteen this year, probably again starring Conklin.

"Cimarron" Is Coming!

Mickey Mouse a Linguist

Mickey Mouse is learning to speak French, German and Spanish because Walt Disney is going to release the cartoons in these countries with sound and dialog.

PRODUCTION NOTES

A. Leslie Pearce engaged by Al Christie to direct "Meet the Wife." F. McGrew Willis is doing the adaptation of the Lynn Starling play.

"Cimarron" is Coming!

Webb-Douglas started work today on its third adventure picture for Sono-Art. The title will be "Air Police," co-featuring Josephine Dunn and Kenneth Harlan. Stuart Paton directing.

"Cimarron" Is Coming!

Louis Brock started the first of his 1931-32 program of comedies for Radio today with Mark Sandrich directing. The title is "Powder Marks."

"Cimarron" Is Coming!

John Meehan is now on his third consecutive treatment for Norma Shearer. It is "A Free Soul," from the novel by Adela Rogers St. John at MGM.

"Cimarron" Is Coming!

Joseph Cawthorn and Kitty Kelly added to "Waiting at the Church" Radio.

HANDSCHIEGL COMPOSITE PROCESS
(Patented)
Process Photography on the Original Negative
861 Seward St. GRanite 5954

Charlotte Greenwood In "Stepping Out"

Charlotte Greenwood will play the lead in "Stepping Out," the screen version of the Elmer Harris play which MGM will produce.

Reginald Denny has also been engaged for the cast.

"Cimarron" is Coming!

Baldridge at Asso. Labs.

Bert Baldridge, local laboratory expert, has been appointed superintendent of the Associated Laboratories, replacing Frank Biggy.

"TRADER HORN"
Assistant Director
Robert A. (Red) Golden

Strange As It Seems
COLOR NOVELTY
Produced by
NATHAN, HAHN and FAIRBANKS

ROLFE SEDAN
COMEDIAN d'ECLAT
Stage and Screen
Fanchon Royer Personal Rep. — Martha Mattox Associate
GLadstone 9990

VARIETY JAN. 21.

84 Radio Announcements Daily for "Trader Horn"

Hollywood, Jan. 20.

"Trader Horn's" local exploitation for its world premiere at Grauman's Chinese Jan. 22 numbers 84 radio announcements daily [illegible] special daily "Trader" programs. Metro studio took the advertising campaign away from Fox West Coast, complaining of space minimization.

Mike Newman, who state righted "Ingagi" in California, and was criticized by the Hays organization for his exploitation tactics has been especially retained to ballyhoo the new M-G film.

--and they sent for Mike!

"Trader Horn"

had the greatest opening in the history of the Chinese Theatre.

M. H. "Mike" NEWMAN
8470 Blackburn
Hollywood, Calif.
CRestview 3002

A FEW
Mike Newman
EXPLOITATIONS
AL CHRISTIE'S "SEVEN DAYS"
Hollywood-New York
A Wow!
MGM'S MASKED PLAYER'S CONTEST
It Is History
MGM'S "FIRE BRIGADE"
It Cleaned Up
"INGAGI"
They're Still Talking
MGM'S "TRADER HORN"
Nuff Said

LET MIKE PUT SHOWMANSHIP IN YOUR CAMPAIGNS

Gaynor-Farrell Best In St. Paul

St. Paul.—In spite of the picture, the Gaynor-Farrell fans are giving the Paramount Theatre a good week with "The Man Who Came Back." The Tower is doing pretty well with "Passion Flower."

"Abraham Lincoln" at the Garrick is doing fair business, helped by a school tie-up. "Beau Ideal" at the Orpheum, and "Going Wild" at the President are barely average. "The Lash" is dying at the Riviera.

"Cimarron" Is Coming!

"Little Caesar" Best Indianapolis Draw

Indianapolis.—With a couple of exceptions, the theatres didn't do so well the past week. "Little Caesar" at the Indiana got off to a good start and built steadily. "Reducing" was a good draw at Loew's Palace.

"The Criminal Code" at the Apollo, and "The Royal Family" at the Circle were only fair. The Lyric, with "Other Men's Women," was poor.

"Cimarron" Is Coming!

Two Exhibs Partners in Same House for 20 Yrs.

Canton, Mo.—Frank Page and Art Goetz have been partners in the Gem Theatre for twenty years and they are staging a celebration of the fact by inviting the entire town to be their guests, with free admission to the theatre.

Rain Helps Business In St. Petersburg Houses

St. Petersburg.—A rainy week here helped the theatres, keeping the Winter visitors off the golf courses and beaches and away from the park games.

The Patio put on a flesh show and cleaned up, running "Borrowed Wives" and "High Tension." "Paid" at the Florida, and "Min and Bill" on second run did well. Rest of houses just fair.

New Plunkett Aide

New York.—Nat Blumberg, who has had charge of all RKO houses west of Detroit, has been made assistant to Joe Plunkett and is making a survey of the Eastern theatres.

"Cimarron" Is Coming!

In the Blood

Ben Hendricks, 3rd, thirteen-year-old son of Ben Hendricks, Jr., is now playing with his father in "The Public Enemy," at First National.

"All Quiet" Clicking All Over The World

Batavia, Java.—So great is the interest in "All Quiet on the Western Front," now playing at the Deca theatre, that the Government is running a special theatre train every night from Buitenzorg, the residential suburb, to the city.

Paris.—"All Quiet" is in its ninth week at the Ermitage theatre and is still breaking records, as it is in the provinces.

FIRST ALL-WOMAN CAST IN MOTION PICTURE HISTORY

AN UNIQUE production, perhaps one of the most unique to be made in Hollywood this year, "The Mad Parade" heretofore known as "Women Like Men," is now being made at the Metropolitan Sound Studios with William Beaudine directing. It is being produced by Herman Gumbin and M. H. Hoffman. It has the first all-woman cast in twenty-seven years of motion picture history.

And what a cast. Headed by Evelyn Brent it includes, (reading from right to left) Lilyan Tashman, Irene Rich, Louise Fazenda, Fritzi Ridgeway, Marceline Day, June Clyde and the Keating Twins, (Elizabeth and Helen). It looks like box-office plus. The names alone guarantee the picture, yet the story from the original play by Gertrude Orr and Doris Malloy is unusual with unusual situations.

Film men who have viewed a few of the rushes describe "The Mad Parade" as unusually big. As a result of Beaudine's desire for realism, Brent, Tashman, Fazenda and Ridgeway were injured during the making of the no-man's land scenes. Plans are being made for road show exhibition of the picture throughout all English-speaking nations. If it is as big as reported, congratulations are in order for Messrs. Gumbin and Hoffman.

—Adv.

Thomas Jackson

as

Sergeant Flaherty

in

"Little Caesar"

"LITTLE CAESAR"

Screen Play
and
Dialogue

by

Francis Edwards Faragoh

Just Finished
"IRON MAN"
for Universal

•

Now Writing
"The Impatient Virgin"

•

Management MYRON SELZNICK, INC.

Cleveland Bows To Exhibs Squawk

Cleveland.—The City Council has decided not to run any more pictures in the Public Auditorium after the present run of "Abraham Lincoln," due to pressure being brought by exhibitors running theatres in the city.

"Cimarron" is Coming!

Ates Ending Tour

Roscoe Ates will conclude his four weeks' coast vaudeville tour over the RKO circuit at the RKO theatre here next week. The engagement was timed so as to have him make a personal appearance with the rest of the cast at the Western premiere of "Cimarron."

"Cimarron" Is Coming!

TRADEVIEWS

(Continued from Page 1)

London, where trade showings of the picture will be given for prospective purchasers, the distribution rights in England being already arranged. From there he and Robinson journey to Paris and Berlin to repeat the London program, Chaplin himself handling the details of distribution. The journey will continue to Russia, China and Japan, and he expects to be back in Hollywood from the round-the-world jaunt in about seven months. Charlie evidently believes that, if you want a thing well done, you should do it yourself. Incidentally, it's pretty soft for Carl Robinson.

Berlin Establishes Chamber For Pictures

Berlin.—A New Chamber (No. 4) will be instituted in the Berlin courts to hear questions involving all types of amusements. It will act as an arbitrator between employees and employers. In view of the great number of cases that are expected to be submitted, it will have two presidents and will meet five times a week. The presidents are Messrs. Franke and Hildebrandt.

"Mickey Mouse" Rep.

J. W. MacFarland, formerly in charge of the Universal exchange in Mexico City, has been appointed western representative of the Walt Disney cartoon subjects, including the "Mickey Mouse" and "Silly Symphonies" series. Irving Lesser, general manager, made the selection.

"Cimarron" Is Coming!

New Unit For Boston

Boston.—East Coast Sound Pictures has been formed here for the production of a local news reel and commercial pictures.

Radio Writer Here to Do Story on "Marcheta"

Louis Stevens arrived yesterday from New York to begin his contract as a staff writer for Radio. His first assignment will be a story around the song title of "Marcheta," written by Victor Schertzinger several years ago. Schertzinger will direct the picture.

"Cimarron" Is Coming!

Harry Igel Dead

Chicago.—Harry Igel, veteran exhibitor here, is dead after an illness that lasted several weeks.

MAURICE BLACK
as
"Little Arnie"
in
MERVYN LE ROY'S
Greatest Moment
"LITTLE CAESAR"

New York's Best Hotel Value

1, 2, and 3 ROOM SUITES

Residential—Transient

• • • offering unusual comfort and privacy in the heart of Manhattan at a modest tariff.

Single Rooms four dollars per day and up. Double rooms eight dollars per day and up. Suites of living room and bed room from ten dollars per day.

Largest Single Rooms in New York

• Radio outlets . . . Electric refrigeration . . . Period salons and roof patios for private functions . . . Swimming pool . . . Golf . . . Riding . . . and other unusual features. Adjacent to Theatres and Smart Shops.

The Park Central

PHONE—Circle 7-8000

56th Street at 7th Avenue, New York City

J. E. Frawley, General Manager

Glenda Farrell

Played "OLGA" in

"Little Caesar"

The Hollywood Reporter

Vol. III, No. 9 Price, 10c TODAY'S FILM NEWS TODAY Friday, January 30, 1931

CHAPLIN'S 'CITY LIGHTS'

Not Only Has Charlie Made an Entertaining Talkless Picture, But He Gaily Thumbs His Nose at Speech

Charles Chaplin has bided his time, used his head and pulled a fast one on the industry. Not only is there no word spoken in his latest picture, "City Lights," but he makes use of the precious sound invention to mimic and burlesque the talkies and makes it the best gag in the picture and a wow of an opening.

So far as proving the superiority of silent pictures over talkies—there will always be two schools of thought on the subject. There always were superior silent films and there are today superior talkies. But two things he has proved. The more important to Mr. Chaplin is the fact that he need not worry so far as the reception in a silent picture is concerned. And the

(Continued on Page 3)

"Cimarron" Is Coming!

TRADEVIEWS
by W. R. Wilkerson

TELEPHONIC and telegraphic dispatches indicate that Broadway has a new craze in Radio Pictures' "Cimarron." Stealing one of Hy Daab's pet superlatives, the picture is a SMASH in every direction, and old showmen, schooled in the Broadway fancy, are of the opinion that the attraction can stand a full year at the Globe, providing RKO wants to keep it there.

Now that the Broadway opening and world's premiere is history, Radio-Keith-Orpheum is shooting the wad in money, brains and time in getting set for the 300 day and date runs scattered in almost every key center from coast to coast during the week of February 6.

We understand that the newspaper campaign for these showings will include a double truck in every paper in each town where the picture is shown, with a cost running better than $200,000 for the splash.

●

AND WHILE on the subject of business in the theatres and what goes with it, let's take a look at the local Chinese with "Trader Horn." Its first week has hung up a record in the number of paid admissions. The house exceeded the first week grosses of such smash hits as "Broadway Melody," "The Rogue Song," etc. The first week of "Hell's Angels" topped it in money, due to a $10 opening night as against the $5 one for "Trader," but when the number of admissions were counted last night by "Rasty" Wright, they made what probably will be a record for all time. And the Chinese has had the hits of pictures since it opened, nearly four years ago.

●

CHARLES SPENCER CHAPLIN undoubtedly is an artist in his work but don't overlook the fact that he is a business man also. He launched a picture last night that is going to make him a lot of money all over the world. And, just to make sure that it does, he is going all over the world with it. With his publicity man, Carl Robinson, he leaves tomorrow night for New York to attend the premiere at the George M. Cohan Theatre on February 6. Then he goes to

(Continue on Page 6)

Sam Katz Kills Desk Operation

New York.—No more will the Publix Theatres throughout the country be operated from a desk in the home office in New York.

Sam Katz, head of the organization, has announced that "Publix Theatres will be humanized" and that all standardization of operation that has been in existence for the past two years, has been abolished. From now on the system will have a little elasticity in it, with houses being run by divisions instead.

"Cimarron" Is Coming!

"Salvation Nell" Soon

Production on "Salvation Nell" will start at the Cruze studios next week.

Roxy Is Center of Stockholders War

New York.—A group of stockholders in the Roxy Theatre Corporation are enlisting the aid of other stockholders to put up a storm front at the next meeting, which takes place today.

The group wants to know why Roxy is retiring as managing director of the theatre

EXHIBS WAR ON VESTAL COPYRIGHT MEASURE

Washington.—A determined battle against the Vestal copyright bill, now before Congress, is being made by several groups of exhibitors. The fight was started by the Allied States group, and they have been joined by Julian Brylawski, representing the Motion Picture Theatre Owners of America, and Frank Rembusch, representing a large number of unaffiliated exhibitors.

"If the bill is enacted in the form in which it is now before Congress," Mr. Brylawski stated, "it will unwittingly put the motion picture industry into the category of copyright violators and will render the companies liable to the several penalties provided by the bill."

Seattle Censor OK's "Free Love"

Seattle.—After reviewing "Free Love" for the second time, the censor board here has given it an O.K. The first turndown was based on a husband striking his wife.

"Cimarron" Is Coming!

Non-Union Operators In Warner's Ore. Houses

Salem.—The operators failed to accept the proposals of the Capitol and Elsinore Theatres here, operated by Warners, and the management installed non-union operators.

Wall St. Buzzes Fox-Loew Merger

New York.—Despite denials on all sides regarding the exclusive story appearing in this publication that there were indications of the consummation of the merger of Fox and Loew's, Wall Street evidently believes the deal is going through. Both stocks had a sharp rise yesterday on the strength of advices from Washington that the combination was in the wind.

"Cimarron" Is Coming!

Poll Shows Increase In Bow Popularity

New York.—If a popularity contest is any criterion, public sympathy has turned to Clara Bow in her recent tilt with Daisy DeVoe. This is indicated by her jump from ninth place to fourth in the latest tabulation of the New York Daily News motion picture actor popularity contest. The latest check shows the Brooklyn bonfire polling a five to one vote over all competitors.

"Cimarron" Is Coming!

Blue Laws Kill Sunday Stage Shows in Britain

London.—Due to a recent decision upholding the blue laws, none of the picture houses are permitted the use of stage presentations on the Sabbath. The theatres have not been officially informed as yet and are continuing the flesh units on Sunday.

"Cimarron" Is Coming!

Phila. Exhib. Attacks Daylight Saving

Philadelphia.—David Ideal, prominent exhibitor here, and head of the Fox group of theatres, has broadcast an attack on daylight saving, reminding other exhibitors that this has cost the theatres millions of dollars.

"Cimarron" Is Coming!

Sunday Movies In Brewster, New York

Brewster, N. Y.—This town has voted officially for Sunday movies and the exhibs will open up this Sunday.

"Cimarron" Is Coming!

Huston Sailing For Home Early in Feb.

Paris.—Walter Huston will sail for America and Hollywood February 4.

"FIGHTING CARAVANS" written by EDW. E. PARAMORE, Jr. KEENE THOMPSON AGNES LEARY

PRODUCTION ACTIVITIES

PICTURES IN PREPARATION

COLUMBIA STUDIOS

"GOOD BAD GIRL"—Continuity and dialog by Robert Riskin. Roy Neill to direct.

"MIRACLE WOMAN"—Frank Capra will direct and is working with Jo Swerling on the story. Barbara Stanwyck to star.

"LOVER COME BACK"—Adapted from the story, "Money Brides," by Dorothy Howell and Walter Morosco.

"VIRTUE'S BED"—From original story by Robert Shannon.

FOX STUDIOS

"ALWAYS GOOD-BYE"—To be co-directed by Kenneth McKenna and William Cameron Menzies, with Elissa Landi featured.

"WOMEN OF ALL NATIONS"—Story and dialog by William K. Wells. Raoul Walsh to direct. Featuring Edmund Lowe, Victor McLaglen and El Brendel.

"MERELY MARY ANN"—From play by Israel Zangwill, adapted by Jules Furthman. Henry King to direct. Featuring Janet Gaynor and Charles Farrell.

"YOUNG SINNERS"—From screen play by Maaurine Watkins. Director Hamilton MacFadden. Featuring Thomas Meighan, Dorothy Jordan and William Holden.

"SIX-CYLINDER LOVE"—From play by William Anthony McGuire, adapted by William Conselman. Thornton Freeland to direct. Featuring Spencer Tracy.

"CURE FOR THE BLUES"—From story by George Ade. Frank Borzage to direct and Will Rogers to star.

"I SURRENDER"—Adapted from story by Pierre Benoit. William K. Howard to direct.

METRO-GOLDWYN-MAYER STUDIOS

"THE SQUAW MAN"—From Edwin Milton Royle play. Adapted by Lucien Hubbard and Lenore Coffee. Dialog by Elsie Janis. To be directed by Cecil B. DeMille. Cast: Warner Baxter, Lupe Velez, Roland Young, Mitchell Lewis, Raymond Hatton, Victor Potel, Frank Rich, Eleanor Boardman, Charles Bickford.

"SUSAN LENOX"—From story by David Graham Phillips. Adapted by Edith Ellis. King Vidor to direct with Greta Garbo starred.

"NEVER THE TWAIN SHALL MEET"—From story by Peter B. Kyne. W. S. Van Dyke to direct. Cast: Conchita Montenegro, Lewis Stone, John Mack Brown, Karen Morley, Zasu Pitts.

"TOAST OF THE TOWN"—To be directed by Charles Reisner.

"THE TORCH SONG"—Harry Beaumont to direct, with Joan Crawford starred.

"CHERI-BIBI"—John Robertson to direct, with John Gilbert starred.

METROPOLITAN STUDIOS

"THE CLOUD BUSTER"—A Liberty production, starring Hoot Gibson..

"THE APE"—A Liberty production, to be directed by Renaud Hoffman, with Harry Langdon starred..

"THE BELOVED ENEMY"—Rogell production, to be directed by Al Rogell.

"MEET THE WIFE"—To be produced by Christie.

PARAMOUNT STUDIOS

"DUDE RANCH"—From "The Lone Rider of the Mojave," by Milton Krims, Adaptation by Percy Heath and Lloyd Corrigan. Dialog by Herman Mankiewicz. Director, Frank Tuttle. Cast: Jack Oakie, Stuart Erwin, Mitzi Green, Eugene Pallette and "Skeets" Gallagher.

"CONFESSIONS OF A CO-ED"—To be directed by Max Marcin and Slavko Vorkapich. Cast: Phillips Holmes and Sylvia Sidney.

"UP POPS THE DEVIL"—From original by Frances Goodrich and Albert Hackett. Edward Sutherland to direct. Cast: Carole Lombard and Norman Foster.

"STEP-DAUGHTERS OF WAR"—From original by Helen Zenna Smith. Dramatization by Kenyon Nicholson. Adapted by Zoe Akins. Dorothy Arzner to direct.

UNTITLED—To be directed by Edward Sloman, starring Richard Arlen.

"NO ONE MAN"—From original by Rupert Hughes. Lothar Mendes to direct. Cast: Norman Foster, Carole Lombard, Martin Burton.

PATHE STUDIOS

"REBOUND"—From play by Donald Ogden Stewart, adapted by Horace Jackson. To be directed by Edward H. Griffith. Starring Ann Harding, with Robert Ames and Robert Williams.

"THE HOUSE OF GLASS"—From play by Max Marcin, adapted by James Seymour. To be directed by Al Green.

"THIS MARRIAGE BUSINESS"—From story by Joseph Santley and Myron Fagin. To be directed by Joseph Santley. . Starring Helen Twelvetrees.

RADIO PICTURES STUDIOS

"MADAME JULIE"—From play by Irving Kaye Davis. Adaptation and dialog by Howard Estabrook. Director, Victor Schertzinger. Cast: O. P. Heggie, Lily Damita, Anita Louise and Miriam Seegar.

"BIG BROTHER"—Adapted from story by Rex Beach. Richard Dix to direct and star.

"TRAVELING HUSBANDS"—Original by Humphrey Pearson. Director, Paul Sloane. Cast: Evelyn Brent, James Gleason, Hugh Herbert, Frank McHugh.

"TOO MANY COOKS"—From play by Frank Craven, adapted by Al Boasberg. Director, Wesley Ruggles. Starring Bert Wheeler, with Dorothy Lee.

"GOING, GOING, GONE"—From story by Al Boasberg, with Douglas MacLean as associate producer. Starring Robert Woolsey.

"WAITING AT THE CHURCH"—Featuring Mary Astor, with Louis Sarecky as supervisor. Adaptation by Alfred Jackson.

"HIGH RIVER"—From story by Richard Boleslavsky and Charles Logue. Boleslavsky to direct.

UNIVERSAL STUDIOS

"BLIND HUSBANDS"—Story and adaptation by Erich Von Stroheim, who will also direct..

"THE UP AND UP"—To be directed by Edward Laemmle.

"THE BEHAVIOR OF MRS.. CRANE"—Adaptation and continuity by Dale Van Every. Dialog by Don Ryan. To be directed by William Wyler.

"WATERLOO BRIDGE"—From the play by Robert E. Sherwood. Adaptation by Tom Reed.

"THE IMPATIENT VIRGIN"—From the novel by Don Clarke.

"STRICTLY DISHONORABLE"—From the stage play of same name.

"THE ROAD BACK"—From Erich Remarque's second story.

WARNER-FIRST NATIONAL STUDIOS

Warner Brothers

"RED HOT SINNERS"—Based on stage play, "The Wife of the Party," by Len Hollister. Adaptation by William K. Wells, dialog by Arthur Caesar. To be directed by Lloyd Bacon. Co-starring Winnie Lightner and Olsen and Johnson, with Claude Gillingwater, George Byron, Vivien Oakland, Dorothy Christy, Virginia Sale.

First National

"BROAD-MINDED"—From story by Bert Kalmar and Harry Ruby. To be directed by Mervyn LeRoy. Starring Joe E. Brown, with Ona Munson, Thelma Todd, Marjorie White.

"CHANCES"—From novel by A. Hamilton Gibbs. Adaptation and dialog by Waldemar Young. To be directed by Allan Dwan. Starring Douglas Fairbanks, Jr. with David Manners.

"YOU AND I"—From Harvard prize play by Philip Barry. Adaptation and dialog by Robert Presnell, To be directed by Alfred Green. Cast: Evelyn Knapp, Lewis Stone, Charles Butterworth.

Exhibitors Sidetrack

Adverse Legislation

Seattle—The ten per cent tax bill and the daylight saving measure, now before the State Legislature have been sidetracked for a time through the efforts of the Allied Amusements members of the Northwest.

"Cimarron" Is Coming!

Sedgwick on U. A. Lot

Ed Sedgwick is making his business home at United Artists, having been loaned to Howard Hughes.

Bohr to Make Features

Jose Bohr is making final plans to become an independent producer of all-Spanish talking pictures to be produced at the Metropolitan studios. The pictures will be feature length, starring Bohr. The title of the first will be "Elalegre Bandolero."

"Cimarron" Is Coming!

Stars For Vitaphone

Ruth Etting, of the Ziegfeld forces, Eddie Foy, Jr., and "Poodles" Hannaford have been signed to do Vitaphone shorts at the Eastern studio.

A Czech Film Club

Prague.—A Film Club has been formed in Brunn (Czechoslovakia), comprising all branches of the Czechoslovak film industry; producers, distributors, exhibitors, scenario writers, correspondents of film papers, cameramen, operators, etc.

"Cimarron" Is Coming!

Warner Ky. Bookings

New York.—The Columbia Amusement Company, of Kentucky, has signed for all Warners and First National product.

Our Gang Comedy Gets Added Scenes

Hal Roach and "Our Gang," under the direction of Bob McGowan, had "Bargain Days" finished and previewed when, after seeing the finished product, Hal decided it should run a bit longer. Result—McGowan is shooting additional scenes on the Roach lot in Culver City.

"Cimarron" Is Coming!

77 Wired in Buffalo

Buffalo.—Of the 77 houses in this city that are wired for sound, 69 are neighborhood theatres.

THE HOLLYWOOD REPORTER

W. R. WILKERSON.....Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California
Telephone HOllywood 4741
New York office, 110 West 40th Street
J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager
London office, 80 Wardour St.
Heath Cobb, Manager
Paris office, 122 Boulevard Murat
Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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'IT PAYS TO ADVERTISE' MADE IN TEN DAYS---AND LOOKS IT

THE LOWDOWN

A famous stage star, once a film star, who was given to temperamental outbursts, recently went on a rampage in her New York pent house apartment. During the course of her quarrel with a gentleman friend, his overcoat, hat, shoes, etc., came flying out of the windows or off the terrace, past the eighteen floors of windows beneath her home. The climax was reached, however, when, believe it or not, a large victrola containing some fifty records was sent crashing to the street, followed by a chair or two, scattering debris all over Sutton Place and almost killing a couple foolish enough to be walking about. Oh, yes, the cops went up but she wouldn't let them in—and after all—no proof—no search warrant.

"Cimarron" Is Coming!

Douglas Fairbanks, Jr., brought back with him from New York something new in the way of household pets. It faintly resembles a "honey bear"—being something between a monkey and a 'possum. It has a kind face, a furry body and a long tail. It sleeps all day and gets very active at night, chewing up the furniture and being generally playful. So if the young actor seems a bit drowsy these days—there's a good reason.

"Cimarron" Is Coming!

A tall, blond youth who was very briefly married to the sister of a famous film star until divorce parted them, is around New York now, trying very hard to capitalize that unimportant fact. He is falling in and out of the best speakeasies, but so far has not been able to acquire the bounce that is rapidly becoming identified with the checks he passes.

"Cimarron" Is Coming!

"Mickey" Neilan is on his way to India—but just what for, is a question. His plans call for a great trip, however, the idea being to sail to Paris, fly over the Mediterranean, and then make another hop to Delhi. You very seldom hear of Delhi—but with "Mickey" in the place—who can tell?

"Skeets" Is Only Saving Feature

"IT PAYS TO ADVERTISE"
Paramount

Direction.....Frank Tuttle
From the play by Roi Cooper Megrue and Walter Hackett
Adaptation and Dialog, Arthur Kober and Ethel Doherty
Photography.....Archie Stout
Cast: "Skeets" Gallagher, Norman Foster, Carole Lombard, Eugene Pallette, Lucien Littlefield, Louise Brooks, Helen Johnson, Tom Kennedy, Morgan Wallace, Marcia Manners, Junior Coghlan, John Howell, John Sinclair.

A very careless fumble on the part of Paramount. It's one of those made-over stage comedies, done in record time, and its aged bones creak under the strain. "Skeets" Gallagher is the real hero of the occasion for he comes through the word and gag battle with flying colors. His effortless humor pulls the picture through and makes it the reason for being seen. Just passable entertainment that will slip by unnoticed.

Through the carefully laid plans of his father and father's secretary, young Rodney Martin leaves home, determined to earn his own fortune and marry the secretary. So Martin, Mary Grayson, (the secretary), and Ham Peale, a man with ideas, go into the soap business in competition with Rodney's father and old man Adams, banking their all and then some on a world-wide advertiisng campaign. The campaign finaliy works and they get the orders, oniy to find that they have no money to manufacture the soap. So they manage to get it from Rod's father, until he gets wise to what's up and, when that source is eliminated, they wrap Adams' soap in their packages. In the end the older Martin and Adams fight it out for control of Rodney's company; Martin wins; Rodney takes the girl, having known for some time that she really loved him and had regretted her bargain with his father to the extent of investing her money in the business.

The only thing that can be said for Frank Tuttle's direction is that he knows better—much better. Rumor hath it that the picture was made in 10 days, and it shows it. No time was spent on gagging it, one laugh doing service four times. This is the type of farce comedy that depends on fast and funny lines and action, and it has been given neither. The photography suffers too. There seems to have been no time for adequate lighting and there is one scene where "Skeets" Gallagher is holding the center of the stage and it is almost impossible to see his face.

As was said before the merits of the picture are entirely "Skeets" Gallagher's, and it is obvious that his talents deserve a better break. Norman Foster as Rodney Martin does good work, but it's not his type. He has the acting ability to play the role, but his personality belies the judgment of casting him in the part. Carole Lombard is lovely and attractive as Mary Grayson, and Louise Brooks flashes in and out of the opening scenes and looks like a good bet for bigger roles. Eugene Pallette as the spluttering captain of industry, who is also Rodney's father, is miscast and the part gives him no opportunity to display his own brand of humor. Lucien Littlefield, as Adams, gives his usual amusing characterization. And there is a newcomer, Helen Johnson, a most attractive Miss, who registers very well as a pseudo-French countess.

"Cimarron" Is Coming!

Laemmle Will Not Sell "Dishonorable"

Carl Laemmle denies that Universal will sell screen rights to "Strictly Dishonorable."

He states Brock Pemberton, who produced the play on the stage, will arrive at Universal City April 1, to assist in the preparation of the production.

"Cimarron" Is Coming!

Natteford at Allied

M. H. Hoffman, Jr., of Allied Pictures Corporation, has signed Jack Natteford as story editor. Allied will start as soon as Hoot Gibson ends his vaudeville tour.

Chatterton In 3 More For Para.

Jesse Lasky has announced that Ruth Chatterton will appear in three more pictures for Paramount before she takes up her work at Warners.

The pictures are "Daddy Goes A Hunting", "The Heart is Young" and "Stepdaughters of War", to be made in that order.

"Cimarron" Is Coming!

Horowitz Gets Bill In Texas Legislature

Austin.—Will Horowitz, exhibitor and chief agitator in this State for censorship, has succeeded in getting a bill introduced in the Legislature, authorizing State censorship with a board composed of seven members to be appointed for two years.

The board is to charge a fee of $2 for every thousand feet examined and the bill carries penalties of fines ranging from $500 to $1000 for running a picture without a permit.

"Cimarron" Is Coming!

Ben Katz With Warners

Milwaukee.—Ben Katz, former publicity director for Radio-Keith Orpheum at Dayton, has been made the publicity head of Warners for all of Wisconsin.

Robert Lord

SUPERVISED

"Little Caesar"

BUSINESS IS AVERAGE IN N.Y., CHICAGO AND PHILA.

(Continued From Page 1)

PANTAGES—"Right to Love," did fairly well with $14,100.
PARAMOUNT—"Blue Angel," gave the house an exceptional week with $31,000.
WARNERS DOWNTOWN—"Mothers Cry" got $9000.
WARNERS HOLLYWOOD—"Man to Man"—$10,000.

Business Fairly Good In Broadway Theatres

New York.—The past week was encouraging in the Broadway houses. The high spots were at the Rivoli, where "The Bat Whispers" picked up over its first week, and "Little Caesar" still pulling them in its third week at the Strand. The news:

ASTOR—"New Moon" in its fourth week got $11,200.
CAPITOL—"Reducing" did pretty well, drawing around $76,000.
CRITERION—"Reaching for the Moon," still capacity—$17,850.
GAIETY—"Devil to Pay," still very good with $11,500.
GLOBE—"The Man From Chicago," fair with $10,700.
MAYFAIR—"Beau Ideal," just fair with $24,800.
PARAMOUNT—"No Limit" not big with $54,350.
RIALTO—"One Heavenly Night," second week, $21,100.
RIVOLI—"The Bat Whispers," second week, $29,000.
ROXY—"Once a Sinner," poor with $70,700.
STRAND—"Little Caesar," in third week still doing well with $45,650.
WARNERS—"Going Wild," $4800 in two days.
WINTER GARDEN—"Illicit," good with $32,000.

Not Much Change in Philadelphia Grosses

Philadelphia.—There was nothing in the local houses this week to shout about, nor to cry about. Things stayed about the same. Here's the list:

BOYD—"Devil to Pay," in second week, good with $15,250.
EARLE—"Lottery Bride," fair with $19,700.
KEITHS—"No Limit," just fair with $13,250.
MASTBAUM—"Once a Sinner," gave house a boost to $49,600.
STANLEY—"Little Caesar," in third week, still good with $16,300.
STANTON—"One Heavenly Night," fair with $13,800.

Pretty Good Week for Theatres in Chicago

Chicago.—Business plugged along about as usual during the past week. There were no high spots and no very low spots. Here are the figures:

CHICAGO—"Illicit" did very well with $45,300.
McVICKERS—"Man Who Came Back" very fair with $28,000.
ORIENTAL—"Oh For a Man" got $31,650.
PALACE—"Cohens and Kellys in Africa," not so good with $22,700.
ROOSEVELT—"Blue Angel" just fair with $14,850.
STATE-LAKE—"Criminal Code" pretty good with $19,250.
UNITED ARTISTS—"The Bat Whispers" fair with $21,900.
WOODS—"Ex-Flame" pulled in $12,300.

Paramount Adds New Producing Co.

New York.—Whittaker Ray, Worthing Minor and Arthur Lubin are now in with Paramount on a play production proposition to be known as Ray-Minor. They have taken space in the Paramount building. Ray was formerly with Erlanger, and Minor and Lubin have been indie stage producers.

Paramount has owned the Charles Frohman Company for a number of years and, with Ray-Minor, it now has two organizations to produce plays.

New Policy Boosts Grosses in 2 Houses

A new policy instituted by Fox West Coast for two of its houses during the past week did much to help the gross of each.

With the Egyptian playing "Reducing" and the Boulevard with "The Bat Whispers," a stage band was alternated between the two. The result was that the Egyptian, which has been grossing around $4000, pulled in $8500, and the Boulevard ran its usual $2500 up to $3600.

Seattle Worries Jensen-Von Herberg

Seattle.—Jensen and Von Herberg are not having easy sailing with their re-entry in the exhibition field in this territory. They can't get pictures.

Fox West Coast has exercised its option on First National as a franchise holder, leaving J. & Von H. with no first-run product. They will have to run second run in the Liberty or close.

Florence Strauss Is Out of Fox Scenario

New York.—Florence Strauss, Eastern scenario head for Fox, has resigned.

Jack Loeb Out of Fox

New York.—Jack Loeb, one of the old Fox standbys, has resigned from Fox Film. Loeb had a heavy holdover contract at the time Harley L. Clarke took over Fox Film. He was with the Fox company for 15 years.

Estelle Taylor on Way

Estelle Taylor left New York Tuesday and will arrive here tomorrow night.

Al Lewis on Way

New York.—Al Lewis is leaving here today for the coast.

Films on Broadway in Current Week

ASTOR—"New Moon."
CAPITOL—"Bachelor Father" (new).
CENTRAL—"Girl from the Reeperbahn" (German).
CRITERION—"Reaching for the Moon."
GAIETY—"Devil to Pay."
GLOBE—"Cimarron."
MAYFAIR—"Royal Bed." (new).
PARAMOUNT—"Finn and Hattie" (new).
RIALTO—"Fighting Caravans."
RIVOLI—"Lincoln."
WARNERS—"Bright Lights" (new).
WINTER GARDEN—"Illicit."

Barrymore Sick; "Svengali" Stops

Production on "Svengali" came to a stop yesterday at the Warner-First National studio when John Barrymore was forced to go home, due to a recurrence of jungle fever contracted several months ago.

His former illness delayed getting the production started for several weeks. It is likely the picture the picture will not be resumed for a week or two.

Universal Staging Laemmle Meetings

New York.—The first of a series of sales meetings on the Laemmle Silver Anniversary Jubilee drive will be held here next Wednesday. Six other meetings will be held in other parts of the country shortly after.

New 3500-Seat House Will Be Built in K.C.

Kansas City.—Despite the fact that all the downtown houses are starving to death here, it is understood that a new 3,500-seat neighborhood house is to be built about a mile from the business section.

"Daybreak" Delayed

Production on "Daybreak" at MGM has been postponed until the return of Ramon Novarro, the star, who is now confined to his home with a cold.

"TRADER HORN"
Assistant Director
Robert A. (Red) Golden

"TRADER HORN"
Dialogue by
Cyril Hume

"Dracula" For B'way $2 House

New York.—Universal will shift the booking of "Dracula" from the Roxy to a $2 legitimate long-run house if a deal can be made for the right house.

The picture was originally booked into the Roxy for a week, but Universal officials feel the picture great for a two-a-day play.

MGM Will Star Bob Montgomery

Robert Montgomery will be starred in "Shipmates" for Metro-Goldwyn-Mayer and will continue on the same billing for the remainder of his contract.

Derr-Sullivan Out

(Continued From Page 1)

garding the departure of Derr and Sullivan, he said:

"I understand that the relations between Mr. Derr and Mr. Sullivan and Pathe have been severed. That is purely a matter between them and the present Pathe management. I have a deal on to purchase certain assets of the Pathe company, but they have not been turned over as yet. I can say nothing as to who, if anyone, will take the places of Mr. Derr and Mr. Sullivan. That also is a matter for the present Pathe management to consider.

"With relation to the injunction suit brought in New York, again it is the concern of the present Pathe management. I know the order to show cause was directed to both Pathe and RKO, but it affects me only as a prospective purchaser."

Mr. Scollard, through his secretary, said he had no statement to make.

E. B. Derr and Charlie Sullivan have made a great record since they took over the production reins at Pathe. They have turned a big loser into a winner, in addition to developing stars and players which gave the company sufficient value so that RKO would pay $5,000,000 for it, when it was a shoestring proposition before.

Both Derr and Sullivan, when asked last night, refused to comment on the matter.

Martinez Sierra Here

G. R. Martinez Sierra, famous Spanish dramatist, has arrived in Hollywood to do Spanish versions for MGM.

Strange As It Seems
COLOR NOVELTY
Produced by
NATHAN, HAHN and FAIRBANKS

ROLFE SEDAN
COMEDIAN d'ECLAT
Stage and Screen
Fanchon Royer
Personal Rep.
GLadstone 9990
Martha Mattox
Associate

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PRODUCTION NOTES

Jane Murfin assigned to write treatment for "The Sphinx Has Spoken." This will be her 12th consecutive treatment for Radio.

●

Ralph Spence assigned to write an original for Bert Wheeler and Robert Woolsey co-starring picture at Radio.

●

"Forgotten Women" selected by Radio as the new title for "Ladies For Hire," directed by George Archainbaud.

●

Bess Flowers added to cast of "Bachelor Apartment" at Radio.

●

"Behind Office Doors" selected as the releasing title for "Private Secretary," recently completed by Mel Brown for Radio.

●

Pathe started production today on another two-reel comedy, "The Disappearing Enemy," with Dot Farley, Edward McWade, Rex Bell, Marian Shockley, Arthur Hoyt and Martha Mattox in the cast. Wallace Fox is directing.

●

Donald Haines, Jack Clifford and Guy Oliver added to the cast of "Skippy" at Paramount.

●

Glenn Tryon added to the cast of "Daybreak," in which Ramon Navarro is starring at MGM.

●

Heads Nebraska Owners

Omaha.—W. H. Ostenberg has been elected head of the Allied Theatre Owners of Nebraska, a new organization just formed with 32 exhibitors. C. A. McCloud is vice-president.

●

Harry Carey to N. Y.

Harry Carey has gone to New York to attend the opening of "Trader Horn" at the Astor Theatre, Feb. 3.

●

Phoebe Foster at Para.

New York.—Phoebe Foster, well known as a stage actress, has been signed up by Paramount after tests at the Astoria studio.

CREAM PUFFS & SLAMS

"FIGHTING CARAVANS"
Rialto Theatre

World: The net total is a little bit discouraging. The story is as lumbering, as slow, as awkward as the covered wagons themselves.

Evening World: Being repetition of a sort, this newcomer is not as moving as was the orginal.

American: Just another Zane Grey western. And a pretty dull one at that.

Journal: Has neither the sweep nor the suspense of "The Covered Wagon." It is however, interesting screen fare.

Post: The picture is colorful, vivid and entertaining.

Sun: It happens to be a desultory unsuspenseful western. A simple rewrite of the old, old stuff.

News: Carefully prepared, beautifully photographed, neatly directed and well acted. It just isn't quite as thrilling as one or two others of its sort.

Telegram: The efforts of the cast are entirely wasted on a mediocre narrative.

Tmes: The comedy of Ernest Torrence and Tully Marshall seems to have appealed to the directors as more reliable entertainment than sticking to a story.

"THE GANG BUSTER"
Paramount Theatre

World: A cheerful comedy, perfectly harmless, utterly inconsequential, and in good part very amusing.

Evening World: A skilful blending of hair-raising melodrama and broad comedy make it a highly diverting picture.

American: It is literally a howling success.

Herald-Tribune: And then there is Mr. Oakie to breathe life into a familiar corpse.

Post: Like the picture, Oakie is both lively and obvious.

Sun: A rather amusing, if clumsily told, melodramatic farce.

News: It's certainly an amusing film farce; Oakie's best in quite a while.

Telegram: One of Oakie's best. Oakie at his top form again.

Times: Cheery entertainment that affords plenty of merriment.

Journal: An amusing underworld yarn in which the grinning star is afforded good opportunities for his type of clowning.

"RESURRECTION"
Roxy Theatre

World: It has visual beauty, good character portrayal and the tremendous virtue of restraint.

Evening World: It is to Lupe Velez that most of the credit will go for the success of this picture.

American: It is too late for recasting, so it must remain what it is—a pretty poor picture.

Herald-Tribune: Emerges as a plodding and unconvincing drama that never succeeds in capturing the illusion of authentic tragedy.

Post: Miss Velez gives a sincere and vibrant performance and the picture is intelligently directed, skilfully photographed, yet even these virtues do not save it from being ponderous and dull.

Sun: But "Resurrection"—why bring that up again?

News: It's all terribly sad and, it seemed to us, rather forced.

Times: It is indeed a dull production, an old-fashioned motion picture equipped with theatric chatter.

Telegrams: In spite of the fact that Lupe Velez gives an outstanding and moving performance, I found the picture somewhat dull and altogether lacking in the interest it should possess.

Journal: It's a fair program picture in which attitudinizing takes the place of characterization.

"GOING WILD"
Warner Theatre

Evening World: An innocuous little program picture, which makes few pretentions but which will please most audiences.

Times: An hilarqusly funny talking film.

Journal: A highly amusing farce in which Joe Brown comes through with one laugh after another.

Telegram: Some good trick flying and some amusing moments, but the idea has been worn pretty threadbare.

News: There is nothing new, yet there's plenty to amuse you if you go in for screamy stuff.

New MGM Contract For Hedda Hopper

Hedda Hopper has been given a new long term contract by Metro-Goldwyn-Mayer.

Kansas City Pantages Changes Its Policy

Kansas City.—The Pantages here has gone in for burlesque shows and feature pictures as its new policy.

"Connie" to Make Another at Pathe

Constance Bennett will make another picture for Pathe before she moves over to the Warner lot. Tay Garnett, Pathe director-writer, has been given a rush order to write an original for her. Under the present arrangement, Miss Bennett moves to the Warner lot in April.

Garnett may be assigned the directorial job also. The title for the new picture has not been announced.

●

L. B. Mayer's Nephew To Wed Chicago Girl

The engagement of Miss Marjorie Straus, daughter of Mr. and Mrs. Arthur W. Straus, of Chicago, to Jack Cummings, of Hollywood, son of Mrs. Ida Cummings and nephew of Louis B. Mayer, of MGM, was announced yesterday. Mr. Straus is vice-president of the S. W. Straus Co. The wedding will take place sometime in April in Chicago. Cummings is a production executive at MGM.

●

Allied Fight Not Interesting Chains

Minneapolis.—The chain houses here under the control of Publix and Radio-Keith-Orpheum are paying no attention whatever to the big newspaper blast the Allied Theatre Owners are directing to the public in an attack on chain houses and policy. It is their attitude that the public is not interested.

●

Reisner Directing Elmer Harris Play

"Chuck" Reisner, with Sandy Roth in the assistant's chair, today starts at MGM shooting "Stepping Out," a recently purchased Elmer Harris play that had a run on Broadway under Charles Dillingham's banner.

●

Banton for Europe

New York.—Travis Banton, stylist for Paramount's West Coast studio, has sailed for Europe and will return in April. He goes over to get the advanced Summer and Fall styles.

●

Joe Farnum Recovers

Joe Farnum, dialoguist and title writer on the MGM staff, is resting at Palm Springs, following a slight illness. He is expected back at his desk next week.

●

TRADEVIEWS

(Continued From Page 1)

strike. All greatly resent the departure of the two men who meant so much to them and to almost everyone who had been on the lot for the past year.

If the right story of this whole thing is ever printed it will cause a furore. It will make Captain Kidd and his gang look like suckers.

But Derr and Sullivan will carry on. Not at Pathe, but certainly with a studio that will appreciate their worth and not give them the gate because they made good.

TALKIE COST NOW SAME AS SILENT, SAYS SHEEHAN

Winfield R. Sheehan, production head of Fox, in announcing 72 pictures that are on the schedule to be made by the company during 1931, says that the price of making talkies now is about the same as the silents in the pre-sound era.

"During the first thirty months of sound produuction the cost was 25 to 100 per cent greater than the silent picture, but our experience and greater understanding of entertainment value has placed our talking picture production upon a good commercial and economic basis," said Mr. Sheehan.

According to him, Fox will turn out 72 pictures during the year, twenty of which will be for the foreign market. During the next two weeks six pictures will go into production. One of these, "Young Sinners," will bring back to the screen Thomas Meighan. Another, "Merely Mary Ann," will mark the return of Janet Gaynor.

"Six pictures intended for the exhibition season beginning next August will be put into production in February," Sheehan said. "Among the first will be 'Cure for the Blues,' an original story by George Ade with Will Rogers to star. Then George and Ira Gershwin and Guy Bolton have written an original for Janet Gaynor. Also we will have the famous stage play, 'The Yellow Ticket,' and 'I Surrender,' made from Pierre Benoit's novel, 'Axelle.'

"We are now negotiating for stories to be picturized in 1932, and it will be our policy to plan production two years in advance."

Fox to Do "The Spider"

Fox has purchased the rights to the play, "The Spider," and will put it in production in the near future. John Halliday had the lead on the stage.

New Trade Weekly Is Out in New York

New York.—Willard Howe crashed through with his first weekly here today. It is known as the Moving Picture Review and takes the place of the publication of the same name that used to be released once a month.

Spanish Actress In English Debut

Conchita Montenegro, an importation from Spain for foreign versions by MGM, is making her English-speaking debut in "Strangers May Kiss" on the MGM lot, with Norma Shearer in the starring role.

New One For Columbia

Harry Ellis Chandlee and Douglas Wadleigh Churchill have sold an original comedy-drama to Columbia, called "Money Brides."

Political Situation Kills Memphis Sundays

Memphis.—Looks as if Sunday movies are doomed here, all because the political leaders in this locality want them and favor them. It is a cinch that the Governor will veto the bill if it is ever sent him.

Free-Lance Press Agents to Be Barred

To avoid any more stories such as the fake Fifi Dorsay "Shanghai" yarn, several producers are now looking over the standard form of contract to see how they can include a clause that will prevent their employees from engaging any personal press agents, other than those that are recognized Wampas members.

Fox had this clause in all contracts but it didn't work.

More Theatre Men Let Out at Warners

New York.—Eddie Bonns, Arnold Van Leer and Edgar Wallach have been let out of Warners theatre department as a result of the shakeup occasioned by the departure of the Skouras Brothers.

AMPA Not In M.P. Club

New York.—The A.M.P.A. will not join the Motion Picture Club, the members having failed to ratify the plan. Louis F. Blumenthal succeeds Al Lichtman as president of the M.P. Club.

Arlen-Hackett For Swanson - Colman

New York.—Michael Arlen will write the next picture for Gloria Swanson to be released through United Artists.

Walter Hackett will do the screen treatment of the next for Ronald Colman, which will be the Arlen story, "What Fun Frenchmen Have."

"Monkey Business" Marx Brothers Next

Title for the Marx Brothers picture to be produced here will be "Monkey Business." It is an original, now being prepared by S. J. Perlman and Will B. Johnston. The brothers will leave London within three weeks for Hollywood.

Universal Serials Now "Adventure Pictures"

New York.—Universal is dropping the "serial" name for its shorts and in future they will be known as adventure pictures.

Wally Wales Out of Luck

National Players Production, making a series of Wally Wales starring pictures for "Big Four" release, has folded up, leaving the star actor to find another job.

Charles Lawrence

Comedy Hit in

"ONCE IN A LIFETIME"

MAYAN THEATRE

Management

WILLIAM S. GILL

Max Hart, Ltd.

GR. 8157

THE Hollywood REPORTER

Vol. III, No. 8 Price 10c TODAY'S FILM NEWS TODAY Thursday, January 29, 1931

DERR - SULLIVAN OUT

TRADEVIEWS

by W. R. Wilkerson

TWO OF THE best production executives in the motion picture industry were without jobs last night. Both of them will have plenty of offers today when the news gets around.

The executives we refer to are E. B. Derr and Charles E. Sullivan.

Derr and Sullivan came to the Pathe studios when the studio, the manpower and the whole organization were wrecks. They took over a studio that had never made a winner under its present banner. They took over an organization that was shot full of holes from bullets of past executives that could not and would not function.

•

IN A VERY short time they organized a working crew, the like of which has never been known in pictures. They had a crowd of men liking their jobs, wanting to work and do more work. They uncovered brains and encouraged ambitions that had been dormant for years.

Under the Derr-Sullivan regime, Pathe started turning out pictures—PICTURES that made money, pictures that attracted world-wide attention. The shoestring outfit got in the big money; the pictures played the best theatres and the name of Pathe began to get important.

•

WE HAVE AN idea that this importance did not please the very men that were behind Pathe, for the more money it made, the better the standing of the company, the less chance the manipulators would have getting a deal that would make the most for them personally.

Thus, for the first time in the history of this business, success was about to cause a failure.

Pathe had nothing when Derr and Sullivan took over production but a name that had been on pictures for years. It had no picture personalities, it had no draws, and never had BIG MONEY attractions. Those two boys gave the company these things and more, and for this they get the gate from the board of directors.

•

THE PATHE lot yesterday was seething with indignation for the trick played on Derr and Sullivan. The entire organization was on a mental

(Continued on Page 2)

Extra! Winnie and Sol Agree

For the first time in years Winnie Sheehan and Sol Wurtzel have agreed on something. That is that all representatives of the Hollywood Reporter shall be barred from the Fox lots.

The Reporter agrees with both of them. The Fox lot, under existing conditions, is no place for an enterprising newspaper man.

Franklin Starts His First Unit

Harold B. Franklin has established the first of the theatre units he has under consideration throughout the country for the Hughes-Franklin Theatre chain.

This first one is in Kansas City and comprises eight houses; the Oak Park, Bagdad, Lindbergh, Tivoli, Madrid, Murray, South Troost and one other.

•

Commerford Buys Seven in N. Y. State

Binghampton.—M. E. Commerford has purchased the Strand, Capital, Riviera, Star and Symphony here, and the Strand and Elvin in Endicott. These are for Mike himself, and not the Commerford-Publix chain.

•

Paramount Earnings

The Paramount earnings for 1930 are estimated to be $18,600,000, which is equal to over $6 a share.

Production Heads of Pathe Reported Voted Out By Action of Board Of Directors in N. Y. Meeting

E. B. Derr, former president of Pathe and, until yesterday, production head of the studio, and Charles Sullivan, executive assistant to Derr, are out of Pathe and the studio as of Monday night. C. J. Scollard, executive vice-president of the company, is in charge of the studio until another appointment is made or until the take-over by Radio-Keith-Orpheum.

It is said the sudden "out" of Derr and Sullivan was the result of a Pathe board of directors meeting, held in New York Monday, at which time both were voted out of executive jobs and let out as studio heads.

This is said to be strictly a Pathe move and in no way dictated by Radio-Keith-Orpheum, which is supposed to take over the assets of Pathe in a few days.

When Hiram Brown, president of Radio-Keith-Orpheum, was asked re-

(Continued on Page 3)

•

Dick Rowland Now In Tiffany

New York.—Richard A. Rowland, former head of First National, has joined Tiffany in the capacity of general manager, which takes in both production and distribution.

When Rowland left First National, he said he was through with the picture business. They all either come back or want to.

CHINESE TOPS L. A. HOUSES WITH ITS BIGGEST GROSS

"Trader Horn" at the Chinese was the outstanding leader in all the local houses for the past week, in addition to giving the theatre a gross of $36,565, the biggest week in its history. The others:

CARTHAY CIRCLE—"Lightnin'" in its fourth week, $7300.

CRITERION—"Man Who Came Back" in third week slid off to $6100.

EGYPTIAN—"Reducing," and new band gave house big week—$8500.

LOEW'S STATE—"Passion Flower," not so good with $24,000.

(Continued on Page 3)

Paul Lukas to Star In "The Vice Squad"

John Cromwell has been assigned by Paramount to direct "The Vice Squad," a story by O. H. P. Garrett. Paul Lukas will be starred and Kay Francis will be featured. Lukas, it is understood, is to be starred in the pictures which were designed for William Powell.

•

Joseph Schenck Back

Joseph M. Schenck has returned from his trip to New York.

Jack Connelly Is in Charge of RKO-Pathe News

New York.—Jack Connelly, formerly ace man for Fox in the Movietone News, has been placed in charge of the RKO-Pathe News, starting immediately.

•

Goldwyn Signs Somerset Maugham

New York.—On Sam Goldwyn's arrival yesterday, he announced that he had signed Somerset Maugham to write two, and maybe more, for the United Artists.

•

Clarence Brown Will Direct Shearer's Next

Clarence Brown has been selected by MGM to direct "A Free Soul," which will be Norma Shearer's next starring picture.

•

Kutinsky May Take Jersey String Back

New York.—Morris Kutinsky and Fox are getting together with the idea of the former taking back the New Jersey string of ten houses Fox bought from him two years ago.

•

Roxy Quits March 29

New York.—Samuel L. Rothafel will leave the Roxy Theatre management March 29. Marco, of Fanchon and Marco, will take over the running of the house.

Radio signed Miriam Seegar for "Mme. Julie"

CHAINS INSTRUCT MGRS. TO PUSH THE FOREIGNS

New York.—Publix and Loew's have issued instructions to their house managers all over the country to take a census, so far as possible, of the foreign-speaking patrons in their locality with an eye to playing versions in the language that is most prevalent.

John Hammell, of Paramount, is handling the distribution of versions in the United States and is dividing the country and cities into foreign departments on the sales of pictures and pushing the sale of versions to the limit.

This is in line with the exclusive story published in this paper more than a month ago, regarding the organizing of such departments and the instructions that were to be sent out to all house managers .

Sid Grauman Stages Decided Hit at Mayan

Sid Grauman presented "Once in a Lifetime" at the Mayan Theatre last night at an opening that must have satisfied even so exacting a manager as he is. Also, he couldn't keep away from his jokes. He had two wax figures of pretty girls, one seated on either side of the inner lobby, and a living man, with a spotlight on him, talking to one of them. The figures were so good they fooled plenty of people.

There was hardly breathing room in the theatre and the motion picture notables present, to judge from the applause, appreciated the satire on themselves.

Tony Gaudio to Shoot Billie Dove Picture

Tony Gaudio will be taken off "Front Page" to do the camera work on the new Billie Dove picture that will go into production in a few days. The story is not yet titled, but is being prepared by Joseph Moncure March. No director or cast as yet.

Big Warner Broadcast

(Continued from Page 1)

play in each city before the release of the picture in that territory.

Plans at present will be to make and distribute 52 weekly programs, but eventually will be worked into a daily release of records.

Warners are paying for the time used and will buy the time that is best suited to exploiting current releases. Heretofore a few of the producing companies in Hollywood have tried to make stock electrical transcriptions that were distributed to radio stations like so much publicity copy in the hope that the stations would find a spot for the records as fillers. The returns did not warrant the time and money spent.

William Sully is in charge of the distribution and placing of the records, while Norman Krasna, under the supervision of Hubert Voight, studio publicity director, is writing the sketches to be used.

Schnitzer Finds Radio Lot Active

Upon the arrival of Joseph I. Schnitzer here last night, he found the Radio studios already active, preparatory to a heavy production season.

All departments are being enlarged to cope with the making of twice the number of pictures turned out in the past year. Plans call for at least eight productions in work simultaneously.

The first group will have "Bachelor Apartment," "Room and Board," "Traveling Husbands," "Big Brother," "Madame Julie," "Too Many Cooks," "Waiting at the Church," and "The Next Corner." First of the second group to go into production will be "High River," under the direction of Richard Bolesiavsky.

"All Quiet" Awarded British Gold Medal

London.—The Faculty of Arts, made up of the most distinguished people throughout the United Kingdom, has voted a gold medal for Universal's "All Quiet on the Western Front" as the best picture of 1930.

Exhibitors Can Run Projectors in Ohio

Youngstown.—In a ruling handed down by the Common Pleas Court here, an exhibitor is permitted to run his projection machine, whether he has a fight on with the operator or the union, or just wants to work in the booth to save the cost.

Richard Wallace May Talk to the Warners

New York — Richard Wallace, Paramount director, is expected to go into a huddle with the Warner crowd here, regarding a contract for his services.

Memphis Chain Adds Another Theatre

Memphis.—The Palace Theatre Company has added another theatre to its chain in this section with the acquisition of the Newman, bought from J. W. Newman.

Strange As It Seems
COLOR NOVELTY
Produced by
NATHAN, HAHN and FAIRBANKS

ROLFE SEDAN
COMEDIAN d'ECLAT
Stage and Screen
Fanchon Royer, Personal Rep. — Martha Mattox, Associate
GLadstone 9990

Misery Loves Company

The continuation of hard times is making Hollywood more democratic. Big shot actors, directors and writers out of work, now recognize each other when they pass on the street.

Patent Decision Coming This Week

Philadelphia.—The decision on the appeal by Western Electric on the Wilmington decision, granting General Talking Pictures patent rights on sound, is expected to be given this week.

California Bill Would Tax All Film Printed

Sacramento—Before the Legislature adjourned, Senator Dan Williams, introduced a bill calling for a tax of 1½ cents a foot for every foot of film printed in California. The Legislature re-convenes February 24.

Howard Hawks Will Direct "Scarface"

Howard Hawks has been selected by Howard Hughes to direct "Scarface," the story written by Armitage Trail. Ben Hecht will do the dialog and screen story.

"Hank" to Make Another

The Marquis de la Falaise, who produced "Le Roi s'Ennuie" for Radio, is to make a French version of "Madame Julie" for the same company. He will have full charge of the entire production, including story, cast and direction.

New Para. Contracts For Tuttle and Heath

Frank Tuttle, director, and Percy Heath, writer, have just signed new long-term contracts with Paramount.

"TRADER HORN"
Assistant Director
Robert A. (Red) Golden

M. H. Hoffman and H. M. Gumbin
Announce
'The Mad Parade'
as the permanent title of the production now being made and formerly publicized by the working title, "Women Like Men." This is the first production in motion picture history with an all woman, all star cast, headed by Evelyn Brent with Irene Rich, Louise Fazenda, Lilyan Tashman, June Clyde, Marceline Day, Fritzi Ridgeway and the Keating Twins. Directed by William Beaudine.

Mass. Town OK's Publix, Denies Warner

Brookline.—This town, the richest in the United States, has a reputation for doing odd things and is now laughing at the latest decision of its grave and reverend Board of Selectmen.

The Board has granted the application of Publix to build a 2000-seat theatre and has denied a similar application from Warner Brothers, as well as turning down the requests of a dozen or more independents.

The town has never had a picture theatre, although it has nearly 50,000 people. The citizens voted for one at the election last Fall, thereby adding to the many cares of the Selectmen.

Fox Discontinues the Sale of Scrip

Notice has been sent out that, effective next month, the sale of scrip in all Fox houses will be discontinued. This in spite of the reported gain of more than $150,000 in the sales during 1930 over the previous year. The local Fox West Coast office will give no reason for this order.

Chatterton in N. Y.

New York.—Ruth Chatterton arrived yesterday from the coast. She will be here for three weeks.

Girl Writer to Star

(Continued from Page 1)

vel and later produced in New York as a play. She did the dramatization herself. The play was a hit and the novel a best-seller.

Paramount engaged her to write, but her personality so impressed the studio executives that she was induced to have a screen test. The results were so astounding that it was decided immediately to make her a star. Jesse L. Lasky is convinced she will become one of the great figures of the screen.

MAUD B. BOWMAN Writes:
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POWERS CINEPHONE LICENSED
RECORDING SERVICE
PORTABLE AND STUDIO EQUIPMENT
RALPH M. LIKE, INC.
Cinephone Film Studios
Hollywood — OL-8701

PRODUCTION ACTIVITIES

PICTURES SHOOTING

COLUMBIA STUDIOS

"SUBWAY EXPRESS"—From New York stage play. Fred Newmyer directing. Cast: Jack Holt, Aileen Pringle.

"FIGHTING PATROL"—Adapted by Forrest Sheldon. Ross Lederman directing. Cast: Buck Jones, Carmelita Geraghty, Billy Bletcher, Bud Fine, Nelson McDowell, Ed Brady, Bert Woodruff, Harry Todd, Harry Wood, Ed Pier.

FOX STUDIOS

"SKYLINE"—From story by Courtney Terrett and Rowland Brown. Directed by Rowland Brown. Cast: Spencer Tracy, Marguerite Churchill, Sally Eilers, John Wray and Stanley Fields.

METROPOLITAN STUDIOS

"THE MAD PARADE"—Liberty production. William Beaudine directing. Cast: Evelyn Brent, Lilyan Tashman, Irene Rich, Louise Fazenda, Marceline Day, June Clyde, Fritzi Ridgway, the Keating twins.

"THIS WAY OUT"—Two-reeler from story by John Quillan and Elmer Tambert. John Quillan directing. Cast: All the Quillans, bar Eddie.

METRO-GOLDWYN-MAYER STUDIOS

"SHIPMATES"—Original by Lou Edelman and Delmer Daves; adaptation and continuity by Edelman, Daves, Malcolm Boylan, Raymond Schrock, Lieut. Com. Wead and Ernest Paynter. Harry Pollard directing. Cast: Robert Montgomery, Dorothy Jordan, Ernest Torrence, Hobart Bosworth, Cliff Edwards, Gavin Gordon, Joan Marsh, Edward Nugent, E. A. Warren, George Irving.

UNTITLED—Sam Wood directing. Cast: William Haines, Dorothy Jordan, Henry Armetta, Walter Walker, William Austin, Hale Hamilton, Joseph Cawthorn, Ian Keith.

"IT'S A WISE CHILD"—Robert Z. Leonard directing, from the play by Laurence E. Johnson. Cast: Marion Davies, Robert McWade, Johnny Arthur, Clara Blandick, Polly Moran, Lester Vail, Sidney Blackmer, Marie Prevost, James Gleason.

"STRANGERS MAY KISS"—Novel by Ursula Parrott; adaptation and dialog by John Meehan; George Fitzmaurice directing. Cast: Norma Shearer, Neil Hamilton, Robert Montgomery, Irene Rich, Marjorie Rambeau, Hale Hamilton, Karen Morley, Jed Prouty.

"DAYBREAK"—From novel by Dr. Arthur Schnitzler; adaptation by Ruth Cummings, dialog by Cyril Hume, directed by Jacques Feyder. Cast: Ramon Novarro, William Bakewell, Helen Chandler, Jean Hersholt, Edwin Maxwell, Clara Blandick, Jackie Searl, Kent Douglass, C. Aubrey Smith, Zelda Sears, James Donlan, Russ Powell, Blanche Craig, Babe London, Kenneth Gibson.

"CHERI-BIBI" (Spanish)—Version by Miguel de Zarraga. Directed by Carlos Borcosque. Cast: Ernesto Vilches, Maria Ladron de Guevara, Maria Tubau, Maria Luz Callejo.

"TRIAL OF MARY DUGAN" (French)—Director, Marcel De Sano. Cast: Huguette ex-Duflos, Marcel Andre, Charles Boyer, Andre Burgere, Francoise Rosay, George Mauloy, Emil Chautard, Mona Goya.

"THE BIG HOUSE" (German)—Directed by Paul Fejos. Cast: Heinrich George, Gustav Diessl.

PARAMOUNT STUDIOS

"CITY STREETS"—Original by Dashielle Hammett. Adaptation by Max Marcin. Screen play by Oliver H. P. Garrett. Directed by Reuben Mamoulian. With Gary Cooper, Sylvia Sidney, Paul Lukas, Kay Francis, Wm. Boyd, Guy Kibbee.

"SKIPPER"—Original by Percy Crosby. Adaptation by Sam Mintz. Dialog by Don Marquis and Joseph Mankiewicz. Directed by Norman Taurog and David Burton. With Jackie Cooper, Mitzi Green, Jackie Searl, Robert Coogan, Enid Bennett, Helen Jerome Eddy.

PATHE STUDIOS

"LOST LOVE" (temporary title)—Screen play by Ernest Pascal. Paul Stein directing. Starring Constance Bennett, with Paul Cavanagh, Joel McCrea, Frederick Kerr, Anthony Bushell and Louise Closser Hale.

RADIO PICTURES STUDIOS

"BACHELOR APARTMENT"—Adapted from play by John Howard Lawrence. Lowell Sherman directing. Cast: Lowell Sherman, Irene Dunne, Norman Kerry, Claudia Dell, Noel Francis, Ivan Lebedeff, Kitty Kelly.

"ROOM AND BOARD"—From original by Douglas MacLean. Gregory LaCava directing. Cast: Hugh Herbert, Edna Mae Oliver, Dorothy Lee.

TEC-ART STUDIOS

"KING OF THE WILD"—Serial by Wyndham Gittens and Ford Beebe. Directed by Richard Thorpe. Featuring Walter Miller and Norah Lane.

"VOICE OF HOLLYWOOD"—A Louis Lewyn production.

"VAGABOND ADVENTURE"—Series, starring Tom Terriss and directed by Elmer Clifton.

"MICKEY MOUSE"—Cartoons, produced by Disney Brothers.

DETECTIVE SHORTS—G. C. Reed productions, directed by Cliff Reed.

UNITED ARTISTS STUDIOS

"OBEY THAT IMPULSE"—Story by DeSylva, Brown and Henderson. Leo McCarey directing. Starring Gloria Swanson, with Ben Lyon, Barbara Kent, Arthur Lake, Maude Eburne and Monroe Owsley.

"FRONT PAGE"—From stage play by Ben Hecht and Charles MacArthur. Screen play by Bartlett Cormack. Lewis Milestone directing. Starring Louis Wolheim, with Edward Everett Horton, Mary Brian, Walter Catlett, Matt Moore, Freddy Howard, James Gleason, George Stone, Mae Clarke and Nat Clarke.

UNIVERSAL STUDIOS

"SEED"—From novel by Charles G. Norris; continuity and dialog by Gladys Lehman. John M. Stahl, director. Cast: John Boles, Genevieve Tobin, Lois Wilson, Richard Tucker, Jed Prouty.

"GAMBLING DAUGHTERS"—Continuity and dialog by Edwin Knopf and Tom Reed. Hobart Henley, director. Cast: Conrad Nagel, Sidney Fox, Bette Davis, Slim Summerville, Bert Roach, David Durand, Charles Winninger, Emma Dunn, Zasu Pitts.

"THE IRON MAN"—From novel by W. R. Burnett, continuity and dialog by Francis Edwards Faragoh. Ted Browning director. Cast: Lew Ayres, Jean Harlow, Robert Armstrong, John Miljan, Mike Donlin, Edward Dillon, Ned Sparks.

"THE VIRTUOUS HUSBAND"—From play by Dorrance Davis. Adaptation and scenario by Dale Van Every. Added dialog by Fred Niblo, Jr. Directed by Vin Moore. Cast: Betty Compson, Elliott Nugent, Alison Skipworth, J. C. Nugent, Tully Marshall.

WARNER-FIRST NATIONAL STUDIOS

Warner Brothers

"THE PUBLIC ENEMY"—From screen play by Kubic Glasmon and John Bright. Director, William Wellman. Cast: Edward Woods, James Cagney, Beryl Mercer, Louise Brooks, Joan Blondell, Leslie Fenton, Mae Clarke, Arnold Lucy.

"THE MALTESE FALCON"—From story by Dashiell Hammett. Adaptation and dialog by Maude Fulton and Brown Holmes. To be directed by Roy Del Ruth. Starring Bebe Daniels, with Ricardo Cortez, Dudley Digges, Una Merkel, Robert Elliott, Thelma Todd, Otto Matieson, Oscar Apfel, Walter Long, Dwight Frye, J. Farrell MacDonald.

"THE RULING PASSION"—From the story "Idle Hands," by Earl Derr Biggers; screen play by Julian Josephson; dialog by Booth Tarkington. John Adolfi directing. Starring George Arliss, with Mrs. Arliss, David Manners, Evalyn Knapp, Bramwell Fletcher, Noah Beery, Ivan Simpson, James Cagney, J. C. Nugent, Sam Hardy, J. Farrell MacDonald, Charles Grapewin and Tully Marshall.

"SVENGALI"—From the George DuMaurier novel, "Trilby." Adapted by J. Grubb Alexander. Archie Mayo directing. Starring John Barrymore, with Marian Marsh, Tom Douglas, Carmel Myers, Lumsden Hare, Donald Crisp, Louis Alberni, Paul Porcasi and Adrienne D'Ambricourt.

First National

"THE FINGER POINTS"—Original by John Monk Saunders and W. R. Burnett, adapted by Robert Lord. John Francis Dillon directing. Starring Richard Barthelmess, with Fay Wray, Regis Toomey, Robert Elliott, Clark Gable, Oscar Apfel and Noel Madison.

"BIG BUSINESS GIRL"—From story by H. N. Swanson and Patricia Reilley, adapted by Robert Lord. William A. Seiter directing. Cast: Loretta Young, Frank Albertson, Ricardo Cortez, Joan Blondell, Frank Darien, Mickey Bennett, Bobby Gordon, Nancy Dover, J. C. Nugent, Virginia Sale.

"PARTY HUSBAND"—From novel by Geoffrey Barnes, adaptation and dialog by Charles Kenyon. Clarence Badger directing. Starring Dorothy Mackaill, with James Rennie, Dorothy Peterson, Joe Donahue, Helen Ware, Don Cook, Paul Porcasi and Barbara Weeks.

Warners Grab Off Publix Supervisor

Pittsburgh.—Harry Marx, former theatre supervisor for Publix, has joined Warners and takes over this division. William Scott, formerly of Fox, will act as his assistant.

Columbia Buys 2 More

New York.—Columbia has purchased two stories for early production. One, written by Frank Adams, is "Help Yourself to Happiness," and the other is "It Might Have Happened," written by Bella Muni and Abe Finkel.

Sorenson With Fox

New York.—Arthur Sorenson has joined the publicity staff of Fox Movietone. He will leave for Hollywood shortly on a three-weeks' trip to acquaint himself with the coast situation.

Para. Manager Heads Portland Film Board

Portland.—Frank Clark, Paramount branch manager, has been elected president of the local Film Board of Trade. George Mapes is vice president.

THE Hollywood REPORTER

W. R. WILKERSON.... Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California
Telephone HOllywood 4741
New York office, 110 West 40th Street
J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave
Daryl Doran, Manager
London office, 80 Wardour St.
Heath Cobb, Manager
Paris office, 122 Boulevard Murat
Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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CREAM PUFFS & SLAMS

NEW YORK CITY
"CIMARRON"
Globe Theatre

Telegram: By far the best of all its kind. "Cimarron" is a vigorous, brilliant, beautiful, moving film. Wesley Ruggles, the director, has caught the full swing, the full drama of that mad land rush in a brilliant manner. Never before have I seen anything like it in talking pictures.

Evening World: "Cimarron" is a masterpiece that comes to the screen once in a blue moon. You can dig down in your bag of words and dig out any, no matter how superlative, in description of this picture. Richard Dix may do a hundred pictures, but he will go down in history as Yancey Cravat. Irene Dunne, a sensation as Sabra, is the best.

Sun: "Cimarron" is a triumph of production. It is the best American film since "The Covered Wagon." I should mention that it is a triumph of production values. The best produced Western I have encountered.

Times: A graphic, engrossing conception. A stupendous undertaking.

Herald: Admirably produced, admirably acted.

News: It is faultless in every detail—a document of the shifting fashions from 1889 to 1929 in covered wagons, American clothes, loose women, wives and land rushes. Never before anything like it.

Post: It is a picture of stunning magnitude. "Cimarron" sets a mark which may never be hit again.

Journal: An outstanding production. A great picturization of a superb story.

Graphic: Perhaps memory plays us false, but "Cimarron" is to us a greater picture than "Covered Wagon."

Old Griffiths To Be Released

New York.—Albert Grey, brother and general manager for D. W. Griffith, is going to reissue three famous Griffith pictures during the next year. They are "Intolerance," "Way Down East," and "Hearts of the World."

Each will be given a musical accompaniment, plus sound effects.

•

Elizabeth McGaffey Is Leaving DeMille

Elizabeth McGaffey, who has been in charge of research work for Cecil B. DeMille for several years, is leaving on the completion of "The Squaw Man." She is considering offers from several other studios.

•

Zukor & Greenberg On Way Back to N.Y.

New York.—Eugene Zukor and Morris Greenberg have left Europe for New York. They have been on an inspection tour for Publix, lining up theatre properties throughout all of Europe.

•

RKO Exploiteer Here

Allen Rivkin, of the New York RKO theatre exploitation department, has been brought here to handle the exploitation on the western showing of "Cimarron." He is making preparations for the premiere, to be staged at the Los Angeles Orpheum, February 6.

•

Pictures With Music

(Continued From Page 1)

there will be any songs in the pictures. The score will be what the stage calls "incidental music," forming a sort of background to the story.

It is understood that all the major studios are to adopt this plan, and several of them are already scouting for composers who can furnish the type of music desired.

"Queer People" Again Sidetracked by Hughes

Carroll and Garrett Graham, co-authors of "Queer People," who came from New York recently to whip the story into shape for shooting, have been put to work at the United Artists studio on one of the many stories Hughes has collected for production. "Queer People" has been set aside for a time.

•

"Squaw Man" Primed For Early Shooting

Cecil DeMille and staff are making final arrangements for production work next week on the talking version of "The Squaw Man," at MGM.

•

Golf Players Out To Close Theatres

Worcester, Mass.—The golfing element of this city is behind a bill introduced in the City Council to close the picture theatres on Sunday. This is in retaliation for the ban on Sunday sports.

•

Larry Darmour Back

Larry Darmour, producer of shorts for Radio release, returned from New York last night. He will resume operations at once to complete the balance of the year's product.

•

Chase Shooting One

Charlie Chase, with his brother, James Parrott, at the megaphone, is at work at the Hal Roach studio on the Spanish version of "Rough Seas." Angelita Benitez has the feminine lead.

•

Hearst Visits MGM Lot

William Randolph Hearst made one of his periodical visits to the MGM lot yesterday.

Texas Has Bill For Arbitration Board

Austin.—A bill has been introduced in the Legislature here that calls for an arbitration board to settle all disputes between distributors and exhibitors out of court.

•

"Women Like Men" Is Now "The Mad Parade"

The Liberty production which William Beaudine is directing under the title of "Women Like Men" is to be released under the name of "The Mad Parade."

•

Gangster's Widow Has Suit Against Pathe

New York.—Mrs. Frankie Yale, widow of a noted character killed in gang warfare, is suing Pathe because a line in "Big Money" reads: "I will get you like they got Frankie Yale."

•

Chevalier in Person At New York Paramount

New York.—Maurice Chevalier will do a week of personal appearances at the Paramount here, starting Friday.

•

F. L. Harley Promoted

Rio de Janerio.—It is understood here that F. L. Harley, formerly in charge of the Fox office in Athens, Greece, will be in charge of South America for the same organization.

•

Woolsey Script Done

Tim Whelan has completed work on his original story, now called "Rollicking Vagabond," which will be Robert Woolsey's first starring feature for Radio.

•

Sunday Shows Out

Bogalusa, La.—This town voted down Sunday shows by a majority of 406 votes.

O'Reilly Ready With Exhib Report

New York.—Charles O'Reilly, president of the Theatre Owners' Chamber of Commerce, has finished his report on the independent exhibitor conditions regarding their demand for lower rentals. The report will be laid before Will Hays tomorrow.

The report is expected to show that chain-owned houses are getting the full benefit of percentage reductions at any time that bad business conditions demand, in addition to the fact that they have cut admission prices to fit the conditions. It will show that the independent exhibitors have been given no reductions in percentage or rentals, thereby making it impossible to cut admissions to compete with the chain-owned houses.

•

Paramount Execs. Going East Sunday

Several of the Paramount executives start an Eastward trek Sunday night. Among those already booked to go are D. A. Doran, Eastern story editor who has been here for a couple of weeks; Ed Montagne, studio story editor who goes for a month; and Mel Shauer, of the foreign department.

•

Finkelsteins Carry On

Minneapolis.—Notwithstanding the sudden death of M. L. Finkelstein, his plans to create another independent chain of theatres will be carried on by his three sons, Harry, Leonard and Dan, who have just purchased the Strand and State theatres at Jefferson, Iowa, from J. E. Michael.

•

Dorsay Yarn a Fake

(Continued From Page 1)

conceived and executed, unknown to the actress, by Fred B. Nicholson, a press agent who accompanied her to San Pedro to bid bon voyage to a Mr. Salzman.

Nicholson was asked why he sent wires to Sol Wurtzel, Joseph Shea, and Vernon Woods, the actress' manager, to the effect that Miss Dorsay had found herself on the steamer after it had sailed and would be unable to land until the ship reached its next port of call, Cristobel. He said:

"I expected the radiograms would be revealed in good faith as news to the press from the people to whom I sent them. The idea of sending messages to several people was to make sure that the story would break. I did not confer with Miss Dorsay, her agent or anyone connected with the Fox organization, regarding this matter. It was entirely my own idea."

The messages were written by Nicholson and entrusted to Mr. Salzman to send from the ship. At the Fox studio it was looked upon as a serious matter, in that it not only placed the company in a bad position, but reflected on the rest of the industry. The Hays office was represented at the showdown and demanded a signed statement from Nicholson to clear the industry in the eyes of the newspapers and wire services.

THE Hollywood REPORTER

Vol. III, No. 7 Price 10c TODAY'S FILM NEWS TODAY Wednesday, January 28, 1931

WARNER RADIO HOOK-UP

TRADEVIEWS
by W. R. Wilkerson

THIS PLAN of Electrical Research Products to reopen a great portion of the 5000 or more dark houses throughout the country is one of the greatest things that has ever happened to the motion picture industry.

Certainly the move of ERPI is not one with a philanthropic motive. They want to make money, they want to sell their equipment and they want those weekly checks for their license and service. But even with this, the plan is great.

•

ERPI IS not alone in this move. The major producers and distributors using a Western Electric license, are in on the deal. They too, want to make money, they want to have their pictures playing in as many houses as possible, and if an additional 5000 runs can be added to each of their pictures, even at a minimum price, that will do a lot to keep the wolf away from the studio door.

In addition to the sound equipment and pictures, the Erpi plan is to renovate and remodel the houses. This brings in the supply houses, maybe one company or more, but this will put money in new theatre supplies, seats, carpets, fixtures, projectors, etc., etc.

•

THE MORE you think of it the more you are impressed what a benefit a thing of this kind will be to every end of pictures. It will keep men working at Western Electric turning out equipment, it will give work to electricians, carpenters, decorators, etc., in renovating the houses. It will cause supply companies to put on extra shifts to turn out the material required. It will put money into the pocket of the distributor, enabling him to stop a lot of the shouting directed at the studios. It will give employment to operators, house attaches, etc. It will help salaries and working conditions out here.

Boys and girls—it's a big thing. We hope that Erpi does not miss one of the 5000 that have closed their doors rather than pay for sound equipment and the advanced cost of talkies over silents. We hope that everyone concerned in the working of this thing makes money. Certainly none of them will make big profits, but it will keep the ball rolling.

Yoo-hoo! Mr. Hays!

Greater Amusements, a Minneapolis trade paper, says:

"Publix management is advertising via local radio that 'No Limit' is actually in part the story of Clara Bow's life, gambling, parties, boy friends, et. al."

Paramount Makes Girl Writer a Star

Carmen Barnes, 19-year-old author, brought here as a writer for Paramount, is to be starred by the company in her own story. Her first picture will be "A Debutante Confesses."

The girl deserves the appellation of "prodigy." At fifteen, while in school in Tennessee, she wrote "School Girl," which was published as a no-

(Continued on Page 3)

•

Betty Compson Signed For Lead at Universal

Betty Compson was signed last night for the feminine lead in "The Virtuous Husband" at Universal, directed by Vin Moore.

She left with the company on location last night.

•

'Devil' for Sutherland

Edward Sutherland has been assigned to direct "Up Pops the Devil" for Paramount.

Plugs for All Company's Features to be Broadcast From 150 Stations, Weekly at First and Daily Later

The greatest radio advertising hook-up yet attempted by a motion picture producer-exhibitor combination is now being arranged by the Warner-First National producing organization, its entire circuit of theatres, and the National Radio Advertisers' Corporation, a subsidiary of the Warners, which controls more than 150 stations throughout the country.

The plan is to make electrical transcriptions of 15-minute programs here, with the leading figures of each Warner-First National picture recording a program of entertainment that will fit in with the ballyhoo for each picture. These records will be distributed and timed to

(Continued on Page 3)

•

Pictures to Have Music Scores Now

Pictures with music are coming back. This does not mean what have been known as "musicals" which, with some exceptions, have not proved to be great box-office hits.

The present plan is to have musical scores synchronized with all pictures, whether drama, melodrama or comedy. It does not even mean that

(Continued on Page 2)

•

Schnitzer Arrives

Joseph I. Schnitzer, president of Radio Pictures, arrived from New York last night, accompanied by his assistant, Harry Takiff. Schnitzer will remain in Hollywood indefinitely, with headquarters at the studio.

FIFI DORSAY 'SHANGHAI' STORY WAS PURE FAKE

In the eyes of the press, Fifi Dorsay tried to pull an Aimee McPherson by being reported aboard the steamer Drechdyk, headed for Rotterdam, last Saturday night, only to be discovered spending the week-end at Arrowhead Springs. This discovery brought storms of protests from the wire services and the local newspapers which fell for the story.

Fox called a meeting of the protestors and discovered the hoax was

(Continued on Page 2)

General Talkie Will Distribute Portable

New York.—The expansion plans of General Talking Pictures will include the distribution of a portable sound projector.

•

The Goldwyns Back

New York.—Sam Goldwyn arrived from Europe yesterday, accompanied by Mrs. Goldwyn. They will leave for Hollywood in a few days.

"Cimarron" Smash In B'way Opening

New York.—Radio Pictures' "Cimarron" took Broadway by storm Monday night at its world's premiere at the Globe. One of the largest crowds that ever turned out to see a picture tried to get into the house, and, when told that all seats were sold, attempted to break down the doors. A riot call was sent out and the police placed a guard line around the house, permitting none but ticket holders within the lines.

The picture went over with a smash. The reviews in yesterday's papers lauded it in a tone heretofore unknown for any picture. All of the reviews were raves.

The matinee yesterday turned them away an hour before the picture went on and the advance sale has reached $32,000.

•

Tiffany Refinancing Is Nearly Completed

New York.—The refinancing of Tiffany, being undertaken by Grant Cook, is understood to be about completed, with a program of twenty pictures outlined, ten of which are to be put into production in the West Coast studio almost immediately.

•

Warner Committee to Operate All Houses

New York.—With the resignation of the Skouras crowd as operating heads of the Warner-First National string, a special committee of three home office executives will be selected to operate the houses in the future.

"EAST LYNNE" SCREEN PLAY BY Bradley King and Tom Barry

THE HOLLYWOOD REPORTER

W. R. WILKERSON Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Envart
Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave Daryl Doran, Manager
London office, 60 Wardour St Heath Cobb, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

Fox is minus Fifi Dorsay and Fifi is having a big time on an ocean steamer bound for Rotterdam. She boarded the Drechdyk to wish a boy bon voyage and the steamer left before she could get off. First stop, Cristobal in the Canal Zone. Fifi's neighbors are breathing a sigh of relief and have sent a radio to the steamer captain to lock up the ship's player piano, if it has one.

•

The Warner-First National studio commissary has four classes of service. All receive the same kind of food and portions, but the prices range from forty-five cents to $1.25. If you eat at a table without white cloth, it is 45 cents, with a table cloth it is 65 cents, in the Green Room the same luncheon costs 75 cents, and in the executives' mess room it is $1.25. The irony of this set-up is that the stars and directors eat at 45 cent tables, while the secretaries and minor employees use the more expensive tables.

•

Economy or petty larceny? Recently, at Caliente, a well-known foreign feminine star was led to one of the roulette tables by a famous producer. He told the croupier to give the lady 50 dollars worth of chips and charge it to him, and walked away, leaving her to gamble. She put down two chips, lost, shrugged her shoulders and said: "I don't like zees game; cash my cheeps please." And stuffing the remaining 48 dollars into her bag, she left the Casino.

•

Al Boasberg wants it clearly understood that he is not seeking star autographs on his gold cigarette case for the glory or hobby of it, but RKO will auction it off, when it is filled up, to the highest bidder. Proceeds will be turned over to the Motion Picture Relief fund. Attaboy, Al. .... ..

CREAM PUFFS & SLAMS

ST. PAUL, MINN.

"THE COHENS AND KELLYS IN AFRICA"
President Theatre

Daily News: This picture drops a heavy foot now and then, but merriment provided by George Sidney and Charlie Murray more than makes up for any deficiency.

"CHARLEY'S AUNT"
Orpheum Theatre

Daily News: The fun continues.

"ALONG CAME YOUTH"
Tower Theatre

Daily News: Another one of those silly, impossible stories they are panning out on Charles Rogers, evidently in the hope of ruining his career as a star.

"MIN AND BILL"
Paramount Theatre

Daily News: One of the funniest pictures I have seen in a long, long time.

"THE BAT WHISPERS"
Riviera Theatre

Daily News: This isn't a very convincing talkies. The play just doesn't get by on the screen.

SYRACUSE, N. Y.

"THE GANG BUSTER"
Paramount Theatre

Herald: See it if in need of a laugh. Not since "Fast Company" has Oakie been so happily served with a story.
Post-Standard: Laughs both long and loud.
Journal: It isn't real, but it's very funny. Fans are afraid to laugh for fear they will miss something.

"THE ROYAL BED"
Keith's Theatre

American: It's a rotten title for a bully good picture. You'll like it
Herald: Sends shaft after shaft into the straw-stuffed figure of royalty and you are urged to see it.

"REDUCING"
Loew's State Theatre

Herald: Leo, the MGM lion, may be called upon for a deep-throated, lusty roar to tell the world, (cock-eyed and otherwise), that Marie Dressler and Polly Moran, ace comediennes of the sound screen, have a far better picture than "Caught Short."
Post-Standard: It's a marvel to me how Marie and Polly can go in for so much that is nothing more nor less than slapstick and yet make it funny.
Journal: Would make a sick woman well and the man who brought her forget he had a single note coming due. Reduces 'em to tears of laughter

"MOTHERS CRY"
Strand Theatre

Herald: A picture which, literally packed with emotional possibilities, passes up the majority of them.
Post-Standard: It's a rather average picture with a pretty old theme.
Journal: There is no youthful love story, and you wonder if the producers thought mother love was enough to make a winner.

ST. PETERSBURG, FLA.

"ABRAHAM LINCOLN"
Plaza Theatre

Independent: Unquestionably deserves first place on the best ten list.

"THE RIGHT TO LOVE"
Florida Theatre

Independent: Ruth Chatterton makes a real success out of a rather weak play.

"THE GANG BUSTER"
Florida Theatre

Independent: Nothing to shout about, but it is not uninteresting and has same laughs in it.

"PART TIME WIFE"
Phil Theatre

Independent: A poor picture and rather weakly directed.

"THE LASH"
Plaza Theatre

Independent: Seems to move too slowly, but has its appeal.

"A ROYAL ROMANCE"
Patio Theatre

Independent: There were enough laughs heard during the show to indicate that it was funny.

Business Slow in Berlin Theatres

Berlin.—The Oswald film, "1914," at the Tauentzienpalace, which created such a stir, is doing only fair business and proving quite a disappointment. "Danton," is also hitting a slow pace and what business it is doing is due to Kortner, who is making a tremendous personal success. "The Man Who Committed the Murder" at the Gloriapalace, with Conrad Veidt, is doing very badly. The Kapitol is still doing excellent business with "Private Secretary." Production in Germany is going ahead full force.

"All Quiet on the Western Front" in its old form is a tremendous success in Rumania. The new parts were forbidden because they are too friendly toward Germany.

"Two People" opened in Budapest with unheard-of success.

•

Skouras After Houses

St. Louis.——The Skouras Brothers, who have just severed connections with Warners, are negotiating for several St. Louis and Indianapolis houses as their first step in their return to the independent exhibiting field.

•

Schenck to Head Fox

(Continued from Page 1)

this O.K. as it is for the protection of the money interests in Fox Film.

Those in the know are of the belief that nothing short of a miracle could place Harley Clarke in the position of meeting the obligations he will be faced with April 1 when he will have more than $50,000,000 in short term notes to meet. This more for the reason that Fox Film is in worse condition at this time than it was at the time he took it over, in that production has fallen below the level of the pictures made during the time that William Fox was in control and the business in the theatres has been away off, due to the business depression and bad management.

Wall Street is of the opinion that "Nick" Schenck is one of the two smartest men in the picture business, and it will require a brain such as his to pull Fox Film back to its proper level.

The Fox-Loew merger looks to be a cinch, disregarding moves on at present in Washington to prosecute the old case up at the time of the Fox buy of Loew control. A lot of water has passed under the bridge since that time and it seems reasonable to assume that the powers that be can establish a clear case for the Attorney-General and one that is certain to meet with his approval.

The sympathy of the stockholders who yelled so loudly at the start is now in full accord with the merger. They see it as the only way out of their poor condition, so far as the Fox stock is concerned. It was the minority holders that the Government has been trying to protect in thwarting this merger. Now that it will help them, and that this aid can be proven by the combination, no trouble is anticipated over the final O.K.

The Hollywood Reporter

Vol. III, No. 6 Price 10c — TODAY'S FILM NEWS TODAY — Tuesday, January 27, 1931

SCHENCK TO RUN FOX

TRADEVIEWS
by W. R. Wilkerson

WE WONDER if Jimmie Cruze is making any money out of his James Cruze Productions?

Saturday night we saw the third picture made by Cruze and it was a pip. The other two now out on release, (and should be doing great business if Tiffany has them planted in sufficient houses) are "The Command Performance" and "She Knew What She Wanted." All three pictures are better than the best that some of our major studios are making.

This Cruze person must be eccentric. We don't know him but, like every other individual in the picture business, we have heard plenty about him. Here is a fellow who KNOWS what it is all about in the making of pictures. He knows stories, production values and direction. He gets his pictures out at a cost that would hardly start the first reel of most of the epics from our big producers, and still, he can't be making much money. Nothing to what he should be making if he had a release that would crash him into the type theatres his pictures deserve.

•

PROBABLY Jimmy is happy with his small unit and he may be the type of individual to whom happiness means a lot more than money. He probably does not want to be bothered by producers who cannot produce, by supervisors who can not supervise. He knows what he wants and how best to get it, and no doubt feels that, to have people over him with a higher authority, would spoil his work. Cruze is an artist in his work and this might include his temperament also.

Whatever it is or whatever his thoughts, James Cruze makes good pictures and they should be grabbed by every exhibitor in the country. He is making the type pictures that are sure-fire with any audience, pictures that will make money.

•

YOU EXHIBITORS who are looking for something new, something good and something that will bring you in good returns, take a look at these three pictures in your nearest

(Continued on Page 4)

RKO Big Profit

New York —It is anticipated that the RKO profits for the year will be around $4,000,000, which is about 100 per cent increase over last year.

Loew's Net Falls Off $500,000

New York ——The net profit of Loew's for the quarter ended November 21 is approximately $2,500,000, which is $500,000 less than the previous quarter.

These earnings amount to $1.60 per share on the outstanding 1,413,574 shares of common stock.

•

"Little Caesar" Held Fourth Week at Strand

New York —"Little Caesar" will be held over for a fourth week at the Strand Theatre here, and for a second week at the Earle, in Washington.

•

Joe Goldberg Sticks

New York —Joe Goldberg has signed a new two-year contract as sales head of Columbia.

•

Schenk in Tomorrow

Joseph Schenck will arrive tomorrow after a month in New York.

Loew President to Be Put at Head of Fox Film Corp. by Bankers--- Hoped-for Merger Coming Soon

New York —It is understood here in financial circles and the inner sanctums of motion pictures that Nicholas Schenck, president of Loew's Inc., will soon take over the operation of Fox Film Corp. from Harley L. Clarke and that, in addition to these new duties, he will continue at the helm of Loew's.

The above move is said to be prompted by the banking interests who paved the way for Clarke to secure control of the Fox Film from William Fox.

It is thought that it is only a matter of a short time before the Attorney-General's office at Washington will place its stamp of approval on the Fox-Loew merger and this new move is as much in anticipation of

(Continued on Page 2)

•

Federal Censors Wanted in Canada

Ottawa —Federal censorship in place of the present system of provincial boards will be asked for the Dominion of Canada at a convention of the National Council of Women, to be held February 4-5.

This organization of women is immensely powerful all over the Dominion.

•

"Stepping Out," Stage Play, Bought by MGM

MGM has bought the rights to "Stepping Out," a play by Elmer Harris, which was produced by Charles Dillingham at the Fulton theatre, in New York.

Injunction Asked in Pathe-RKO Deal

New York.—Judge Richard Lydon has issued an order to RKO and Pathe to show cause why an injunction should not issue against the proposed transfer of Pathe to RKO.

The action was brought by Fred Rosenthal and other minority stockholders. The majority stockholders have approved the deal.

•

Connie Starts at Warners April 24

Warners have set April 24 as the starting date for Constance Bennett's first picture, "Jackdaws Strut."

Charles Kenyon and Raymond Griffith are now working out the screen treatment. No director as yet assigned.

•

Stage Shows Being Restored in Chicago

Chicago.—Twelve houses in the Publix Great States circuit and seven of the Balaban and Katz group have restored stage shows.

•

Pa. Wants Sunday Shows

Philadelphia.—All Pennsylvania exhibitors are making a concerted fight to be permitted to run shows on Sundays after two o'clock.

•

U. A. Shopping in Frisco

San Francisco——Sol Lesser has been looking over the theatre field here with an eye to a first-run house for United Artists.

FRANKLIN OPENING DIV. OFFICES FOR H. & F. CHAIN

Harold B. Franklin is establishing divisional headquarters for the Hughes-Franklin Theatre chain in various parts of the country. Earl Crabb has been put in charge of the Seattle division. Another division has been set up in Billings, Mont., with Stephen O'Keefe in charge. Offices have been opened in Kansas City, but no one designated for the job as yet.

The H. & F. chain now has four houses in Kansas City—the Tivoli, Madrid, South Troost and Lindbergh.

Conn. Making it Tough

Hartford ——A new bill just introduced in the Legislature by Senator Sullivan, of Bridgeport, requires two licensed operators in every projection booth.

•

D. W. Griffith Ill

New York.—D. W. Griffith is confined to his apartment in the Hotel Astor and is reported to be seriously ill.

"EAST LYNNE" SCREEN PLAY BY Bradley King and Tom Barry

'HELLBOUND' FINE GANG FILM 'CHAN' FILLED WITH SUSPENSE

Superb Direction By Walter Lang

"HELLBOUND"
James Cruze Production
Tiffany Release

Direction ..... Walter Lang
Story ..... Edward Dean Sullivan
Adaptation and Dialog,
Julian Josephson and Maude Fulton
Photography ..... Charles Schoenbaum
Film Editor ..... Rose Lowenger

Cast: Leo Carrillo, Lola Lane, Lloyd Hughes, Ralph Ince, Luke Cosgrove, Gertrude Astor, Richard Tucker, Murdock McQuarrie, Frank Hagney, Babe Lawrence, Marty Faust, Harry Strang, Helene Chadwick.

An independent producer goes in for gang stuff and turns out a picture to rank with the best. Flashes of genuine humor, excellent acting on the part of Leo Carrillo, and direction which carefully sidesteps anything maudlin or that smacks of cheap dramatics, make this film fare that exhibs would do well to book. There's more entertainment value in this one than in many a special.

With one or two minor changes for dramatic effect, this is a factual story that may be read in the annals of Chicago crime. An Italian underworld king, Nick Cotrelli, restores to health a young girl, who, through mistaken identity, has been brought to his home. The girl is penniless and possessed of a beautiful voice, so that when she is well, she accepts the position of singer in her protector's night club. The leader of a rival gang seeks to revenge himself on Nick by killing the girl. In this he is thwarted by the alertness of the doctor who nursed the girl, and who came to applaud her debut in the club. The affair is hushed up and Nick, after carefully preparing an alibi, kills the instigator of the plot. But the girl unconsciously spills the beans and then, in order to save Nick from the chair, marries him so that she can not be called on to testify. However, Nick pays the penalty via gangland justice, in order to save the girl's life.

Too much praise cannot be given the director. He has had the good sense and good taste not to emphasize the triangle love interest, nor to make the heroine another movie martyr. All the action and actions are perfectly natural and human, and the result is an intensely interesting picture. The closing scenes are splendid; the director tells the end of the story by means of a chess game played to the staccato accompaniment of machine-gun fire. It proves an excellent device and one that carries quite a kick. Naturally, the material was there to work with, and Julian Josephson and Maude Fulton have done a fine job with the adaptation and dialog.

Leo Carrillo as Nick, is excellent. To him belongs the picture and, through his acting, the part becomes a pleasure. He is a good competitor of Edward G. Robinson for the title of movie king of the underworld. Lola Lane makes an appealing heroine, and Lloyd Hughes does good work as the doctor. Ralph Ince, Luke Cosgrove, Gertrude Astor and Richard Tucker all contribute good characterizations and make a most commendable supporting cast.

PRODUCTION NOTES

Marian Marsh, the Warner find, playing opposite John Barrymore in "Svengali," will be leading woman for Edward G. Robinson in "The Idol."

•

Doris Kenyon engaged for cast of "You and I" at First National.

•

Charles Winninger to the cast of "Gambling Daughters" at Universal.

•

Jean Morgan, sister of Marian Marsh to cast of "Chances" at First National.

•

Miriam Seegar to cast of "Madame Julie" at Radio. Ruth Collier placed her.

•

Elliott and J. C. Nugent, Tully Marshall and Alison Skipworth added to cast of "The Virtuous Husband," at Universal.

•

Sammy Blum, Ned Sparks and George Cohan added to "The Iron Man" at Universal.

•

Donald Cook added to "The Public Enemy" at First National.

•

Florence Ryerson to adapt "The Reckless Hour" for First National. This will be the new title of Arthur Richman's play, "Ambush."

•

Edward Dean Sullivan has signed a contract to write original stories for First National.

•

Bramwell Fletcher selected by Warners to replace Tom Douglas in the role of Little Billie in "Svengali." Douglas was forced to retire from the production because of a temporary loss of voice, caused by an attack of laryngitis.

•

George Davis added to "Room and Board" at Radio.

•

Rita Flynn added to "Public Enemy" at First National.

•

John Robertson will direct John Gilbert in his new MGM starring picture, "Cheri-Bibi."

•

Benny Zeidman signed by Columbia to supervise the production of "Good Bad Girl."

•

Carmelita Geraghty to play opposite Buck Jones in "The Fighting Patrol" for Columbia.

Oland Admirable As Chinese Sleuth

"CHARLIE CHAN CARRIES ON"
Fox

Direction ..... Hamilton MacFadden
From the Novel by Earl Derr Biggers
Screen Play and Dialog,
Philip Klein and Barry Connors
Photography ..... George Schneiderman

Cast: Marguerite Churchill, Warner Oland, Warren Hymer, John Garrick, William Holden, George Brent, Peter Gawthorne, John T. Murray, Jason Robards, Marjorie White, Harry Beresford, Lumsden Hare.

As a romantic drama concerning the adventures of a Chinese detective, played by Warner Oland, this picture should take its place with the best of the year. Once, however, will not be enough. Charlie Chan will have to carry on in another adventure or two following this production.

The picture is an adaptation of the novel by Earl Derr Biggers. A party of thirteen around-the-world tourists contains a murderer, that is, after the first shooting in London. Enter Scotland Yard in the person of Inspector Duff, who proceeds to question the tourists, becomes suspicious of everyone, finds clues that lead to nothing and allows the party to leave London, bound for more trouble. Two more members of the party are shot by the unknown quantity before the survivors reach Honolulu.

In the Honolulu office of Detective Chan, Inspector Duff, who is getting warm on the trail of the murderer, is shot in the back, and Chan joins the party in his place to pit his brains against those of the person with homicidal intent. He sails to San Francisco and, as the boat lands, gets his man.

The picture has been well directed by Hamilton MacFadden. The action never drags and it is a relief to move about from place to place, instead of staying in the room of the original murder. The only fault seems to be that the entrance of Charlie Chan is too long-delayed, considering how well he carries the show after his belated introduction.

Warner Oland is a real hit as Chan, the all-wise dispenser of humorous logic. He is sedate, methodical and kindly, and gets his lines off well. And speaking of lines, they click every minute; in fact, they are the best part of the show.

The whole cast is well chosen. Every entrance of Warren Hymer and Marjorie White, the comedy team, gets a laugh. John Garrick and Marguerite Churchill, the lovers, pair up nicely, and Peter Gawthorne as Inspector Duff is satisfactory.

The audience will be led to suspect several members of the party of the villainy; members whose actions are more beneficial to the story than they are logical. However, there are shots in the dark, mysterious symbols, suspicious glances, love elements and other elements that will go to make everybody get a kick out of this corking good detective yarn.

12 Pictures in Work at Warners

The Warner-First National plant will be at its highest production level tomorrow with 12 features in work.

Pictures now in production are "Svengali," "Ruling Passion," "Big Business Girl," "God's Gift to Women," and "The Finger Points." New pictures to start tomorrow are "Public Enemy," "Maltese Falcon," "You and I," "Chances," and "Broadminded." The German version of "The Sacred Flame" will also start this week.

•

"Illicit" Is Going Big All Over the Country

"Illicit," the Warner Brothers hit, has been held over for a third week at the new Warner Theatre in San Francisco.

It is filling the Winter Garden in New York at seven performances a day, and reports from Miami say it has broken all the house records of the Fairfax Theatre.

•

Bradley King Back

Bradley King, scenarist, and her husband, George Boyd, have just returned from a three weeks' honeymoon at Mexico City.

Strange As It Seems
COLOR NOVELTY
Produced by
NATHAN, HAHN and FAIRBANKS

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Antiques, Rare Books, Stamps, etc., for less. Sold or Exchanged at 10 per cent commission. Shopping, mail and phone service. Free information. Visitors welcome.
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BEN LEWIS
FILM EDITOR
"TRADER HORN"

"TRADER HORN"
Assistant Director
Robert A. (Red) Golden

ROLFE SEDAN
COMEDIAN d'ECLAT
Stage and Screen
Fanchon Royer, Personal Rep. — Martha Mattox, Associate
GLadstone 9990

BROADWAY THINKS PARA. HAS NOT BEGUN TO FIGHT

New York.—In spite of the fact that Paramount has announced that it will not enter upon any war of retaliation against Warner Brothers, Broadway is of the opinion that the battle has not yet really started.

When it does begin, say the insiders, look out for Paramount. They grin wisely when told of the Paramount statement which, they believe, should be taken with a large grain of salt.

It is pointed out that, in a struggle of this nature, Paramount, because of its theatres, its booking advantages and its production facilities, is in the better position by far.

It will be hard to find anyone in the industry who believes that Paramount is going to lie peacefully and permit the Warners to walk up and down its frame.

•

MGM Hogs The Mexican Awards For Versions

MGM scored heavily in the annual awards made by the Heraldo de Mexico for excellence in various features of Spanish versions. The awards are for five classes; best pictures, direction, masculine portrayals, feminine portrayals and adaptations. Three awards are made in each class.

The best three pictures went to MGM for the versions of "The Big House," "Call of the Flesh" and "His Glorious Night." The company also took eight of the other twelve awards.

•

Ventriloquial Short

New York.—Edgar Bergen, noted ventriloquist, has just completed a Vitaphone short called "Hocus Pocus," at the Brooklyn studios. The supporting cast was headed by his dummy, "Charlie McCarthy."

•

Australia Doubles Tax

Sydney ——The tax on entertainment has been doubled by a bill rushed through the Australian Parliament. Exhibitors are trying to make it apply to higher-priced tickets only.

•

Art Schadur Married

Arthur E. Schadur, agent, was married on Friday to Greta Rauch. They went to Santa Barbara for their honeymoon.

•

Tradeviews

(Continued from Page 1)

Tiffany exchange. You will thank us for the tip.

To you Mr. Cruze, we hope that you are doing well, will continue to do well and that you are happy in your surroundings. We have an idea that you deserve something better in way of a release, one that will put your pictures in the big houses throughout the country. You are going to have a hard time ducking the big companies, for you have what they need most. But whatever you do—keep making pictures of the quality of "The Command Performance," "She Knew What She Wanted" and "Hellbound."

Boxer Signs For "U" Iron Man

Al Singer, recognized lightweight champion of the world, is now in town and up for an important part in Universal's "Iron Man."

The cast of this picture already has two well known local pugs.

•

"Little Caesar" Sets Box-Office Records

"Little Caesar," the Warner picture with Edward G. Robinson in the leading role, is hanging up new box-office figures. The Warners report that it broke the house record on the opening day at the Lake Theatre in Cleveland, gave the Earle in Washington its biggest week in a long time, and piled up a record gross at the Stanley in Jersey City.

The picture is in its fourth week at the Stanley in Philadelphia, and in its third week at the Strand in New York.

•

Warners Purchase "Passionate Sonata"

Daryl Zanuck has purchased the screen rights to "The Passionate Sonata," a novel by Wilson Collison. It will go into production next month under the Warner banner.

•

Joe Brandt Denies Change in Columbia

New York.—Joe Brandt, president of Columbia, denies that the company has been sold and says there will be no change in ownership, control or management.

•

Radio Plug for "Heiress"

As a plug for "The Hot Heiress," First National will participate in the M J B program over the Columbia network tomorrow night. Ona Munson and Charles Butterworth will furnish the entertainment.

•

Neuman on 10th Spanish

Kurt Neuman is now directing his tenth consecutive Spanish version of the Slim Summerville comedies for Universal. The cast includes Summerville, Lopita Tovar, Eddie Gribbon and Robert Graves, Jr.

•

New House in San Juan

San Juan.—A new picture house, the Fox, has been opened here by Rafael Cobian, who also operates the Olimpo. It has six hundred seats and is a one-price house, a novelty in Porto Rico.

•

Joinville Studio Busy

Paris.—Less than 10 months old, Paramount's Joinville studio has started work on its 1931 program with a German picture, the title as yet unknown. It is being directed by E. W. Emo with an all-star German cast.

Six British Films For U.S. Distribution

London.——Six features are being made by British International Pictures for distribution in the United States. Arthur Dent, head of the company, is expected to sail for America in April to handle the matter. One of the six is the George Bernard Shaw talkie, "How He Lied to Her Husband."

•

De Recat Will Direct Spanish "Doughboys"

Emile de Recat, who recently completed the Italian version of "The Big House" for MGM, has been assigned to direct the French version of "Doughboys" for the same company.

•

Webb for Sono-Art

Harry Webb, of the Webb-Douglas productions, has cancelled his releasing contract with Ray Johnston, of Syndicate Pictures, and will concentrate all his production activities for Sono-Art release.

Webb had contracted to make a series of westerns, starring Tom Tyler. These will be completed by Trem Carr.

•

McLeod Co-Director

Through an oversight, the name of Norman McLeod, who co-directed "Finn and Hattie" with Norman Taurog for Paramount, was omitted from the review in yesterday's Hollywood Reporter.

Warners After So. Amer. Trade

New York.—Warner Brothers and First National are to open their own exchanges in the principal cities of the Argentine, with headquarters in Buenos Aires. William Fait has sailed to start operations.

A new Warner subsidiary, known as Warner Pictures of Argentine, Inc., has been formed to handle Chile, Paraguay and Uruguay.

•

"Le Roi s'Ennuie" to Have Premiere in N.Y.

New York.—"Le Roi s'Ennuie," the French version of Radio's "The Royal Bed," will have its premiere here February 3 in the Theatre in the Clouds, on the roof of the Chanin building. All the proceeds go to the fund for the French war orphans.

•

New Editor of Para. News

New York.—William P. Montague has been made assignment editor of Paramount News in place of S. H. McKeon, resigned.

•

Lift Sunday Show Ban

St. Croix Falls, Wis.—The injunction banning Sunday picture shows in this city has been dissolved.

•

Denver Has 185 Wired

Denver.—In the Denver area 185 theatres are open and wired out of 477 in the sector.

New York's Best Hotel Value

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J. E. Frawley, General Manager

'MORE THAN A KISS,' 'FINN AND HATTIE' AND 'KIKI' ARE ALL BIG LAUGH-GETTERS

Una Merkel Is The Shining Light

"MORE THAN A KISS"

Fox

Direction ..... William K. Howard
Screen play and dialog ..... Lynn Sterling and Leon Gordon
Photography ..... Lucien Androit
Film Editor ..... Harold Schuster

Cast: Edmund Lowe, Jeanette MacDonald, Roland Young, J. M. Kerrigan, Una Merkel, Helena Millard, Henry Kolker.

In "More Than a Kiss" the Fox company has turned out one of those naturals that are music to the box-office. At the same time, it presents to the public as delicious a new comedienne as will be savored for some days to come. Una Merkel is the young lady who is scheduled to create excited comment anent her abilities when this picture is released.

Smart dialog with that soupcon of sophistication that audiences are demanding in the talking pictures, and the abundance of comedy are going to make "More Than a Kiss" a picture to be talked about, and folks are going to lose no time in seeing it, once the good word is about.

Wisely too has the cast been chosen so that it is one filled with players who understand and are at their best in comedy with a farcical lilt. There is Edmund Lowe, excellent as the lady-killer; Jeanette MacDonald as the provocative wife who has never been tempted; Roland Young as the husband who "understands and trusts" his wife, and Una Merkel and J. M. Kerrigan as an irresistible pair of sweethearts. Helene Millard contributed a merry moment as the ex-wife from whom the lady-killer "learned about women."

Leon Gordon and Lynn Starling have followed the same rule in their adaptation of the story and their dialoging, filling the piece with lines that keep pace with the action.

"More Than a Kiss" cleverly depicts the amusing situation that springs up when a very strong-minded gentleman, who happens to be a lawyer and who believes determinedly that women must be led, makes a bet with a notorious philanderer that the latter can't lure a kiss from the former's wife during a 48-hour period.

Immediately after the bet is made the lawyer becomes less assured of his wife's strength of character. The philanderer finds himself with more than a spark of real affection for the wife. In trying to throw the bet, he intrigues the interest of the wife to such a degree that she becomes highly insulted when he won't kiss her.

Scenes between the husband and wife, between the "other man" and the husband and between the "other man" and his best friend, tell the story swiftly and amusingly. Incidentally, the flapper friend of the wife, having no inhibitions or a husband to "lead her," promptly pursues the best friend and annexes him in short order.

Of faults, the picture has few as adult entertainment. The only regret is the mediocre costuming given the feminine members of the cast, but even that reflects to their advantage as they have blithely stepped above such trifles with performances that command attention.

The major credit for this production should go to William K. Howard, the director. In telling the story he has kept clear of all befuddling issues, using a clear-cut method that will put a further stamp of critical approval on his long list of successful directorial efforts. The whole picture is suggestive of a smooth-running production of the legitimate stage, without any of the drawbacks and limitations of the footlight method, as compared to motion pictures.

"Trader" In the Bag

Fox and Metro-Goldwyn-Mayer are rejoicing at the box office reports of "Trader Horn" at the Chinese Theatre. The picture has done capacity since its opening Thursday night at both evening and matinee performances. The midnight show Saturday night grossed $2,200, which is just a few dollars less than capacity, and is remarkable in that the house only had two days to inform the public of this special performance.

PRODUCTION NOTES

Title of "Apron Strings" changed to "The Virtuous Husband" at Universal.

•

Title of "Stampede" changed to "The Conquering Horde," and "Another Man's Wife" to "Honor Among Lovers" by Paramount.

•

Kay Francis and William Boyd to "City Streets" at Paramount.

•

George Davis in "Room and Board" at Radio.

•

Mary Astor selected as the feminine lead for "It Would All Depend" for Radio.

•

Jane Murfin to do the adaptation of "The Sphinx Has Spoken," which Victor Schertzinger will direct for Radio when he completes "Madame Julie."

•

"Indiscretion" will be the title of the picture Gloria Swanson is now making for United Artists, instead of "Obey That Impulse."

•

William Nigh assigned to direct "Danger Ahead," a railroad story, for Columbia.

Green and Searl Kids Real Stars

"FINN AND HATTIE"

Paramount

Direction ..... Norman Taurog
Story ..... Donald Ogden Stewart
Adaptation ..... Sam Mintz
Screen Play ..... Joe Mankiewicz
Photography ..... Dev Jennings

Cast: Leon Errol, Zasu Pitts, Lilyan Tashman, Jackie Searl, Mitzi Green, Regis Toomey, Mack Swain, Harry Beresford, Sid Taylor.

Mr. and Mrs. Haddock and family, caught in enough off moments to provide a series of nonsense that will put the whole family in good humor. The picture abounds in delightful madness, and the antics of two imps who chase each other in and out of more messes faster than you can say Gustav von Seyffertitz.

Mr. Haddock, having made his "pile," decides to do the right thing and take his wife and daughter, little Mildred, for a trip abroad. When they reach New York, Mrs. Haddock has arranged a pleasant little suprise in the form of Cousin Sidney, who is to join them on their trip. He makes the mistake of irritating little Mildred when they meet, and spends his part of the trip atoning for it. Mr. Haddock is a very nice man, but a bit naive, and so it rests on little Mildred's all too-willing shoulders to help him have a good time without being blackmailed by a psuedo countess, to persuade her mother that she doesn't want a divorce, and to see that Sidney gets his for interfering.

Much credit must be given Sam Mintz' adaptation generally, and Joe Mankiewicz' dialog particularly, for the excellent translation of Donald Ogden Stewart's humor into good screen material. They have caught the elusive combination of comedy and mild insanity that is in Stewart's writing and put it over with a laugh. And Norman Taurog has his action and gags so well-timed that the absence of story isn't missed in the moving picture.

Sidney, (Jackie Searl), and Mildred, (Mitzi Green), are the stars of the occasion. Sidney, with the impudent face of a gnome and the impudent manner of a gamin, trying to outdo Mildred and taking the dirty end of it for the most part, is a panic. While Mildred, with her polite forms of torture and "sees all, knows all" way, is very, very funny.

Then there's Finn, (Leon Errol), and Hattie, (Zasu Pitts), who are ably aided in their excellent comic moments by Bottin, (Mack Swain), who waves a drunken philosophical farewell; the countess, (Lilyan Tashman), who looks stunning and toys with a French accent; the divorcee, (Ethel Sutherland), whose expression of patient disgust, and ardor for divorce are very amusing; the conductor, (Sid Taylor), who really is a wrestling champ, and of course, the street cleaner, (Harry Beresford), who wanted to go abroad, but whose business, (a cavalry parade), kept him at home.

Add Americana: It isn't the story, it's the treatment. And the treatment in this case is an hour of good, clean fun.

Mary Pickford A Star In Slapstick

"KIKI"

United Artists

Direction ..... Sam Taylor
Photography ..... Karl Struss
From Story by ..... David Belasco
Adaptation ..... Sam Taylor
Film Editor ..... Allen McNeil
Starring ..... Mary Pickford

Cast: Reginald Denny, Margaret Livingston, Joseph Cawthorn, Phil Tead, Fred Walton, Edwin Maxwell.

With Mary's name to bring in the crowds and a picture that will satisfy them, the exhibs can afford to sit back and giggle at "Kiki" themselves.

And there's plenty to giggle at. For those audiences who like their slapstick (as most of them do) there's a riot of fun in this, with the heroine being roughly deposited on the floor at the rate of once a reel. For the rest of us there's funny dialog and funnier situations.

Of course, it's a question whether our country cousins will like "Kiki's" French accent, which makes her lines a bit difficult to understand at times. And there's Reginald Denny's British accent to confuse them further.

Miss Pickford's interpretation of "Kiki" is a thoroughly enjoyable one. She brings freshness and vitality to the part of the fiery chorus girl who is determined to win the boss from his ex-wife. After being fired from the chorus for spoiling the show, she goes home to live with Randall. They quarrel almost at once, but she stays on in spite of his efforts to be rid of her. When all else fails, she pretends to be in a cataleptic fit which may last two years. Finally Randall realizes what a nice little thing she is after all, and you know the rest.

Director Sam Taylor has handled the story well and brought out all the comedy there is in it. The stage sequence, where "Kiki" almost ruins the show, is worthy of special mention. It's swell.

The entire cast is splendid. Reginald Denny will further increase his fan following in the role of Randall. He is a fine actor and should click big if they continue to give him the proper material. Margaret Livingston is the former wife. She makes the most of her part, as she always does, and makes us wonder again just when she's going to get a real break. Joseph Cawthorn, Phil Tead, Fred Walton and Edwin Maxwell are all competent and do their bits toward making "Kiki" an enjoyable picture for the whole family.

Federal Probe of Exhib Complaints

Washington—It is understood here that the Attorney General's office is investigating complaints coming from exhibitors throughout the country that the major distributors are compelling theatre owners to take their short reel product in order to get their features. These complaints are backed by affidavits in the hands of the investigators.

It is said that three major distributors are involved. All exchanges, however, have denied that any such sales methods are employed.

•

Picture Thrills Cost 55 Lives In 5 Years

Thrills for motion picture fans cost the state of California $421,850 in industrial insurance during the past five years.

Fifty-five lives have been sacrificed and many persons have been disabled, temporarily or permanently, to supply audiences with excitement.

•

Allvine and Martin Due At Fox Lot February 2

Glendon Allvine and Quinn Martin will arrive in San Diego from New York via the Panama Canal Friday. Both will spend the week end at Agua Caliente and report to the Fox studios on February 2. Martin will join the writing staff, while Allvine will take charge of the studio publicity department.

•

New "Cincy" Operators

Cincinnati — A new operators' union has been formed here, growing out of a dissatisfaction with the present local 165. The old local has filed an injunction to restrain the new combination from using the name of Motion Picture Operators Union.

•

Clean-Up In Montana

Helena—Rep. Willard, of Missoula, has introduced a bill in the Legislature providing penalties for the showing of "lewd, vulgar, suggestive or indecent films."

•

Censor Bill In Colo.

Denver.—A bill providing for a State censor board has been presented in the Legislature. The Board of Trade and the MPTO of Colorado will fight it.

•

ERPI To Open Dark Ones

(Continued from Page 1)

is the impression of this publication that all of the Hays producers and distributors are in on this move in that they will supply pictures for these theatres, with ERPI supplying the sound and the renovation of the houses, and both to take a split on the franchise percentage.

The plan will be for an exhibitor to pay so much a week for his franchise, plus a percentage of the receipts, and he will be supplied with everything except his help, light and heat.

Anything But Money

An independent producer and his cutter were trying to decide on a suitable star to make a second series of Westerns. The cutter suggested a well-known name, but the indie threw up his hands and said:

"That guy is out. He wants cash."

Howard Hughes Staff Moving To U.A. Today

Howard Hughes and his producing staff of the Caddo Company are moving into their new offices on the United Artists lot today. They will occupy the former Douglas Fairbanks quarters.

"Front Page" is already in production, and "Queer People," "Scarface," "Whitey" and other stories are in preparation.

•

Brenon Preparing "Next Corner" for Radio

Herbert Brenon returned to the Radio studio today, fully recovered from a major operation. He is preparing for his next picture, "The Next Corner," scheduled to start February 20.

•

Ruth Chatterton to N.Y.

Ruth Chatterton and her husband, Ralph Forbes, have gone to New York for a vacation of a month or six weeks.

•

Skouras-Warner Split

(Continued from Page 1)

proposition of rounding up sufficient First National franchise holders to get control, for which he was to be placed in charge of all theatre operation for the Warners. He brought in the Skouras chain, situated in St. Louis.

The reason given for the rift was "incompatibility."

It is said the Skouras boys will reenter exhibition on their own hook.

Canadian Exhibs Join In Chain War

Ottawa.—The independent exhibitors throughout Canada have selected Ottawa as their main ground of operation for a combination of all indies in a proposed fight against the chains.

The exhibitors are of the opinion that their combination will give more than enough play dates to command the picture field against the chains, other than for product owned by the producers in control of the chain houses.

•

Zoning Plans Held Up For the Government O.K.

New York.—The zoning plans adopted in some sections after conferences between exhibitors and distributors will not be put into operation until the general form of the system has been approved by the Department of Justice.

Individual zoning schedules must be submitted to Washington before becoming effective.

•

"Public Enemy" Starts

Opening shots of "The Public Enemy" for Warners were made yesterday in the May department store. Heretofore, Warners have always built their own department store sets, but because this sequence could be made in a day, they saved considerable money by obtaining permission to use the store.

•

Famous Suing Montreal

Montreal —Famous Players of Canada is suing the City of Montreal for $40,000, claiming damages to this amount because the City took part of a prospective theatre site for the establishing of an alley.

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BEN LEWIS

FILM EDITOR

"TRADER HORN"

J. C. OKEY Writes:

"I want to take this opportunity of thanking you for the wonderful assistance you have been to me thru the medium of your research bureau."

INTERNATIONAL KINEMA RESEARCH

HE 8761 Hollywood Security Bldg.

"TRADER HORN"

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Cyril Hume

ROLFE SEDAN

COMEDIAN d'ECLAT

Stage and Screen

Fanchon Royer, Personal Rep. — Martha Mattox, Associate

GLadstone 9990

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!

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A Comedienne

A Potential Star

!

Miriam Seegar

◆

RUTH COLLIER

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THE Hollywood REPORTER

W. R. WILKERSON Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave Daryl Doran, Manager
London office, 80 Wardour St Heath Cobb, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

Hollywood and New York are chattering regarding the buck-passing in Pathe on the Constance Bennett series of contracts. The talk is that Connie received a new contract in April, with a codicil in form of a letter coming to her in September. This codicil is the nigger in the woodpile in that it gave Miss Bennett the right to ten weeks' vacation a year and she could use that time in doing not more than two pictures at another studio. New York is passing the buck to Hollywood on the extension of these privileges, and Hollywood shoves it right back to New York, the result being that relations between the two are not so sweet.

•

When the news came that Ruth Chatterton had signed with Warners, there naturally was some feeling among Paramount executives. The story goes that B. P. Schulberg was deeply hurt and that Miss Chatterton, knowing this, marched herself into his office the other afternoon. Mr. Schulberg was polite, but frigid, until the star said: "What's all this about? Now you get out of that chair, put your arms around me and tell me everything is O. K." And B. P., grinning a little sheepishly, did just that.

•

The description of the "Trader Horn" campaign published in this paper Friday under the heading, "How We Sold Trader Horn" was credited to Frank Whitbeck, in charge of publicity and advertising for Fox West Coast Theatres. The credit should have gone to the publicity and exploitation crew working under Frank, who submitted the article.

•

Before Oomoola, the gun-bearer in "Trader Horn" would make a personal appearance on the opening night at the Chinese, he insisted that his Central Avenue girl friend attend the premiere. Because of the girl friend's color, she was allowed to sit in the projection booth.

2000 WORKERS NEEDED TO MAKE EACH FEATURE

According to statistics issued by the Paramount studios here, it requires 2,000 workers to make a feature length picture each week. If all the 52 pictures produced in a year were to be made simultaneously, it would require 104,000 employees, which its 28-acre plant could not accommodate.

Aside from players, directors and executives, the Paramount studios have a weekly average of 1972 regular employees. These are divided into such departments as studio operation, a complete cafe, wardrobe, hospital, fire department, foundry, carpenter and paint shops, garages, hot house nursery, furniture and drapery manufacturing, plaster shops, theatres, electrical, plumbing, printing, lighting, music, and ventilating systems, aside from an up-to-date film laboratory outside the studio with facilities for turning out 2,000,000 feet of film per week.

•

Schertzinger to Make "Sphinx Has Spoken"

Upon the completion of "Madam Julie," at Radio, Victor Schertzinger will direct "The Sphinx Has Spoken," from the story by Maurice De Cobra.

•

Bit Player to Gag Man

Sammy Bricker, former prop boy on the Paramount lot who has played bits in two pictures for that company, has been elevated to gag man for the production of "Dude Ranch," to be directed by Frank Tuttle. This is in line with Paramount's new policy of looking to studio employees in the development of new production talent.

•

Arlen and Wife Back

Richard Arlen and his wife, Jobyna Ralston, returned Saturday from their vacation at Honolulu. Arlen reported at the Paramount studio in the afternoon.

•

Carole Lombard's Trip

Carole Lombard, Paramount featured player, has left for Palm Springs for a vacation of a month.

Goldberg Heads Fox New Jersey Theatres

New York.—Harry Goldberg, who has been head of the Buffalo district for Fox, has been put in charge of all the New Jersey houses, numbering 19. The Albany division, under Marshall Taylor, will take over the Buffalo territory.

•

"U" Changes Title To Suit Ontario Censors

New York.—Universal has changed the title of its production, "Free Love," to suit the whims of the Ontario censor board. In Canada it will be known as "Modern Wife."

•

"Salomy Jane" Being Prepared At Para.

Paramount has put "Salomy Jane" into preparation. John V. A. Weaver is doing the screen play and dialog.

•

Another Coogan Now At Paramount

Robert Coogan, six-year-old brother of Jackie, will make his debut as a featured player in the role of Sooky, pal to "Skippy," for Paramount.

•

Cromwells To N. Y.

John Cromwell and his wife, Kay Johnson, will leave today for New York via the Panama Canal. They will spend a month in the east and then Cromwell will return here to resume his contract with Paramount as a director.

•

MGM Signs Hersholt

Jean Hersholt, character player, has been signed to a five-year contract with MGM.

•

New Play For Radio

Radio has purchased the screen rights to "It Would All Depend," the New York stage play by Daisy Wolff.

Rosensweig Now A Radio Vice-Pres.

New York.—Charlie Rosensweig, sales manager for Radio Pictures, has been elected a vice-president of the organization and promoted to the post of supervisor of all Radio Pictures selling.

•

Committee Named to Regulate Processing

M. C. Levee has been appointed by the Academy of Motion Picture Arts and Sciences to head a committee to make a survey of the various forms of processing film and try to standardize this phase of motion picture production. The work is being sponsored by the Technicians Branch of the Academy of which Irving G. Thalberg is chairman.

Others appointed to work with Levee on this project are: H. Keith Weeks, Col. Nugent H. Slaughter, Douglas Shearer, Joy Hunter, Dr. Donald MacKenzie, Emery Huse and W. C. Harcus.

•

Warner Bros. Sign Hammett For Two

Warners have signed Dasheill Hammett to write two original stories for their production within the very near future.

•

Phillips Holmes Busy

Phillips Holmes, Jr., has arrived from New York to play in "Confessions of a Co-ed" for Paramount. Upon completion of this he will return to the Long Island studio for a part in "The Man I Killed," and then come back here for "An American Tragedy."

•

Manny Cohen to Europe

New York.—Emanuel Cohen, of Paramount newsreel, is going to Europe within two weeks to make a second survey for more newsreels there.

•

Merna Kennedy at MGM

MGM has signed Merna Kennedy for one picture with the option of retaining her for another five years. Deal was closed by Billy Joy.

NEW PICTURES THIS WEEK

Studio	Title of Picture	Star	Director	Starting Day
Columbia	"Ten Cents a Dance" (Spanish)	Lupito Tovar	Cabanne	Today
First National	"Broad-Minded"	Joe E. Brown	LeRoy	Tuesday
First National	"Chances"	D. Fairbanks, Jr.	Dwan	Tuesday
First National	"You and I"	All-Star	Milton	Wednesday
Paramount	"Skippy"	All-Star	Taurog-Burton	Today
Radio	"Room and Board"	All-Star	La Cava	Wednesday
Radio	"Madame Julie"	All-Star	Schertzinger	Wednesday
Universal	"Gambling Daughters"	Nagel-Fox	Henley	Thursday
Universal	"Virtuous Husband"	All-Star	Moore	Wednesday
Warners	"Public Enemy"	All-Star	Wellman	Today
Warners	"Maltese Falcon"	Bebe Daniels	Del Ruth	Today
Warners	"Red Hot Sinners"	Winnie Lightner	Bacon	Today

The Hollywood Reporter

Vol. III, No. 5 Price 10c — TODAY'S FILM NEWS TODAY — Monday, January 26, 1931

ERPI OPENING LEMONS

TRADEVIEWS
by W. R. Wilkerson

HERE AND there around the industry:—

From information we have, would advise those of you who have Warner stock to hold it and don't let its present strength and clever handlings annoy you into a state of selling on these new rises. Hold on for a while and you will be able to cut yourself a piece of cake . . . . .

Why doesn't the Academy of Arts and Sciences do something about the length of feature pictures? Most producers are of the opinion that, if a picture is over 7,000 feet, exhibitors will squawk and, working under this handicap, a lot of good stories are being spoiled in cutting to fit the footage . . . . . There ought to be a lot of fun at the Allied meeting in Chicago next month. There will certainly be a lot of firing, both in mouth-guns and jobs. . . . . .

•

IT IS A bromide now, but nevertheless, business is getting better in the theatres with the release of better pictures. . . . . Had a talk with Archie Mayo and that boy is certainly sewed up with his "Svengali" picture. The sets, designed by Anton Grot, photographed on film, will be worth anybody's admission price to see. . . . Howard Strickling is breathing much more easily now that "Trader Horn" has opened. . . . . Buddy De Sylva has some thoughts about the picture business we would like to publish and he has promised to put them down on paper for us to print. . . . . The Paramount studio is buzzing happy tidings regarding Eddie Sutherland's new picture, "June Moon." Title to be changed. . . . . .

How much of the motion picture industry, do you think, John Raskob controls? If you can dig out that answer you will have settled a lot of questionable maneuvers that are going on from day to day. And don't forget Raskob and Bill Fox are pretty close.

•

WHAT IS Howard Hughes going to do with all the pictures he has announced for production? Certainly three for United Artists, but what of the rest? And he IS going to make just as many as he announces.

Subsidiary of Western Electric Will Reopen Dark Houses and Turn Over to Exhibs on Franchise

New York.—There are more than 5,000 dark houses throughout America that Electrical Research Products, Inc., a subsidiary of Western Electric, thinks could do a paying business if given a fresh start.

ERPI will soon announce the fact that it will start immediately to renovate, remodel and equip for sound a large portion of these houses that have been closed because the owners could not afford to buy talkie equipment. After the houses have been made ready for opening, ERPI will franchise them, plus a program of pictures, to exhibitors for a term of years.

Although it was impossible to get a confirmation over the week-end, it

(Continued on Page 3)

Hughes-Franklin Buys and Builds

Harold B. Franklin announces the purchase of the Madrid and Tivoli theatres in Kansas City and, in association with Louis Kaplin, plans to build houses in Santa Barbara, Ventura, Oxnard, San Luis Obispo, San Fernando and Santa Maria, all in California.

The same organization will build a house in Reno in association with Dave Bershon.

•

Pathe Injunction Suit Is Postponed

New York.—The suit of the ABC Development Corp. against Pathe, designed to stop the sale to RKO, has been adjourned for a week.

•

Louis B. Mayer To N. Y.

Louis B. Mayer left for New York Saturday night to confer with the home office executives. He will be away about three weeks.

•

Schnitzer Due Soon

Joseph I. Schnitzer, president of Radio Pictures, is due to arrive in Hollywood Wednesday.

•

March Not Leaving Para.

New York.—Fredric March denies that he is leaving Paramount for Warners. His contract still has thirty months to run.

Clarke Trying To Get $55,000,000

New York.—April 1 is the day set for Harley Clarke to pay the $55,000,000 for the short-term notes he took over at the time he acquired control of Fox Film. In an effort to get the money it is said he will issue convertible bonds with the privilege of converting them into Fox A stock at a price (not yet determined) above the present market price.

At the time William Fox was trying to get refinanced, he made an effort to launch a similar bond issue but failed, and this failure caused him to lose the company.

•

Admiral Byrd Guest On Bebe Daniels Set

Rear Admiral Richard Byrd visited the First National studios Saturday and was the guest of Bebe Daniels in "The Maltese Falcon" set.

Sheehan Scouts Resignation Rumor

New York reports and deep channel rumors had Winfield R. Sheehan, in charge of Fox production, tendering his resignation to Harley L. Clarke.

Reached by phone Saturday night, Mr. Sheehan denied the report with, "there is absolutely nothing to it—the story is not true."

•

Publix-Warners Clash In Phila.

Philadelphia.—The Publix-Warner war has broken out here. Each concern is trying to get control of the seven Friehoffer theatres in this city.

Publix does not own any houses here.

•

"Cimarron" To Open At Orpheum Feb. 6

The western premiere of Radio's "Cimarron" will be held at the Orpheum theatre, February 6. Orders for an extensive exploitation campaign have been issued, with RKO, the studio and the theatre co-operating to make this opening one of the largest ever held at this house.

•

Fox Managers Must Soft Pedal Clara Bow

New York.—Managers of all Fox theatres have been instructed to soft pedal any and all Clara Bow publicity in connection with their current play of "No Limit."

SKOURAS BROTHERS ARE OUT OF WARNERS

New York.—A rift has developed in the affairs of the Warner Brothers and the Brothers Skouras, who have been conducting the theatre end for the former. The result is that Spyrous Skouras has resigned, with certain knowledge that Charles and George will follow suit almost immediately.

Spyrous Skouras joined Warners at the time that organization was angling for the purchase of First National. He approached the Warners with the

(Continued on Page 3)

Exhibs Will Demand Earlier Release Dates

Chicago.—The Allied Exhibitors of Pennsylvania, Texas, West Virginia and Minnesota will present a demand at the convention here February 10, for earlier release dates on pictures, claiming that pictures are being held up so long by the distributors that much of their value is lost.

"TRADER HORN" Dialog by Cyril Hume

NATURALLY---
YOU REMEMBER
THE PHOTOGRAPHY

IN

"WHITE SHADOWS
of the
SOUTH SEAS"

"TRADER HORN"

WAS PHOTOGRAPHED BY

THE SAME STAFF—

CLYDE DeVINNA

AND

Associates: George Nogle and Bob Roberts

HARRY CAREY

Now Playing

"TRADER HORN"

•

Grauman's Chinese Theatre

EDWINA BOOTH

GEORGE E. KANN

GENERAL SUPERVISOR for

"TRADER HORN" COMPANY WHILE ON LOCATION IN AFRICA

Duncan Renaldo

AS

LITTLE PERU

"TRADER HORN"

HOW WE SOLD "TRADER HORN"

By FRANK WHITBECK
Director of Advertising and Publicity Fox West Coast Theatres

Salesmanship plus and showmanship plus . . . . those were the only two items to receive any consideration in the Fox West Coast campaign on "Trader Horn" as laid out and executed by the Fox West Coast publicity staff.

Every interest-arousing gag in the showman's bag of tricks was yanked out and put to work. Starting with an elaborate teaser campaign, the whole works was shot on giving the MGM jungle thriller the most effective advertising ever accorded any picture in Los Angeles.

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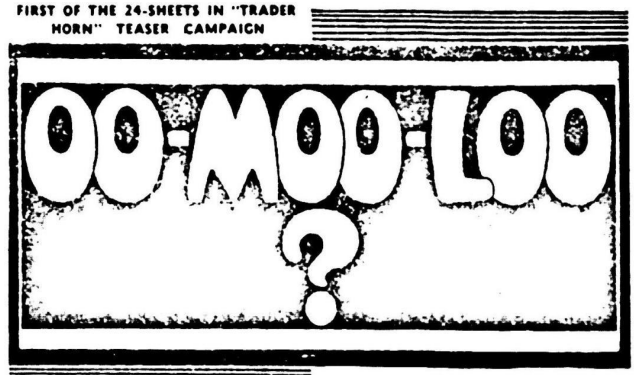

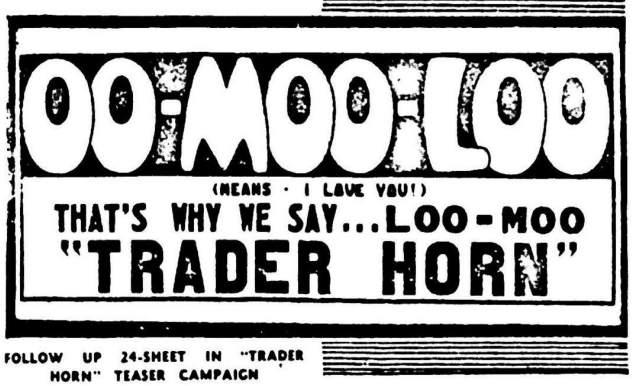

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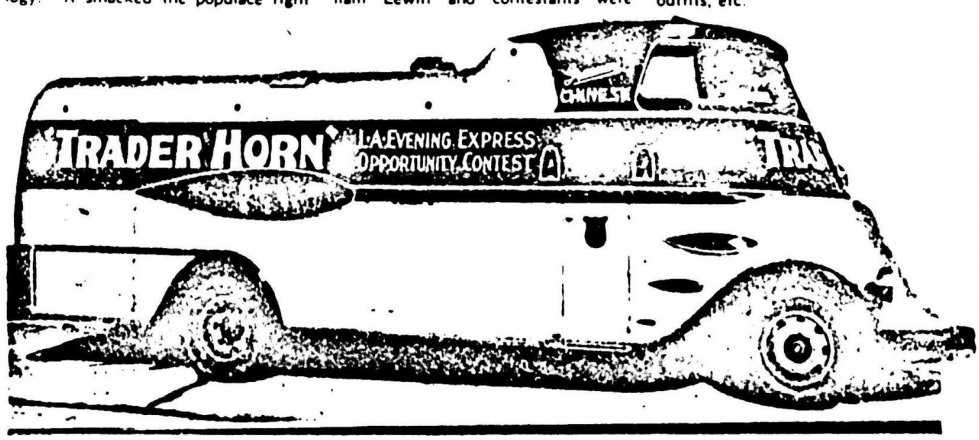

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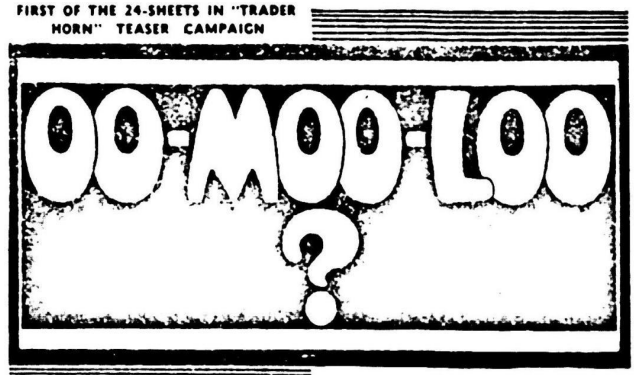

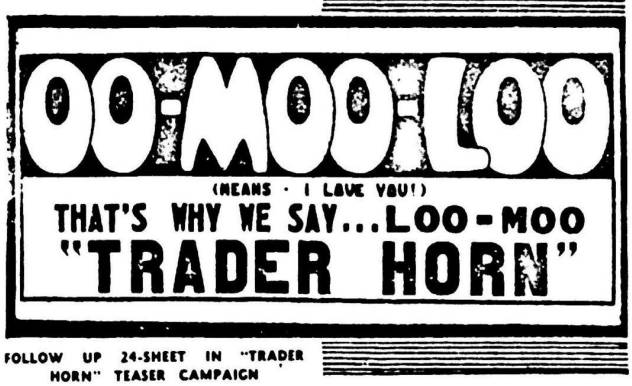

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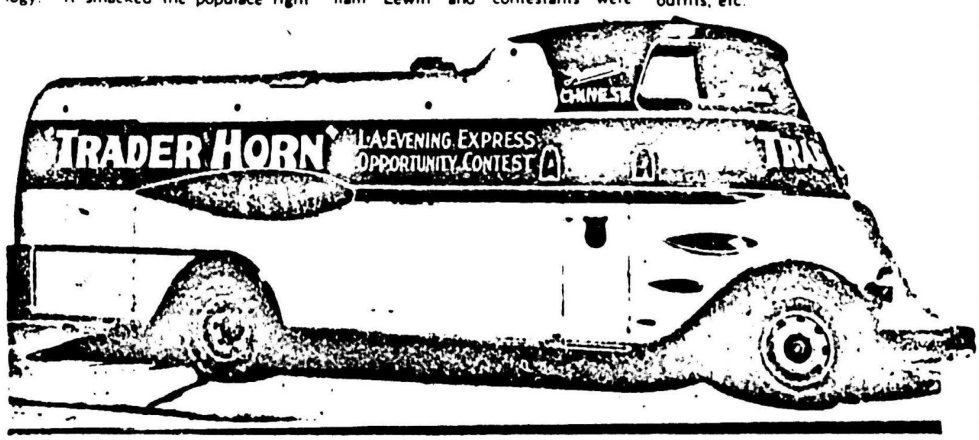

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THE Hollywood DAILY REPORTER

W. R. WILKERSON ... Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California
Telephone HOllywood 4741
New York office, 110 West 40th Street
J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager
London office, 80 Wardour St
Heath Cobb, Manager
Paris office, 122 Boulevard Murat
Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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THE LOWDOWN

Clara Bow

A friend tipped us off to big doings down at the local Paramount Theatre last week. He reported that, if that audience was any criterion of the national feeling, Clara Bow was in for a popularity wave unprecedented in the history of pictures. This conclusion came from the audience reaction to a trailer announcing a coming Bow picture.

We wanted to get an earful ourselves and caught the trailer at night. We have never heard such applause. Interested by this public endorsement of little Bow we sent three different reporters to cover the trailer at both afternoon and evening performances. These six reports confirmed what we had heard and what our friend had told us.

If local Paramount executives saw and heard what we did, it must have made them feel good, for, in spite of stories to the contrary, we understand that there was some "front-office" talk of Clara and her contract and future pictures. But an eye and earful of that audience outburst should have scheduled a picture for this unfortunate girl as quick as her health will permit.

Of course a great percentage of the applause was for the girl who had been double-crossed by one whom she had befriended. But sympathy or no, we believe little Clara is in for a big year and Paramount for fat profits on her contract.

W. R. W.

When Mrs. Pat Campbell was here several months ago the Broadway success, "June Moon," was about to open in Los Angeles. Driving down the boulevard one day, she looked up and saw a big sign which read, "JUNE MOON." "My, my," said Mrs. C., "they must think a lot of that new star to put her name in such big letters!"

CREAM PUFFS & SLAMS

NEW YORK CITY

"ILLICIT"

Winter Garden Theatre

News: Much that is interesting and colorful. Also a tiny drop of wickedness-enough to create glamour in an already pleasing picture.

Times: The tale is well worked out and the doings are always interesting.

Evening World: Has what it takes to make a winning picture. It is done with a fervor and ecstasy seldom seen hereabouts.

Sun: It is really as pure as snow, and I am sure that it is good box-office.

American: First rate program picture. Well adapted to the requisites of the cinema, and most skilfully directed.

"REDUCING"

Capitol Theatre

Post: It's all quite mixed up and really not funny. The new picture suffers from a drearily matter of fact plot and the stars repeat most of the antics which found favor in their first joint appearance.

American: Well calculated to leave any audience limp from laughter. The fun begins with the initial sequences and lasts until the final fadeout.

World: Some of it is funny, but it leans pretty heavily on some bewhiskered situations that without Marie Dressler wouldn't even be bearable.

Herald-Tribune: A spotty piece of nonsense, parts of which are genuinely funny and other more barren parts which fail to click.

Times: A curious hodge-podge which suggests that her employers are trying to bury Marie Dressler under tons of grotesque slapstick.

Evening World: With the aid of skilful jockeying, Dressler and Moran steer a course halfway between pathos and slapstick comedy and make for a very entertaining hour.

News: Mirth provoking semi-slapstick cinemopera.

Journal: You'll enjoy this one. Comedy is neatly sustained throughout and the dialog is consistently amusing.

"NO LIMIT"

Paramount Theatre

World: It's story is so patently suited for the appetite of inhibited working girls, that its a little embarrassing for some of the rest of us.

News: It isn't weighted down with highbrow screen material. But its a nicely paced little movie, whose theatrical pattern is of somewhat different background.

Evening World: Its appeal is general and is better done than most.

Times: Never approaches plausibility, but it emerges as fair entertainment.

Herald-Tribune: A langorous and unimiginative effort. Miss Bow can hardly survive many pictures like this one.

Journal: The very slight and at times illogical story is just fair entertianment.

Telegram: The least entertaining of all Miss Bow's talking pictures.

Sun: Has its limitations and they are not few.

Post: Its a distressingly loose-jointed story and one that is not benefited either by Miss Bow's acting or Mr. Tuttle's direction.

American: Merely fair program entertainment.

"THE BAT WHISPERS"

Rivoli Theatre

News: In all ways a carefully prepared cinema which should certainly please the folks who like their pictures ghastly and ghostly.

Times: A bigger and better picture of the old would-be spine-chiller. Bigger because it is shown on wide screen and better because the characters have voices. Whether it is really mystifying depends on one's mood.

Herald-Tribune: There is enough theatrical skill about it to make it moderately pleasant minor entertainment.

Journal: Its effective entertainment, neatly acted, and handsomely mounted.

World: Well, if I had a fourteen-year-old son and he couldn't tell his father which one of those people on the screen was the Bat after thirty minutes, I'd have his head examined. The bat groans with age.

Telegram: On the whole, a very finely constructed and played melodrama that hangs together expertly and that is far above the average.

Sun: It is only so-so. I didn't dream that I would live to see it happen, but, believe it or not, "The Bat," dean of mystery thrillers, seems woefully outmoded today.

Post: The excitement is well sustained until the later complications of the plot slow up the action and introduce an excess of volubility.

American: A beautiful, effective suspenseful production. The picture is an improved version of the stage smash.

Evening World: Tame and outmoded stuff. The wide film detracts from the thrill in some spots.

"Min and Bill" Is Best in St. Paul

St. Paul.—The past week generally has not been good in the theatres. "Min and Bill" at the Paramount is the shining light, doing big business and getting lots of publicity. "Charley's Aunt" at the Orpheum is a little better than average.

At the Riviera "The Bat Whispers" is only whispering at the box-office. "Along Came Youth" gave the Tower its poorest in weeks. Cohens and Kellys in Africa" flopped at the President, and "The Third Alarm," at the Garrick, an old house recently wired for sound, is doing fairly well.

●

Poor Business Closes St. Petersburg House

St. Petersburg.—The Pheil Theatre has closed because of poor business. The Sparks interests announced however, that the closing was to concentrate the big pictures at the other two Sparks houses, the Florida and the Plaza.

The Alcazar, with "Her Man," did well. "Abraham Lincoln," at the Plaza, due to poor exploitation, did not draw as it should.

●

Warners To Issue 12 Adventure Shorts

A series of 12 African adventure pictures, gathered from film taken by Wynant D. Hubbard on a recent expedition to the African jungles under the auspices of the National Geographical Society, is being edited by Warners.

There is sufficient film to make a feature, but rather than compete with present pictures of this type now on the market, it has been decided to cut the film up into 12 two-reelers, each complete in itself. The series will be known as "Adventures in Africa."

●

Lasky Deplores 'Yes-Men'

(Continued from Page 1)

given picture has to be kept within the sum that it will draw to the box-office in competition with all other pictures, and who will co-operate with the producer to keep within these bounds."

Among the other speakers were Clara Beranger, Milton Schwartz and William K. Howard. Miss Beranger declared that the main trouble is that "we have to have mass production for something that should be made individually." There are often too many cooks with their fingers in the production pie, she added. She urged the drawing of a definite line between the excutive and the creative functions and the limiting of the powers of the supervisor.

Milton Schwartz, speaking for the public, said that what is wanted is pictures "that most nearly touch our lives, either as we live them or as we would like to live them." He also attacked the extravagant language employed in advertising pictures.

LOCAL OPTION ON SUNDAY SHOWS PLANNED IN TENN.

Nashville.—Bills have been introduced in the new Legislature which, if passed, will make the question of Sunday theatre openings one of local option instead of statewide.

Exhibitors are in hopes that there will be a favorable vote, even though the Governor is opposed to Sunday shows. The question will be settled at a meeting on February 2.

•

Chadwick To Return To Indie Production

I. E. Chadwick, former independent producer who has been retired from this field during the past two or three years, is staging a return with the production of six or twelve feature-length productions to be made in his studio on Gower street.

•

Radio Stars Attend Press Luncheon in N.Y.

New York.—Radio Pictures gave a press luncheon in the home office which was attended by Richard Dix, Estelle Taylor, Eddie Cronjager, Geoffrey Kerr, William LeBaron, Bert Wheeler, Robert Woolsey, Henry Hobart, Ruth Weston and William Post, in addition to the invited press guests.

•

Pearl Trying To Place Burr Series

New York.—Dick Pearl is trying to set a series of twenty-six one-reelers, to be made by Charlie Burr, with one of the big distributors.

•

Originals for Radio

New York.—After failing to sell his stories in Hollywood, Samuel Ornitz came East and landed two stories with Radio. The titles will not be divulged until after the pictures are in production.

•

Vic McLaglen Ill

Production on "Women of All Nations" at Fox has been shoved ahead to February 1 through the illness of Victor McLaglen, who is at the Hollywood Hospital.

Dorothy Lee Does Not Want To Star

"Turned Loose in College," which Radio Pictures announced as a starring vehicle for Dorothy Lee, has been called off for a time at the request of Dorothy herself.

With infinitely more sense than is usually found in young actresses, she says that she needs more experience before she is starred. She is going into "Too Many Cooks" with Bert Wheeler, and "Room and Board" with Hugh Herbert and Edna Mae Oliver, and she believes that, with two more pictures behind her, she will have a better chance to succeed in a picture of her own.

•

McElwaine Free-lance

Don McElwaine, former publicity director for Pathe, has entered the free lance field and formed a partnership with Hal Howe.

•

Fazenda at Warners

Louise Fazenda has been added to the cast of "Broad-minded," to be directed by Mervyn LeRoy for First National.

PRODUCTION NOTES

Louis Alberni and Reginald Owen to "The Idol" at F.N.

•

Charles Butterworth and Nella Walker to "You and I" at F.N.

•

Russell Gleason to "Room and Board" at Radio.

•

Ben Hendricks for "Public Enemy" at First National.

•

Margaret Livingston to cast of "God's Gift to Women" at Warners, replacing Fern Andra.

•

Mary Doran engaged for cast of "Party Husband" at First National, replacing Rita LeRoy.

Crowd Storms the Chinese for Seats

A big crowd in the forecourt of the Chinese Theatre yesterday afternoon gave a representative of the Reporter the impression that there was a stick-up or a fire. Inquiry proved however that the people were waiting around in the hope that some seats for the "Trader Horn" opening might be returned so that they could secure them. The house was sold out clean Wednesday afternoon, a new record for the theatre.

Harrison Ford To Stage

Harrison Ford, who has not been seen on the screen for some time, will appear opposite Francis Starr in "What Every Woman Knows" at the Pasadena Community Playhouse, February 5 to 14.

Unique Contract For Radio Writer

New York.—John Howard Lawson has signed a contract with Radio to deliver four original screen stories within the next 52 weeks.

The writer is said to have an unusual clause in the ticket, whereby the stories must be taken on delivery and he is to use his own discretion as to the type of subjects or plots. He will receive $1,800 a week and can write the stories at his Long Island home. This will net the playwright more than $20,000 for each story.

•

Ben Levy Arrives

Ben W. Levy, British playwright with two plays now current on Broadway, arrived here yesterday to begin work on his new contract with Radio.

•

Pearson at Radio

After buying his story, "Travelling Husbands," Radio has engaged Humphrey Pearson on a long-term contract to write original stories only.

Tradeviews

(Continued from Page 1)

and child KNEW enough about Marleine Dietrich from the billboards to want to plunk down the Chinese admission price for "Morocco."

"Morocco" had a good run at the Chinese, a profitable run, and we credit the best part of it to the "board" campaign introducing Dietrich.

•

CERTAINLY the newspaper ads had a lot to do with the business and in attracting the attention of the public to Miss Dietrich, BUT the big influence was the 24-sheets.

West Coast and Whitbeck had another tough nut in "Trader Horn." Maybe not so tough as the "Morocco" and Miss Dietrich. But, nevertheless, there had to be something different and there had to be something astounding. Consequently they went to the "boards" as a starter. This time with 450. More than ever had been plastered for a single picture attraction.

Whitbeck used a teaser at the start of the campaign, described in another part of this paper. The wording was goofy—just goofy enough to get the town talking. At the height of the talk, the tag was posted. He then picked up the campaign with newspaper space and worked the populace up to fever heat with the combination of the two, together with his other outdoor ballyhoos.

•

NOT ONLY was "Trader Horn" a sell-out two days before the opening, but the advance sale for the engagement has reached unheard-of proportions. And there is not a star draw in the picture.

What Whitbeck has done for West Coast, you exhibitors can do in your way, however small your advertising bank account may be.

We would suggest a heavy outdoor splash on ANY attraction you want to put over, particularly when you are confronted with some person or picture that your audiences do not know. We say heavy with your splash, in proportion to the amount of money you have to spend.

It is not our intention to discourage newspaper space. It has great value, but the outdoor work, greatly discounted in spots throughout the country, is proving itself here on the West Coast when handled in the right manner.

Six Top Money Directors for 1930

and

William Slavens Grover

McNUTT-JONES

Wrote for FOUR of Them

THE Hollywood REPORTER

Vol. III., No. 4 Price 10c TODAY'S FILM NEWS TODAY Friday, January 23, 1931

TOO MANY "YES MEN"

The Warner Stars, Sixteen In All

The Warner-First National list of stars just made available consists of 16 names — nine women and seven men. Here they are in case you don't know it.

Constance Bennett, Ruth Chatterton, Dolores Costello, Bebe Daniels, Kay Francis, Winnie Lightner, Dorothy Mackaill, Marilyn Miller, Barbara Stanwyck, George Arliss, John Barrymore, Richard Barthelmess, Joe E. Brown, Walter Huston, Ben Lyon, William Powell.

•

Pennsylvania Getting Tired of Blue Laws

Philadelphia.—Pennsylvania is apparently getting tired of its blue laws. Two bills have been introduced in the Legislature calling for their repeal. Both bills provide for local option to be exercised at special elections.

•

"All Quiet" Receives First Place Rating

New York. — "All Quiet on the Western Front" has been placed first in the Film Daily's list of the best ten pictures of the year. "Abraham Lincoln" is placed second, and "Holiday" is third.

•

Film Stock Gain

New York.—The motion picture stocks were all active yesterday and practically all of them showed decided gains. Loew's was up 2⅜, Fox up 2, Paramount up 1½, and the rest had smaller gains.

•

Neb. Owners Organize

Omaha.—Lester Martin is sponsoring a new organization of theatre owners. It will be a co-operative association, with the officers and directors to be elected soon.

•

Warners Rush Building

New York. — Work on all Warner theatres under construction is being rushed. The order affects work going on in Youngstown, Ohio, Erie, Pa., Torrington, Conn., and Milwaukee.

•

Chas. Judels at Fox

Charles Judels has been engaged by Fox to stage the dialog and act in "Women of All Nations," which Raoul Walsh will direct.

'Trader Horn' has Great Premiere

The opening of MGM's "Trader Horn" at the Chinese last night was one of Hollywood's greatest. The picture was received with wonderful enthusiasm by a packed house.

Will Not Merge RKO-Pathe Sales

There will not be any combination of the RKO-Pathe exchanges at any time in the near future. This according to Lee Marcus, vice-president of RKO.

What is true of the sales is equally true of the production end. Each organization will function separately.

•

Vin Richards in Films

New York. — Vincent Richards, world's professional tennis champion, has been signed by Van Beuren to make two Grantland Rice Sportlights.

Jesse Lasky Says So, and Deplores Lack of Creative Artists Who Are Able to Do Worthwhile Things

"Hollywood has too many 'yes-men' and not enough creative artists who can do worthwhile work and meet the producer half-way in the matter of picture costs, "Jesse L. Lasky told 600 prominent men and women in the industry at a meeting of the Academy.

"Hollywood makes too many pictures," he continued. "So many theatres have to be supplied with changing programs that the total income isn't large enough to stand the negative cost of the individual pictures.

"A stage producer need present only one to five plays a year, but the picture producer must turn out one a week. What we need is men who will realize that the cost of any

(Continued on Page 2)

•

"Trader Horn" for the New York Astor Feb. 3

New York. — "Trader Horn" will open here at the Astor for a two-a-day run on February 3.

•

Ed. Robinson Arrives

Edward Robinson, First National featured player will arrive tonight.

Manager Refuses To Stop Bow Film

Riverside.—The censor board here sent a written request to the manager of the Fox Riverside Theatre, asking him to cancel the showing of Clara Bow's lates film, "No Limit."

The censors gave as their reason that the star's recent newspaper notoriety made her unfit to be seen by the boys and girls. The request was refused, and "No Limit" will be screened as scheduled, starting its run today.

•

M. L. Finklestein, Pioneer Exhib, Dead

St. Paul. — M. L. Finklestein, pioneer motion picture exhibitor, died here yesterday after a brief illness. Finklestein was one of the founders of the Finklestein and Ruben chain that was taken over by Paramount last year. He was one of the best-known exhibitors in the country, having been in the business for the past 20 years.

•

Gaynor Back Today

Janet Gaynor will return to Hollywood to-day after a six weeks rest in Honolulu. She will begin preparations for her next Fox picture, "Merely Mary Ann," in which she wil play the title role.

•

British Engineers Meet

London. — The newly-organized British Society of Motion Picture Engineers, which supersedes the London branch of the American body, has held its first meeting here and is mapping out plans for its future activities.

TRADEVIEWS by W.R. Wilkerson

MR. EXHIBITOR do you believe in billboard advertising? Do you like all forms of outdoor displays in advertising you house attractions? Are you spending enough money in this form of advertising?

There have been arguments pro and con since the very inception of show business on the relative value of outdoor advertising and exploitation as against newspaper space. In isolated instances the argument has been won by the boards and outdoor ballyhoo. In most instances exhibitors have come to the conclusion that the newspaper ad had the big value.

In settling one argument, we are going to call your attention to the outdoor space that has been used by Fox West Coast Theatres for the past few weeks—and also give you our conception of the results.

•

WEST COAST and Frank Whitbeck, its advertising head, were confronted with a tough problem in launching Marleine Dietrich in Los Angeles. Here was an artist with no box-office following. She had never made a picture in this country. She was a foreigner. She was being featured in a picture that had not been seen in any other theatre in the world. Both the picture and Dietrich were new to Los Angeles.

Whitbeck decided to take to the "boards" for his blast on Miss Dietrich, first and foremost. He did. The result is history. Every man, woman

(Continued on Page 3)

"TRADER HORN" Screen Play by Richard Schayer

PRODUCTION ACTIVITIES

PICTURES IN PREPARATION

COLUMBIA STUDIOS

"THE GOOD BAD GIRL"—Roy Neill to direct. Robert Riskin now preparing the continuity.
"THE MIRACLE WOMAN"—Jo Swerling on screen play. Frank Capra to direct, with Barbara Stanwyck starred.
"LOVER COME BACK"—Dorothy Howell and Walter Morosco working on story.
"FIGHTING PATROL"—A Buck Jones picture, with Ross Lederman to direct.

FOX STUDIOS

UNTITLED—To be co-directed by Kenneth McKenna and William Cameron Menzies, with Elissa Landi featured.
"WOMEN OF ALL NATIONS"—Story and dialog by William K. Wells. Raoul Walsh to direct. Featuring Edmund Lowe, Victor McLaglen and El Brendel.
"MERELY MARY ANN"—From play by Israel Zangwill, adapted by Jules Furthman. Henry King to direct. Featuring Janet Gaynor and Charles Farrell.
"YOUNG SINNERS"—From screen play by Maurine Watkins. Director, Hamilton MacFadden. Featuring Thomas Meighan, Dorothy Jordan and William Holden.
"SKYLINE"—To be directed by Rowland Brown. Featuring Spencer Tracy, Sally Eilers, John Wray and Stanley Fields.
"SIXCYLINDER LOVE"—From play by William Anthony McGuire, adapted by William Conselman. Thornton Freeland to direct. Featuring Spencer Tracy.

METRO-GOLDWYN-MAYER STUDIOS

"THE SQUAW MAN"—Cecil B. DeMille to direct. Cast: Warner Baxter, Lupe Velez, Roland Young, Mitchell Lewis, Raymond Hatton, Victor Potel, Frank Rich, Eleanor Boardman, Charles Bickford.
"SUSAN LENOX"—From story by David Graham Phillips. King Vidor to direct. Starring Greta Garbo. Treatment by Edith Ellis.
"NEVER THE TWAIN SHALL MEET"—From story by Peter B. Kyne. W. S. Van Dyke to direct. Cast: Conchita Montenegro.
"TOAST OF THE TOWN"—To be directed by Charles Reisner.

METROPOLITAN STUDIOS

"THE CLOUD BUSTER"—A Liberty production, starring Hoot Gibson.
"THE APE"—A Liberty production, to be directed by Renaud Hoffman, with Harry Langdon starred.
"THE BELOVED ENEMY"—Rogell production, to be directed by Al Rogell.
"MEET THE WIFE"—To be produced by Christie.

PARAMOUNT STUDIOS

"DUDE RANCH"—From "The Lone Rider of the Mojave," by Milton Krims. Adaptation by Percy Heath and Lloyd Corrigan. Dialog by Herman Mankiewicz. Director, Frank Tuttle. Starring Jack Oakie, with Mitzi Green, Eugene Pallette and "Skeets" Gallagher.
"CONFESSIONS OF A CO-ED"—To be directed by Max Marcin and Slavko Vorkapich. Cast: Phillips Holmes and Sylvia Sidney.
"KICK IN"—From the play by Willard Mack. Adaptation by Bartlett Cormack. Louis Gasnier to direct. Cast: Carole Lombard, Norman Foster, Wynne Gibson, Regis Toomey.
"WORKING GIRL"—From the stage play, "Blind Mice," by Vera Caspary and Winifred Lenihan. Screen play by Zoe Akins. To be directed by Lothar Mendes. Starring Clara Bow.
"UP POPS THE DEVIL"—From original by Frances Goodrich and Albert Hackett. No director set. Cast: Carole Lombard and Norman Foster.
"NO ONE MAN"—From original by Rupert Hughes.

PATHE STUDIOS

"REBOUND"—from play by Donald Ogden Stewart, adapted by Horace Jackson. To be directed by Edward H. Griffith. Starring Ann Harding, with Robert Ames and Robert Williams.
"THE HOUSE OF GLASS"—From play by Max Marcin, adapted by James Seymour. To be directed by Al Green.
"THIS MARRIAGE BUSINESS"—From story by Joseph Stantley and Myron Fagin. To be directed by Joseph Santley. Starring Helen Twelvetrees.

RADIO PICTURES STUDIOS

"MADAME JULIE"—From play by Irving Kaye Davis. Adaptation and dialog by Howard Estabrook. Director, Victor Schertzinger. Cast: O. P. Heggie, Lily Damita and Anita Louise.
"BIG BROTHER"—Adapted from story by Rex Beach. Richard Dix to direct and star.
"TRAVELING HUSBANDS"—Original by Humphrey Pearson. Director, Paul Sloane. Cast: Evelyn Brent, James Gleason, Hugh Herbert, Frank McHugh.
"TOO MANY COOKS"—From play by Frank Craven, adapted by Al Boasberg. Director, Wesley Ruggles. Starring Bert Wheeler, with Dorthy Lee.
"ROOM AND BOARD"—From original by Douglas MacLean. Director, Greg-Director, Wesley Ruggles, Starring Bert Wheeler, with Dorothy Lee.
"GOING, GOING, GONE"—From story by Al Boasberg, with Douglas MacLean as associate producer. Starring Robert Woolsey.
"WAITING AT THE CHURCH"—Featuring Mary Astor, with Louis Sarecky as supervisor. Adapation by Alfred Jackson.

UNIVERSAL STUDIOS

"APRON STRINGS"—From play by Dorrance Davis. Adaptation and scenario by Dale Van Every. Added dialog by Fred Niblo, Jr. To be directed by Vin Moore. Cast: Elliott Nugent, Alison Skipworth.
"BLIND HUSBANDS"—Story and adaptation by Erich Von Stroheim, who will also direct.
"THE UP AND UP"—To be directed by Edward Laemmle.
"THE BEHAVIOR OF MRS. CRANE"—Adaptation and continuity by Dale Van Every. Dialog by Don Ryan. To be directed by William Wyler.
"WATERLOO BRIDGE"—From the play by Robert E. Sherwood. Adaptation by Tom Reed.
"THE IMPATIENT VIRGIN"—From the novel by Don Clarke.

WARNER-FIRST NATIONAL STUDIOS

Warner Brothers

"THE PUBLIC ENEMY"—From screen play by Kubec Glasmon and John Bright. Director, William Wellman. Cast: Edward Woods, James Cagney, Beryl Mercer, Louise Brooks, Joan Blondell, Leslie Fenton, Mae Clarke, Arnold Lucy.
"THE MALTESE FALCON"—From story by Dashiell Hammett. Adaptation and dialog by Maude Fulton and Brown Holmes. To be directed by Roy Del Ruth. Starring Bebe Daniels, with Ricardo Cortez, Dudley Digges, Una Merkel, Robert Elliott, Thelma Todd, Otto Matieson, Oscar Apfel, Walter Long, Dwight Frye, J. Farrell MacDonald.
"RED HOT SINNERS"—Based on stage play, "The Wife of the Party," by Len Hollister. Adaptation by William K. Wells, dialog by Arthur Caesar. To be directed by Lloyd Bacon. Co-starring Winnie Lightner and Olsen and Johnson, with Claude Gillingwater, George Byron, Vivien Oakland, Dorothy Christy, Virginia Sale.

First National

"BROAD-MINDED"—From story by Bert Kalmar and Harry Ruby. To be directed by Mervyn LeRoy. Starring Joe E. Brown, with Ona Munson, Thelma Todd, Marjorie White.
"CHANCES"—from novel by A. Hamilton Gibbs. Adaptation and dialog by Waldemar Young. To be directed by Allan Dwan. Starring Douglas Fairbanks, Jr., with David Manners.
"YOU AND I"—From Harvard prize play by Philip Barry. Adaptation and dialog by Robert Presnell. To be directed by Alfred Green. Cast: Evalyn Knapp, Lewis Stone, Charles Butterworth.

Para. Finds Use for Remaining Composers

Paramount is now utilizing its remaining contract song composers and musicians in various capacities. Sam Coslow, one of its remaining songwriters, is now furnishing 15-minute programs of song and music over the Paramount radio hour each Tuesday night. Aside from this, he is composing new songs for Famous Music Company, as subsidiary of Paramount.

'Pagan Lady' To Columbia

New York.—Columbia has bought "The Pagan Lady," the play now running here with Lenore Ulric as the star. It was written by William DuBois.

•

New One for Sono-Art

George Weeks, of Sono-Art, is expected in Hollywood shortly and will launch the Webb-Douglas production of "Honeymoon Lane."

Carstairs to London

John Carstairs, who was technical advisor on "Charley's Aunt," has left for London to be personal assistant to Basil Dean, in charge of RKO British production. Carstairs is adapting "The Likes of Her," the first one Dean will make.

•

Conklin in "Front Page"

Heinie Conklin has been added to the cast of "Front Page."

Maynard Signs with Tiffany for 3 years

Ken Maynard has signed with Tiffany for three years. He is now reading stories and making preparations for early production.

•

Niles Heads Iowa Exhibs

Des Moines.—C. L. Niles has been elected head of the Iowa Allied Exhibitors, with E. O. Ellsworth as vice president.

BUSINESS IN N.Y. BETTER CHICAGO AND PHILA. OFF

(Continued from Page 1)

CRITERION—"The Man Who Came Back," second week, $12,000.
EGYPTIAN—"Follow The Leader," $3,500.
LOEW'S STATE—"Just Imagine," $28,000.
ORPHEUM — "Charley's Aunt," $10,200.
PANTAGES—"Princess and the Plumber," $12,000.
PARAMOUNT—"Scandal Sheet," $17,900.
RKO—"Free Love," $8,000.
UNITED ARTISTS "Hell's Angels" third week, $15,000.
WARNERS' DOWNTOWN — "Going Wild," $16,000.
WARNERS' HOLLYWOOD — "Going Wild," $17,000.

•

Broadway Theatres Are Showing Better Grosses

New York.—Business generally was good along Broadway, with "Reaching for the Moon" still packing the Criterion, "The Man Who Came Back" holding up well in its second week at the Roxy, and "Illicit" a definite success at the Winter Garden. The news:

ASTOR—"New Moon" in its third week slid off a little, getting $13,400.
CAPITOL—"Paid" in its second week held up, giving the house $66,200.
CRITERION—"Reaching for the Moon" still packing them in with around $18,000.
GLOBE—Charley's Aunt" for the last five days got $7,500.
MAYFAIR—"The Criminal Code" in its second week fell off as was expected, getting $23,500.
PARAMOUNT—"Right to Love," also in second week, pulled in $54,000.
RIALTO—"One Heavenly Night" did pretty well, with $30,000.
RIVOLI—"The Bat Whispers" was fair with $25,000.
ROXY—"Man Who Came Back" in its second week kept the house gross up to good figures with $95,000.
WINTER GARDEN—"Illicit" is a decided hit, getting $12,000 in its first two days.

•

Philadelphia Keeps About Average Grosses

Philadelphia.—Business was neither good nor bad for the past week. "Little Caesar" was still the best draw. The reports:

BOYD—"Devil to Pay" got over nicely with $20,500.
FOX — "Princess and the Plumber" pleased to the tune of $27,000.
KEITHS—"Right to Love" in second week held up to $13,700.
MASTBAUM—House took a dive with "Hook, Line and Sinker," getting only $40,000.
STANLEY — "Little Caesar" in its second week pulled them in for $19,500.

•

Business Off A little At Chicago Theatres

Chicago.—Business was off a bit in most houses for the past week. Here's the story:

CHICAGO—"Bachelor Father" did fairly well with $40,000.
McVICKER'S—"Morocco" in its third week holding up pretty well with $25,000.
ORIENTAL—"Virtuous Sin" nothing to brag about with $32,500.
PALACE—"Men on Call" fair with $30,000.
ROOSEVELT—"Outward Bound" not good with $13,500.
STATE-LAKE—"Charley's Aunt" in second week took a dive to $10,000.
UNITED ARTISTS—"One Heavenly Night," second week, held up well with $20,000.

Chicago Exhibs Use Cartoons To Draw Kids

Chicago.—The Chicago exhibitors have decided that cartoons pull the kids into the theatres and are using them extensively.

Jean Harlow Replaces Burgess in "Iron Man"

Jean Harlow has replaced Dorothy Burgess in the cast of "The Iron Man," in which Universal is starring Lew Ayres.

Mayer May Not Be True

According to the half-page ads in the morning dailies, "Trader Horn," opening at the Chinese tonight, is

"MGM's Primitive Fight For Existence."

Here's hoping it wins.

Radio Station for Hughes-Franklin

Plans for the erection of a radio station on the old Buster Keaton lot for the use of United Artists studios and the Hughes-Franklin theatre project have just been completed.

They will take over the KMTR station now controlled by the Los Angeles Evening Herald.

•

Rork May Return To Production Work

New York.—Sam Rork, former producer for First National, is now working on a deal that may bring him back as a producer for Radio Pictures.

•

Joe Plonsky Out

Joe Plonsky is reported out as foreign publicity director for MGM.

•

Tradeviews

(Continued from Page 1)

certainly help most editors. It does not require much effort on the part of the publicity heads to find out how long it takes mail to reach a certain destination within a given area in order that it may be of the best service to the paper. Also it would require little effort on the part of the publicity head to send us news of the stars. The fans are interested in knowing if Mary Jones went to the dentist yesterday to have her wisdom tooth pulled. If the studios don't think the fans go for this type of material they're crazy."

As we said above, this is but one letter. If any of the publicity heads are interested, we will show them dozens of the same kind. And they should know.

'Riley' Comic Strip Short Rather Dull

'WINDY RILEY GOES HOLLYWOOD'
Educational

Direction.....William Goodrich
Story.....Ken Kling
Adaptation and Dialog.....Ernest Pagano and Jack Townley
Photography.....Dwight Warren
Cast: Jack Shutta, Louise Brooks, Wilbur Mack, Dell Henderson, William Davidson, Walter Merrill.

Billed as a short reel comedy, this has something in it, but it is not laughs. It's an episode in the life of "Windy Riley" that might have been funny, but they forgot to write the gags and no one seems to have had any happy inspirations. Weak stuff that cannot be relied on for comedy relief or to bolster up a program.

Windy Riley arrives in Hollywood from a cross-country trip and promptly has his car re-possessed. Car hits a movie exec's automobile, Windy is again made its owner and is hired as a publicity man to work out the price of the damage. Windy immediately conceives a brilliant idea to put a star's name on the front page, but he picks the wrong star and is forced to call it all off because this particular star has already figured in the headlines too much to suit her company.

Jack Shutta, as Windy, registers only fairly well. His personality shines brighter in a night club, and the little material he has been given to work with is very familiar stuff. Louise Brooks is the star and brings forth the fact that she has an excellent speaking voice, looks very well, and that her forte is not short-reel comedies. The rest of the cast completes the list of "straight" players; and there you have the trouble in a nutshell. All straight men and no gags make comedy a dull play.

•

Ann Harding Guarded

Ann Harding and her home were under police guard yesterday as a result of a report made to the police by a taxi driver, who said he heard two passengers in his cab planning to rob the star's house. The driver said the two men discovered he had overheard their plans, shot him in the leg and drove off with his cab.

Six Top Money Directors for 1930

and

William Slavens Grover

McNUTT-JONES

Wrote for FOUR of Them

"Connie" Bennett Indianapolis Hit

Indianapolis. — With all of the down-town theatres going back to Saturday openings, the first two days of the amusement week see more brisk competition. The Indiana has given up its unit stage show policy and Charlie Davis and his band have gone down into the pit for ten weeks as another experiment.

This week Benny Rubin is heading a four-act stage show. On the screen is "Sin Takes a Holiday," with Constance Bennett being responsible for the good opening. The second week of "The Man Who Came Back" was satisfactory at the Apollo after a strong first week. "The Bat Whispers" at the Palace got a fair start. "Mother's Cry" at the Circle probably will turn out a bad week.

●

Fatal Hold-up Is Timed With One on Screen

Minneapolis.—Gunmen held up the Southern Theatre here and killed Peter Hoffman, an employe. They timed the hold-up to synchronize with one being shown on the screen. One arrest was made.

●

Publix Shuts Another Theatre in Detroit

Detroit.—After several changes in policy, none of which worked out, Publix has closed the Madison Theatre. The Adams was closed last Summer and has not re-opened.

●

Projectionists Forced To Take Examinations

Wilmington, Del.—Projectionists in all the local theatres are being forced to undergo examinations because of the many complaints received from patrons about faulty projection. The City Council is supervising the tests.

●

Censors Trim "Birth," An Independent Picture

Baltimore.—An independent picture, entitled "Birth," was presented to the censor board here and passed, but only after a plethora of cuts.

●

Murray Runs 2 Houses

Seattle.—Robert Murray, manager of Hamrick's Music Box, is also running the Blue Mouse.

●

Paramount Building

New York.—In addition to building a new theatre at Newport News, Paramount will erect one in Charlottesville, Virginia.

●

Racine House Sold

Milwaukee. — Manning Silverman, who operates the Columbia and Fern theatres here, has acquired the Rex in Racine.

●

New Rochester House

Rochester.—Shine's new $500,000 theatre will be opened March 1.

PRODUCTION NOTES

Claude King, Elizabeth Forrester, Fred Esmelton, Mary Forbes, Daisy Belmore and Edmund Brian to "Lost Love" at Pathe.

●

Mary Astor assigned to play the feminine lead in "Waiting at the Church" for Radio.

●

Carole Lombard, Norman Foster, Wynne Gibson and Regis Toomey comprise the cast of "Kick In" at Paramount, to be directed by Louis Gasnier. Bartlett Cormack is writing the screen treatment.

●

Barbara Worth signed by Jack Irwin to play opposite Buddy Roosevelt in "Valley of Bad Men."

●

Stanley Fields added to "Traveling Husbands" at Radio.

●

Snitz Edwards, Murray Kimmell and Mia Marvin to "Public Enemy" at Warner Brothers.

●

Emily Fitzroy to "Its a Wise Child" at MGM.

●

J. Walter Rubin assigned to write the treatment for "Big Brother," of which Richard Dix will be the director and star for Radio.

●

Talking Picture Epics To Show German Films

New York.—Talking Picture Epics, of which Frank R. Wilson is the head, is planning to crash Broadway shortly with "The Girl from the Reeperbahn," a German picture. It will be shown at the Central.

Another German film, "Two Hearts in Waltz Time," is in its sixteenth week at the Fifty-fifth Street Cinema and has grossed $86,000 since the opening.

●

New Local Chain Is Formed in Memphis

Memphis.—Charles F. Boyd, formerly Pathe exchange manager, is the head of a new theatre and equipment company which controls four houses here. They are the Palace, Chelsea, Normal and Cameo.

●

"Epic" for Sono-Art

Sono-Art has acquired the distribution rights to "White Renegade," produced a year ago by Carlsbad Productions at a cost of $250,000. This picture, sponsored and financed by citizens of New Mexico, is along the lines of "The Covered Wagon," "Big Trail" and "Cimarron."

●

"Night Nurse" Delayed

Warner Brothers have postponed the production of "Night Nurse" until the completion of "Public Enemy." William Wellman, slated to direct the former, has been switched to "Public Enemy."

●

Film Folk To Coast

New York. — Helen Twelvetrees left for Hollywood yesterday. Larry Darmour leaves tomorrow.

●

JOHN GOLDEN
ED DUDLEY
MAC SMITH
VON ELM
ESPINOSA

and Other Stars of Golf Will
Play with Stars of Screenland

●

MOTION PICTURE INDUSTRIES
MATCH PLAY
TOURNAMENT

RIVIERA GOLF CLUB

JANUARY 22 TO 25, Inclusive

SEASON TICKET, $3

On Sale at All Studios and at Club

●

ALL PROCEEDS GO TO

MOTION PICTURES

RELIEF FUND

●

Enjoy A Great Festival of Golf, and Help One of Our Industry's Most Worthy Causes!

The Hollywood Reporter

Vol. III., No. 3 Price 10c — TODAY'S FILM NEWS TODAY — Thursday, January 22, 1931

PARA. ONLY WARNER FOE

Company Is Not Waging War Against Any Others---Battle Started Over Theatre Percentages Some Time Ago

The Warner-First National crowd, it is understood, is out for the scalp of Paramount only. They have no grievance against any other producer or theatre organization. This kills the report current in Hollywood that Warners are out to grab desirable stars from any organization

From information received by this publicaton, the present battle between Warners and Paramount is much more bitter than the industry in general imagines and has a thousand ramifications.

It is understood that the Warner fight started some time ago when Paramount was asked for an accounting of proceeds on percentage bookings of Warner pictures in Paramount-Publix houses. It is said there was a

(Continued on Page 3)

TRADEVIEWS

by W. R. Wilkerson

IN THIS publication's daily and weekly correspondence with sixty-nine major daily papers throughout the country the information has been gained that these and other papers have not thrown out studio publicity because it was studio publicity or through any thought that the producers were getting too much free space. The reason is that the material that clutters the desk of every movie editor is more or less bunk, of no interest to their fan readers, and if, by chance, an interesting item is received, it is always two or three weeks late in its news value.

We have been receiving letters almost daily since we ran the stories regarding the Publishers Association attitude of thumbs down on studio copy. All the letters stress the fact that the material the papers receive is of no use in any form, and that studios had better save their time, the labor of their publicity departments and the stamps to send the blurbs, as they will not be printed.

•

HERE IS A letter from the publisher of the Florida Times-Union. We print this as an example of all.

"I am deeply interested in your report concerning the ultimatum delivered by other papers, for I honestly believe it is directly due to the inferior quality of press stories they receive from the picture companies.

"Undoubtedly movie news is a great circulation builder, but it has to be NEWS and not fillers a month old. There is an endless fund of real news available to every production company, and yet they insist upon cluttering the desk of our movie editor with stuff that has been read two weeks ago in a five-day old Los Angeles paper.

"Furthermore, most morning newspapers send their Sunday sections to press Friday at midnight, and yet Monday morning brings us envelopes of red hot news from several of the largest companies. Do they expect us to use it the following Sunday?

•

"A LITTLE forethought and zoning, as well as an effort to keep up the goings-on of their stars, would

(Continued on Page 3)

Warner Dividend

New York. — Warner Brothers have declared a regular quarterly divdend of 96¼ cents on the preferred stock, payable March 1 to stockholders of record February 9.

Clarence Darrow To Be Film Star

New York.—Clarence Darrow, the famous lawyer, is expected to be signed by Courtland Smith this week to make a dozen one-reelers for Translux.

The first will be "Capital Punishment" and the next "Is Man a Machine?"

•

Church Demands Picture Clean-up

Pittsburgh. — The Presbyterian Church of the United States has selected Pittsburgh as the place in which to launch its campaign for clean pictures.

A committee has been appointed to investigate both pictures and picture advertising, and to probe into the alleged vulgarity, indecency and technique of crime shown on the screen.

Howard Hughes Buys "Whitey"

Those Graham boys have sold their sequel to "Queer People" to Howard Hughes. It is titled "Whitey" and is just released in book form. This story does to New York what "Queer People" did to Hollywood.

Looks as if Lewis Milestone will be the director of this one too, after he makes "Queer People" at the end of shooting on "Front Page."

The Grahams are with the Caddo organization, readying the screen story of "Queer People."

•

Rowland Dickers For Tiffany

New York.—There is a report here that Richard A. Rowland, former head of First National, is dickering for the control of Tiffany Productions. It is understood that L. A. Young owns all the stock of Tiffany.

Phil Goldstone has left for the coast to start work on new productions for the organization.

•

Mel Shauer To N.Y.

Mel Shauer, of Paramount's foreign department, is leaving for New York Saturday.

L.A. BUSINESS NOT GOOD LOEW'S STATE THE BEST

Business in the local houses was pretty weak during the past week. Loew's State hit $28,000 with "Just Imagine," the best week in months aside from the holiday week. "Hell's Angels" did O. K. in its third and last week at the United Artists, with a gross of $15,000. The other business was as follows:

CARTHAY CIRCLE—"Lightnin'" third week, $11,000.

CHINESE—"Morocco," last five days, $11,900.

(Continued on Page 3)

Para. Has Jackie Coogan On Long-Term Contract

The popular trend for "kid" pictures has prompted Paramount to sign Jackie Coogan to a long-term contract. His first assignment on the new ticket will be the title role in "Huckleberry Finn."

This makes the third juvenile player under contract to Paramount. The other two are Mitzi Green and Jackie Searl.

Fox Managers Meet and Denounce Salacious Ads

New York.—The Fox district theatre managers started a convention here today, presided over by Harry Arthur. A resolution was passed, denouncing salacious advertising of pictures.

•

Aaron Jones Selling 4 Houses in Chicago Loop

Chicago.—Aaron Jones is disposing of four of his theatres in the "Loop." They are the Woods, Erlanger, Rialto and Garrick.

Jones, who is one of the last of the pioneers still in the game, is sailing for Europe for a long vacation.

•

Fox Dickers for Fox

New York.—There is a well-authenticated rumor that William Fox has had several consultations with Harley Clarke relative to Fox taking over the control of Fox Film again.

"SUSAN LENOX" Starring GRETA GARBO—Continuity and Dialog by EDITH ELLIS

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave Daryl Doran, Manager
London office, 80 Wardour St. Heath Cobb, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

One of the things that is said to have helped the desertion of Ruth Chatterton and William Powell from Paramount to Warners concerned a studio order at Paramount prohibiting any cars on the lot. It seems that both players were doing night work on an evening it rained, and were burned because the order caused them to walk to their stages in the drizzle.

•

Two executive heads of a studio clashed recently when one had fired a worker who had been with the studio for 7½ years and the other hired him back again. The first exec, seing the fellow on the lot, gave him the gate again. And things did a little popping with the second exec offering to pay the worker his salary out of his pocket until he got another job.

•

At last the motion picture is attaining dignity and importance. The Clara Bow trial is considered news of sufficient weight to justify the Associated Press in running a direct wire into the court-room and sending a running story of the case. This is the first time such a thing has been done in any trial here pertaining to the motion picture business.

•

One of the big Hollywood agents received a wire yesterday asking if he would be interested in a deal that would give him Tiffany for $4,000,000. The agent answered: "The deal is too small.

Spanish Author Added To Writing Staff at MGM

New York.—Martinez Sierra, author of "The Cradle Song," which was published in all languages, is here from Spain and leaves this week for Hollywood to join the MGM foreign writing staff.

CREAM PUFFS & SLAMS

INDIANAPOLIS, IND.

"THE BAT WHISPERS"

Palace Theatre

News: One of the most intelligent thrillers that has been produced.
Times: It is easy to recommend for those who love thrills. Has a splendid beginning and gets one in the right mysterious mood.
Star: It is an elegant production of a play that has passed its glory. They have done superbly with the material given them, but that material includes every old trick known to the mystery theatre.

"MOTHER'S CRY"

Circle Theatre

Times: Plainly theatrical and has been saved by some honest acting on the part of Dorothy Peterson.
Star: Presented by a cast of sufficient ability but we are not convinced that the material is good, either for stage or screen.
News: Although its sentiment is saccharine and mawkish, it is made a fine piece of work through the efforts of Edward Woods and the rest of the cast.

"SIN TAKES A HOLIDAY"

Indiana Theatre

Star: It flashes several minutes of drawing-room comedy that will be the talk of the town. A smart comedy of manners with a superb cast.
News: Distinguished by repartee of more than ordinary brilliance. A polite little comedy done in good taste.
Times: Good entertainment that makes you feel just a bit more wise when you leave the theatre.

"MEN ON CALL"

Lyric Theatre

News: Follows customary plot routine. Lowe and Miss Clarke make the best of the roles.
Star: Not a big picture or a great one, but we have found it moderately entertaining.

Exhib, House Closed, Shuts Up Whole Town

Portland.—Because he was forced to close his theatre on Sundays, the owner of the only house in Newburg, Oregon, demanded that the letter of the law be enforced and has sealed the town up tight on the Sabbath, with absolutely nothing sold.

•

"Illicit" Smashes At San Francisco

San Francisco.—The Warner production of "Illicit," playing the local Warner house, has played to better than $25,000 in two weeks. The house formerly the Embassy, under other management never played to more than $4,500 on a week.

•

Texans Not Satisfied With Entertainment

Wichita Falls, Texas.—The Chamber of Commerce of this city has appointed a committee to make a survey of the entertainment, a move demandeJ by the citizens. Publix controls the city.

•

Faragoh Assigned

Francis Edwards Faragoh has been assigned to do the adaptation, continuity and dialog of Don Clarke's "Impatient Virgin" for Universal.

•

New Title for Fox Film

"Body and Soul" will be the release title of the Fox picture formerly called "Squadrons." It marks Elissa Landi s screen debut.

Maryland Exhibs Want Figures Stopped

Baltimore.—There is a story around here that seems to have a lot of Hays backing that the Maryland exhibitors, members of Motion Picture Theatre Owners of America, are on record as wanting the box-office records printed by the trade papers suppressed, because they tend to stimulate a tax desire by their Legislature.

•

Wage Settlement Is Near in Chicago War

Chicago. — Aaron Sapperstein is heading a committee of independent exhibitors in the wage disputes with the operators, and it looks as if everything will be ironed out O. K.

•

Butterfield Books All Pathe Shorts

New York.—All of the Butterfield chain, consisting of 75 houses, has booked the entire Pathe short reel program for this year.

•

New Fox Manager

Milwaukee.—Charles J. Brewster has succeeded William DeBach as superintendent of maintenance, equipment and purchases for the Fox Midwesco houses.

•

Movies Scarce in Poland

Poland has only about 600 picture houses to its 30,000,000 population, according to U. S. Trade Commissioner Canty. That means one for each 50,000 people. About sixty are wired for sound.

2 Companies Plan Washington Life

It really begins to look as if we are going to have a life of George Washington on the screen. Two companies — Warner Brothers and Universal—are now making plans to this end.

Alan Crosland is said to have been selected to direct the picture if Warners make it, and he wants John Barrymore for the title role. Universal has said nothing about details yet.

•

"Dancing Partners" Is Next for Billy Haines

Following his current picture, "The Impostor" or "A Tailor-Made Man" or whatever it is called today, William Haines will be starred by MGM in "Dancing Partners," produced on the stage by David Belasco. Sidney Franklin will direct.

•

Gen. Theatres Strong

New York.—New sponsorship was reported for General Theatres yesterday, as the stock attained a new high on its present recovery. The stock has recovered 100 percent from its low.

•

"Musketeers" Is Off

"Manhattan Musketeers," the picture which Paramount announced with Charles Rogers, Stuart Erwin, "Skeets" Gallagher and June Collyer, has been called off. Story trouble.

•

Warners After Para.

(Continued from Page 1)

discrepancy of $1,200,000 between what the Warners received and what they considered due them.

The breach was widened by the Warners' idea that they were being kept out of certain important spots controlled by Publix on terms that they considered unreasonable.

Publix, it is reported, now desires to book the Warner-First National product on the terms originally stipulated by Warners, but the latter organization refuses to play on any terms and intends to fight the war to a finish.

So the battle continues.

Where and how it will end is anybody's guess.

Strange As It Seems
COLOR NOVELTY
Produced by
NATHAN, HAHN and FAIRBANKS

ROLFE SEDAN
COMEDIAN d'ECLAT
Stage and Screen
Fanchon Royer — Personal Rep.
Martha Mattox — Associate
GLadstone 9990

PRODUCTION ACTIVITIES

PICTURES SHOOTING

COLUMBIA STUDIOS

"SUBWAY EXPRESS"—From New York stage play. Fred Newmyer directing. Cast: Jack Holt, Aileen Pringle.

FOX STUDIOS

"MAN WHO CAME BACK" (Spanish version).

METRO-GOLDWYN-MAYER STUDIOS

"AMONG THE MARRIED"—From play by Vincent Lawrence; Edgar Selwyn directing. Cast: Adolphe Menjou, Norman Foster, Leila Hyams, Mary Duncan, Hedda Hopper.

"THE SECRET SIX"—Scenario and dialog by Frances Marion. George Hill directing. Cast: Wallace Beery, Lewis Stone, Marjorie Rambeau, Jean Harlow, John Mack Brown, Clark Gable, Paul Hurst, John Miljan, Louis Natheaux, Ralph Bellamy, Hector V. Sarno.

"STRANGERS MAY KISS"—From novel by Ursula Parrott; dialog and continuity by John Meehan; George Fitzmaurice directing. Cast: Norma Shearer, Neil Hamilton, Robert Montgomery, Irene Rich, Marjorie Rambeau, Hale Hamilton, Karen Morley, Jed Prouty.

"DAYBREAK"—From novel by Arthur Schnitzler; adaptation by Ruth Cummings; dialog by Cyril Hume. Jacques Fedyer, director. Cast: Ramon Novarro, William Bakewell, Helen Chandler, Jean Hersholt, Edwin Maxwell, Clara Blandick, Jackie Searl, Kent Douglass, C. Aubrey Smith, Zelda Sears.

"IT'S A WISE CHILD"—From play by Laurence Johnson. Starring Marion Davies, with Robert Z. Leonard directing. Cast: Lester Vail, Robert McWade, Kent Douglass, Polly Moran, Johnny Arthur, Clara Blandick, James Gleason, Sidney Blackmer.

UNTITLED—With Sam Wood directing. Cast: William Haines, Dorothy Jordan, Henry Armetta, Walter Walker, William Austin, Hale Hamilton, Joseph Cawthorne, Ian Keith.

"THE EASIEST WAY" (French version)—From the play by Eugene Walter; adaptation by Ivan Noe and Anne Mauclair; directed by Arthur Robison. Cast: Lily Damita, Andre Luguet, Andre Burgere, Francoise Rosay, Mona Goya, Rolla Norman, Andre Berley.

"CHERI-BIBI" (Spanish version)—Adapted by Miguel de Zarraga; Carlos Borcosque directing. Cast: Ernesto Vilches, Maria Ladron de Guevara, Maria Tubau, Maria Luz Callejo.

"TRIAL OF MARY DUGAN" (French version)—Directed by Marcel De Sano. Cast: Huguette ex-Duflos, Marcel Andre, Charles Boyer, Andre Burgere, Francoise Rosay, Adrienne d' Ambricourt, Rolla Norman, George Mauloy, Emil Chautard, Mona Goya, George Davis.

METROPOLITAN STUDIOS

"WOMEN LIKE MEN"—Liberty Production. William Beaudine directing. Cast: Evelyn Brent, Lilyan Tashman, Irene Rich, Louise Fazenda, Marceline Day, June Clyde, Fritzi Ridgway and the Keating twins.

"THIS WAY OUT"—Two-reel comedy from story by John Quillan and Elmer Tambert. John Quillan directing. Cast: All the Quillan family except Eddie.

UNTITLED—Two-reel comedy, featuring Chester Conklin and directed by Del Lord. Phil Ryan production.

PARAMOUNT STUDIOS

"UNFAITHFUL"—By John Van Druten. Continuity by Eve Unsell. Directed by John Cromwell. Starring Ruth Chatterton. With Paul Lukas, Paul Cavanagh, Juliette Compton, Donald Cook, Emily Fitzroy and Leslie Palmer.

UNTITLED—By Dashielle Hammett. Adaptation by Max Marcin. Screen play by Oliver H. P. Garrett. Director: Reuben Mamoulian. Starring Gary Cooper. With Sylvia Sidney, Paul Lukas, Stanley Fields, Juliette Compton, Guy Kibbee.

"GENTLEMAN OF THE STREETS"—Story by Herman J. Mankiewicz. Director: Richard Wallace. Starring William Powell. With Carole Lombard, Wynne Gibson, Lawrence Grey, Guy Kibbee, George Chandler, Maude Truax, Tom Ricketts, Tom Costello, Andre Cheron.

"NIGHT LIFE"—Story by Ring Lardner and George S. Kaufman. Adaptation and dialog by Henry Myers and Keene Thompson. Directed by Edward Sutherland. Starring Jack Oakie. With Frances Dee, June MacCloy, Harry Akst, Ernest Wood, Wynne Gibson, Ethel Sutherland, Frank Darien, Harold Waldridge, Sam Hardy, Jean Bary.

"SKIPPY"—Original by Percy Crosby. Adaptation by Sam Mintz. Dialog by Don Marquis and Joe Mankiewicz. Directors: Norman Taurog and David Burton. With Jackie Cooper, Mitzi Green and Jackie Searl.

SPANISH MUSICAL—Original by Henry Myers. Adapted by Jose Carner-Ribalto. Directed by Edward Venturini. With Rosita Moreno, Ramon Pereda, Roberto Rey, Barry Norton.

PATHE STUDIOS

"LOST LOVE"—Screen play by Ernest Pascal. Paul Stein directing. Starring Constance Bennett, with Paul Cavanagh, Frederick Kerr, Joel McCrea, Anthony Bushell and Louise Closser Hale.

RADIO PICTURES STUDIOS

"BACHELOR APARTMENT"—Adapted from play by John Howard Lawson. Lowell Sherman directing. Cast: Lowell Sherman and Irene Dunne.

TEC-ART STUDIOS

"KING OF THE WILD"—Serial by Wyndham Gittens and Ford Beebe. Richard Thorpe directing. Cast: Walter Miller, Norah Lane.

"VOICE OF HOLLYWOOD"—A Louis Lewyn production.

"MICKEY MOUSE"—Cartoons, produced by Disney Brothers.

UNITED ARTISTS STUDIOS

"OBEY THAT IMPULSE"—Story by DeSylva, Brown and Henderson. Leo McCarey directing. Starring Gloria Swanson, with Ben Lyon, Barbara Kent, Arthur Lake, Maude Eburne and Monroe Owsley.

"FRONT PAGE"—From stage play by Ben Hecht and Charles MacArthur. Screen play by Bartlett Cormack. Lewis Milestone directing. Starring Louis Wolheim, with Edward Everett Horton, Mary Brian, Walter Catlett, Matt Moore, Freddy Howard, James Gleason, George Stone, Mae Clarke and Nat Clarke.

UNIVERSAL STUDIOS

"SEED"—From novel by Charles G. Norris, continuity and dialog by Gladys Lehman. John M. Stahl, director. Cast: John Boles, Genevieve Tobin, Lois Wilson, Richard Tucker, Jed Prouty.

"GAMBLING DAUGHTERS"—Continuity and dialog by Edwin Knopf and Tom Reed. Hobart Henley, director. Cast: Conrad Nagel, Sidney Fox, Bette Davis, Slim Summerville, Bert Roach, David Durand.

"THE IRON MAN"—From novel by W. R. Burnett, continuity and dialog by Francis Edwards Faragoh. Tod Browning, director. Cast: Lew Ayres, Dorothy Burgess, Robert Armstrong, John Miljan, Mike Donlin, Edward Dillon.

WARNER-FIRST NATIONAL STUDIOS

Warner Brothers

"THE DEVIL WAS SICK"—Adapted from French farce by Jane Hinton, with Michael Curtiz directing. Adaptation and dialog by Joseph Jackson and Raymond Griffith. Starring Frank Fay, with Laura La Plante, Joan Blondell, Sidney Blackmar, Charles Winninger, Tyrell Davis, Allen Mowbray, Louise Brooks, Billy House, Yola d'Avril, Fern Andra, Nena Quartero, Eddie Lambert, Hazel Howell, Sisters G, Murray Smith.

"THE RULING PASSION"—From the story "Idle Hands," by Earl Derr Biggers; screen play by Julian Josephson; dialog by Booth Tarkington. John Adolfi directing. Starring George Arliss, with Mrs. Arliss, David Manners, Evalyn Knapp, Bramwell Fletcher, Noah Beery, Ivan Simpson, James Cagney, J. C. Nugent, Sam Hardy, J. Farrell MacDonald, Charles Grapewin and Tully Marshall.

"SVENGALI"—From the George DuMaurier novel, "Trilby." Adapted by J. Grubb Alexander. Archie Mayo directing. Starring John Barrymore, with Marian Marsh, Tom Douglas, Carmel Myers, Lumsden Hare, Donald Crisp, Louis Alberni, Paul Porcasi and Adrienne D'Ambricourt.

First National

"THE FINGER POINTS"—Original by John Monk Saunders and W. R. Burnett, adapted by Robert Lord. John Francis Dillon directing. Starring Richard Barthelmess, with Fay Wray, Regis Toomey, Robert Elliott, Clark Gable, Oscar Apfel and Noel Madison.

"BIG BUSINESS GIRL"—From story by H. N. Swanson and Patricia Reilley, adapted by Robert Lord. William A. Seiter directing. Cast: Loretta Young, Frank Albertson, Ricardo Cortez, Joan Blondell, Frank Darien, Mickey Bennett, Bobby Gordon, Nancy Dover, J. C. Nugent, Virginia Sale.

"PARTY HUSBAND"—From novel by Geoffrey Barnes, adaptation and dialog by Charles Kenyon. Clarence Badger directing. Starring Dorothy Mackaill, with James Rennie, Dorothy Peterson, Joe Donahue, Helen Ware, Don Cook, Paul Porcasi, Rita LaRoy and Barbara Weeks.

'TABU' FINE ENTERTAINMENT AND BEAUTIFULLY PRODUCED

RKO-Pathe Deal will Be Closed Up January 28

New York. — Lewis Innerarity, vice-president and general counsel for Pathe, says the RKO-Pathe merger will be completed January 28.

•

Fox Holds Tracey

Spencer Tracey's contract with Fox as an actor has been renewed for another five years.

•

Cohns Lose Columbia

(Continued from Page 1)

Blumenthal is acting for some one else in this purchase. This publication discounts this unless "Blumey" has acquired the company to make a re-sale to someone else, possibly Radio-Keith-Orpheum, which is playing all the Columbia product first run now.

It is thought that Radio wants to place itself in the position of not having to look for outside product for its theatres and therefore might be interested in the purchase of Columbia.

Columbia originally was started under the title of C. B. C. Pictures by Joe Brandt, Harry and Jack Cohn, at the time this trio left Universal. It was a shoe-string outfit, with Joe Brandt handling the finances (or whatever they used to call it), with Jack Cohn taking a lot of cutouts and cutting them into a picture, and with Harry Cohn sent to Hollywood to try and grab some pictures for the company to edit and sell. From this nucleus the company grew into the outstanding independent organization in the business, always shrewdly handled by the CBC trio.

Last year the boys had themselves financed by a Wall Street brokerage house with the three getting half of the 156,908 common shares and the brokers taking the other half, control to be placed in a voting trust until 1940.

The Columbia product under Harry Cohn's direction has been consistently good, with several box-office smashes to their credit.

Murnau South Sea Film A "Natural"

"TABU"

Direction..... F. W. Murnau
Story.....
Robert Flaherty and F. W. Murnau
Photography..... Robert Folsey
Film Editor..... Arthur Brooks
All native cast.
Produced in Tahiti.

This is what might be called a "steal" preview of F. W. Murnau's South Sea Island epic on which he has been working almost two years without any fanfare of publicity. The reviewer caught this showing entirely by accident.

Murnau has used a South Sea Island legend as the basis of the story. The legend centers about a virgin sacrifice ritual, which demands that a virgin be selected to be reared by a chosen guardian; to be sheltered and honored until she reaches a certain age, at which time she is to be sent to the island king to become his wife.

The girl in this story runs off with her childhood sweetheart during the night and escapes to a neighboring island which is under French protection. Here the boy becomes a successful pearl diver, who squanders his money on banquets for the less fortunate islanders, running into debt at the island store operated by half-caste Chinese and lorded over by a government official of the republic.

However, the old guardian has trailed them and discovered their hiding place. He warns the girl of the terrible vengeance that will be meted out to her if she does not return with him. He tells her that it means death to her sweetheart and also his own life as forfeit, and finally prevails on her to go back.

Upon returning to his hut the boy finds her farewell message and determines to follow her. Here the camera catches some sensational stuff of the racing skiff, carrying the girl and guardian, and the pursuing lover. The boy reaches the skiff exhausted and, as he is about to pull himself aboard, the old man cuts the rope, casting him back into the shark-infested waters.

It looks as though Murnau has a "natural" in this picture. The first three reels, given over almost entirely to native dancing, are alone worth the price of admission, and the story has been faithfully and sensitively recorded by the camera.

It is acted by an all-native cast of players and they are surprisingly good. They rise at times to dramatic heights that would do credit to an artist of years of experience. The picture is silent, except for an excellent synchronized score that employs the music of native songs and dances.

As it now stands, the picture needs cutting, but when that is done, with proper use of its exploitation possibilities, it should prove to be a great box-office bet, for it has all the elements of audience attraction that are necessary, including an array of native beauties who dance and put a front line chorus to shame.

Warner Pics Playing Six Boston First Runs

Boston.—Beginning this Saturday, Warner pictures will be playing in six first run houses of this village. "Little Caesar" will be at Keith's Memorial; "Kiss Me Again" will be at Keith's Boston; "Illicit" will have a day and date showing at the Olympia and Uptown, and "Other Men's Women" will be at the Beacon and Modern.

•

Al Boasberg Writes Original for Woolsey

Al Boasberg has written an original for Radio Pictures that will serve as the first starring vehicle for Robert Woolsey. It will be called "Going, Going, Gone."

•

Manheim to New York

N. L. Manheim, head of Universal New York foreign office, left last night for New York after a three-weeks visit here, discussing the future foreign policy.

German Theatre Expansion Over

Berlin.—According to the new edition of the Reich's Kine Adressbuch, a handbook of the picture business in Germany, the expansion of the theatre end of the industry is over. The number of seats has not increased in the past year.

In 1918 there were 12 seats to every 1,000 people, and that increased to 30 to every 1,000 in 1929. The average has stuck right there. Of course, more theatres have been built, but they have been large ones and have driven small ones out of business, so the seats have not increased.

The Adressbuch states that there are 5,087 film theatres in the Reich, with nearly 2,000,000 seats.

•

"Connecticut Yankee" Scheduled for Chinese

Fox will present "East Lynne" and "The Connecticut Yankee" as road show attractions only in Los Angeles and New York. The former will open at the Carthay Circle, February 3, while "Connecticut Yankee" is slated to follow "Trader Horn" at the Chinese.

•

N.Y. Warners on Grind

New York.—The Warner Theatre goes into a grind house this Saturday with the playing of "Going Wild." Previous to this the house was a $2 top, with two, three or four shows a day.

•

Havana Has Censors

Havana.—The local Government has established a board of five censors which will pass on all pictures before they can be exhibited. This censorship is a result of several uprisings recently over certain pictures.

•

Jake Wilk Here

Jake Wilk, Eastern story editor for Warner-First National, arrived from New York last night to confer with studio executives.

•

Walter Pidgeon Ill

Walter Pidgeon is confined to his home with a serious attack of influenza.

Six Top Money Directors for 1930

and

William Slavens Grover

McNUTT-JONES

Wrote for FOUR of Them

THE DAILY REPORTER

W. R. WILKERSON ... Editor and Publisher

News and Advertising Staff: William R Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave Daryl Doran, Manager
London office, 80 Wardour St Heath Cobb, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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Steffes Calls on Indie Exhibs To Fight for Rights

(Continued from Page 1)

booking; about the obnoxious score charges. You have been yelling your heads off about the music tax; crying like babies about the price of film; protesting from the housetops against illegal protection and protesting and squirming like the devil when you got hooked by the U. S. Copyright protection bureau for bicycling or holding over films.

"This organization and the Allied States association have sympathized with you in every one of your complaints and have done everything possible to correct some of the evils of the industry, but the time is now here when you must help us to help yourself.

Block Booking Must Go

"This protest or indignation meeting in Chicago is for the sole purpose of discussing some of the unfair conditions that you have been forced to abide by during the past two or three years.

"We contend the disastrous block booking gag must be kicked out of this industry if we are to survive. Protection of any kind, in our opinion, is illegal, especially if there is a conspiracy among distributing companies to compel us to live up to this restraint protection, and that is what is being done.

"This office has been flooded with letters telling us that you have been compelled to buy short subjects and newsreels in order to get features. You have been burdened with a music tax that we don't think is legal. If it is legal we must do something with this law at the present session of Congress.

Robbed By Producers

"Theatre expansion by the chains is bound to put you and every other independent out of business unless they are held in line. We have been held up and robbed by the producing companies to the point where they have most of us with our backs to the wall and we must either fight or back right through that wall.

"Independents are paying at least 50 per cent more for film rental than their box-office can afford and in many case 75 per cent more than the circuit houses are paying for the same film in their own theatres.

"This convention is going to be held for, attended by and dominated by independent theatre owners. We are not going to have a lot of fancy speeches from producer representatives or from members of the Hays organization.

"We must acquaint the lawmakers of the United States with the evils of our industry.

To Discuss Merger

"There is a movement on foot at this time to amalgamate or consolidate the two national organizations of theatre owners, namely, Allied and Motion Picture Theatre Owners of America.

"A thorough report of everything that has transpired up to the present time will be given to exhibitors who attend the Chicago meeting. It is then up to you as an independent member of this organization to further instruct your leaders what course to pursue.

"We want you to get into the convention on Tuesday morning and stay there until the convention adjourns, and then be back Wednesday morning at the same time and remain there until the meeting is over. If you must see the bright lights, you can do it after that time."

●

THE LOWDOWN

Some practical joker almost caused suicide in the home of Walter Pidgeon the other day. The bell rang at 8 a. m. and Walter was informed that the Rolls-Royce he had "ordered" was at the garden gate. This was the first he had heard of it and said so. An hour later, the same thing occurred, only this time it was a Packard. And so on, all through the morning, every hour a different car arrived. The climax was reached however, when, at four p. m. the Elks Club called to ask just what time he wished the orchestra and entertainers to arrive for the party he was giving that night! This last one cost Pidgeon money, for a lady who called herself Mrs. Pidgeon had definitely contracted for same!

●

Naivete a la Hungarian. — Lajos Zilahy, a writer, of Budapest, who arrived in Hollywood the other day to fulfil his Paramount contract, left his wife in an hotel for a few moments while he dashed out to find living quarters. He telephoned her shortly and told her he had found an apartment right near the studio. After giving her the address, he added: "And dear, the name of the place is Vacancy — V-a-c-a-n-c-y, understand?"

●

We hear from one who should know, that the Nils Asthers (Vivian Duncan) are stork-bound.

●

Constance Bennett's contract with Warner Brothers calls for a six-hour working day, six days a week. The contract stipulates that she report for work at 10:00 a. m., take one hour for lunch, and leave at five p. m. There is only one other star on the Warner payroll enjoying the same hours and that is George Arliss, who was granted this consideration because of his age.

E. K. Nadel to Produce

E. K. Nadel, New York vaudeville producer, arrived here last night to go into an independent picture proposition. Nadel, if present plans materialize, will produce a series of pictures made from vaudeville sketches for one of the major distributing organizations.

●

Para. Holds Mendes

Lothar Mendes has re-signed with Paramount for four more pictures. His latest, just completed, is "Ladies' Man."

Florida Court Kills Tax on Outdoors Shows

Tampa.—Judge Robbles, of the local district court, yesterday ruled that the tax of $100 imposed on all traveling and outdoor shows was illegal. The action was brought by Mrs. C. J. Woods, proprietor of a medicine show.

This decision will be appealed by the local exhibitors on the grounds that it is unfair to their business to permit an outdoor attraction to play in opposition to them unless taxed.

●

Carnera, The Hippo, In Person at the Hip

New York —They have finally dug up a house big enough to permit Primo Carnera to walk across the stage. He will make a personal appearance at all performances at the Hippodrome next week.

●

Warners in Milwaukee

Milwaukee.—The Warners Theatre will open here March 1.

Strange As It Seems
COLOR NOVELTY
Produced by
NATHAN, HAHN and FAIRBANKS

A. E. Freudeman Writes:
"When in doubt use UNO."
"UNO" means—
INTERNATIONAL KINEMA RESEARCH
HE 8761 Hollywood Security Bldg.

PRODUCTION NOTES

Mitchell Lewis, Raymond Hatton, Victor Potel and Frank Rich engaged for cast of "The Squaw Man," which C. B. DeMille will produce for MGM.

●

Alfred Jackson and Barney Sarecky assigned to write treatment for "Waiting at the Church," for Radio.

●

Charles Sellon, Robert E. Keane and Johnny Harron to "Room and Board" at Radio.

●

Thelma Todd added to the cast of "Broad-Minded" at First National.

●

Luis Alberni to the cast of "The Idol," which will feature Edward Robinson at Warner-First National.

●

"The Public Enemy" goes into production at Warner Brothers Sunday with William Wellman directing.

●

Montreal Houses Drop Million in Sales

Montreal.—On a checkup of business in this city for last year it is found that more than a million less people went to motion pictures last year than in 1929.

The past year shows an admission sale of 25,565,724. This is according to the Canadian tax collected of $1,026,389.

●

South Dakota Exhibs Will Fight New Taxes

Minneapolis.—Exhibitors throughout South Dakota are massing their efforts under the leadership of Al Steffes to fight the proposed admission taxes now up before the Legislature.

●

"Great Lover" at MGM

Metro-Goldwyn-Mayer will soon place "The Great Lover" in production with Adolphe Menjou in the lead. Arthur Robison, on foreigns for some time on this lot, will probably do the directing.

●

Ames Stays at Radio

Radio has excercised its option on the services of Robert Ames.

ROLFE SEDAN
COMEDIAN d'ECLAT
Stage and Screen
Fanchon Royer Personal Rep. — Martha Mattox Associate
GLadstone 9990

POWERS CINEPHONE LICENSED
RECORDING SERVICE
PORTABLE AND STUDIO EQUIPMENT
RALPH M. LIKE, INC.
Cinephone Film Studios
Hollywood — OL-8701

THE Hollywood REPORTER

Vol. III, No. 2 Price 10c TODAY'S FILM NEWS TODAY Wednesday, January 21, 1931

'BLUMEY' BUYS COLUMBIA

TRADEVIEWS

by W. R. Wilkerson

EVERYONE in and around Hollywood is awaiting the move of Paramount in retaliation for the player-grabbing contest newly started by Warners. Warners claim they were not the first, that Joe Schenck broke the agreement wide open with his grab of Jolson, (are you smiling?) but certainly Paramount can not and will not stand idly by and permit its organization to be gutted by a rival company.

We also hear news that at least one company is going to test the option clause in the player contract in the hope of splitting the issue wide open in the grab for contract players. This company is of the opinion that the contracts will never be upheld in any court, due to the fact that the studio has the player tied with options, while the player has no clause equalizing this agreement.

What if the contracts are thrown out by the court? What then? Who will do the paying of the salaries that mount and mount? Nobody but the exhibitors. Such charges are always shoved off on them and they have no voice in it.

What is the Hays office doing?

•

THE QUESTION of whether outdoor or newspaper advertising is the better will not be determined by the "Trader Horn" campaign, for the space taken in the papers was plenty, in addition to the billboards, radio, etc., etc.

However, we understand that the advance sale on this picture at the Chinese is the largest in many, many months. The house was completely sold out for the premiere yesterday noon; and this after a very slow start.

•

IF YOU WANT to get an earful of economy, grab any director now actively making a picture and the first thing he will tell you (and about the only thing) is how the studios are crimping him on sets.

There is very little new building of sets, and the directors must be content with shooting in sets that are standing.

Yes, they are saving some money on productions now.

Grant Cook Denies

Grant L. Cook, general manager of Tiffany Productions, in a wire to this publication last night, denied that his company was in any financial difficulty. This was in reply to our story in yesterday's paper that, unless immediate finances were uncovered, the company would fold.

Goldwyn Signs Paris Modiste

New York.—Sam Goldwyn wants to be sure that the costuming of future United Artists productions is the last word in fashions and to this end he has signed Madame Gabrielle Chanel, head of the Paris dressmaking establishment bearing her name. She will sail February 25 for Hollywood.

•

Cash Only for Seats for Chaplin Picture

Considered to be a precedent in the operation of a Los Angeles picture house, Gumbiner's new Los Angeles theatre will deliver no tickets for Chaplin's "City Lights" without cash in advance. If a purchaser presents a check, he will be asked to wait until the check clears through the bank.

A. C. Blumenthal, Former Fox Aide, Gets Stock Held By Voting Trust--- Harry Cohn May Stay As Producer

A. C. Blumenthal, former first aide to William Fox and one of the pioneers in the development of Wilshire Boulevard, is said to be in control of Columbia Pictures through his purchase of the stock held in a voting trust composed of Joe Brandt, Harry and Jack Cohn, and a banking institution.

It will be determined at a meeting today in New York whether or not Harry Cohn, Columbia's production head, will remain with the company in the same capacity. Harry wants a "Thalberg contract" in that he desires a percentage of every picture produced by him instead of a straight salary. Blumenthal is said to be unwilling to grant these demands. If they are refused, Harry will join another company here in Hollywood almost immediately.

Wall Street gossip has it that

(Continued on Page 3)

•

Hays Wants B.O. Reports Killed

New York.—It is understood that Will H. Hays will ask the trade papers to discontinue the publication of box-ofice reports on pictures throughout the country.

The reason given is that these reports invite ticket tax legislation, but it is thought the real reason is that flop pictures are spotted throughout the country, with the distributors suffering due to concellations and the cutting down of playing time.

Von Sternberg Not for Warners

Josef von Sternberg, Paramount's ace director, denies any deal for his services by Warner Brothers. He says his present contract with Paramount has almost two years to run and he knows of no negotiations that would change its status.

Paramount contends that Marlene Dietrich signed a two-year contract very recently which provides for her to have five months vacation each year, but that she can do no pictures for any other organization during the next two years.

•

Radio-Pathe Studios To Run Independently

New York.—Joseph I. Schnitzer, president of Radio Pictures, announces that the Radio and Pathe studios will be run independent of each other for some time, with separate production organizations at each studio.

•

Big Ad Campaign On RKO "Cimarron"

New York.—Radio Pictures are taking the rubber off the bankroll in their trade paper advertising on "Cimarron." More than $150,000 will be given the rags grinding out trade copy.

•

Fox Script Taxes Jump

The sale of script in the Fox West Coast house jumped $141,832 during 1930 over the figures of 1929. During last year $380,352 worth of script was sold in the $5 and $10 books.

"STAND UP AND FIGHT" STEFFES TELLS INDIES

Chicago.—Al Steffes, general manager of the Northwest Theatre Owners and an important figure in the Allied organization, has sent a call to all independent theatre owners in the country to attend the Allied convention in Chicago, February 10-11, and fight for their rights. That will be the time, he says, to take up their grievances and try to form plans to get them adjusted. In his letter, he writes:

"For the past several years you have been belly-aching about block-

(Continued on Page 2)

Warners May Drop Publix Stage Units

New York.—Warners are dropping the Publix stage units in the houses that have been running them. Both Warners and Paramount-Publix deny that any such action generally is contemplated. It is understood that Newark, Pittsburgh and Philadelphia will be the first to adopt the non-Publix stage policy.

MIRIAM SEEGAR IS A NAME!
Ruth Collier, CR. 4161

NEW KEATON FARCE A RIOT; 'PRIVATE SEC.' RATES HIGH

No Breathing Time Between Laughs

"PARLOR, BEDROOM AND BATH"
MGM

Direction .....Edward Sedgwick
From the play by.....
Charles W. Bell and Mark Swan
Dialog and Continuity..Richard Schayer
Additional Dialog....Robert E. Hopkins
Photography .....Leonard Smith
Film Editor.....William LeBanway
Cast: Buster Keaton, Charlotte Greenwood, Reginald Denny, Cliff Edwards, Dorothy Christy, Joan Peers, Sally Eilers, Natalie Moorehead, Edward Brophy, Walter Merrill, Sidney Bracey.

An hilarious farce comedy, better known as a "laugh riot." By far the best of the Keaton talkies and one that will keep them coming for a hearty good time. Box-office from first to last laugh with no stops in between.

First through an accident and later by design, Keaton is elected to win the heart of a lady who has refused several proposals of marriage because none of the men were sufficiently interested in other women to keep her interested. Angelica (the lady), has a younger sister who is engaged and who refuses to marry because it might be embarrassing to Angelica. Well, Angie discovers that Keaton is not all that's been written up about him and is about to throw him over, when her sister's fiance arranges a rendezvous for Keaton with a woman in a hotel in order that Angie may discover them and become jealous enough to marry Buster. Keaton arrives in the hotel with the wrong woman. A girl friend comes to rescue Buster's "mistake," the woman hired for the occasion shows up, and all the characters have a merry get-together up in the hotel rooms, where, in the end, all turns out for the best.

Sedgwick and the adaptors have made this old-time favorite into a steadily fast-moving farce that is doubly commendable for the fact that, despite the outline of the story, the emphasis has not been put on sex. Few innuendoes and double meanings have been employed to get the laughs, thus making it safe slapstick for the kiddies. The idea has been stressed that the lady in question wants a man who is attractive to other women, one who will keep her guessing and hold her attention, and the scene wherein Keaton learns to overcome his natural shyness is heartily amusing without any resort to vulgarity.

Keaton is tremendously funny and is ably aided and abetted by an excellent comedy cast. The scenes he plays with Charlotte Greenwood will panic them. Miss Greenwood's familiar leg antics are still comic and, together with Keaton, she does a rough and tumble act that is good for a long sustained laugh. Reg Denny, Dorothy Christy, Sally Eilers, Cliff Edwards, Joan Peers, Natalie Moorehead, Edward Brophy, Walter Merrill and Sidney Bracey are all mentioned separately because each one deserves a hand for his or her contribution to the general hilarity.

Here's A "Different" And Capital Western

"WILD WEST WHOOPEE"
Horner Production

Story and Direction....Robert J. Horner
Photography.....Jules Cronjager
Film Editor.....Arthur Brooks
Cast: Jack Perrin, Josephine Hill, Henry Roquemore, Fred Church, Charles Austin, John Ince, Buzz Barton, George Chesebro, Benny Corbett, Walter Patterson.

This picture is everything that the title implies, plus a love interest that is different from the usual plot of Westerns. Also it has a wealth of production value since the producer has staged a lot of it at the great annual rodeo at Salinas, using the thousands of spectators as his extras. The hair-raising stunts and trick riding of the champions at this meet are just as thrilling on the screen as when seen at the rodeo.

The hero of the story is scheduled to show his stuff at this rodeo, but the villain steps in and there is an accident. From that point there is a three-cornered fight for the heart and hand of the girl, a ranch owner's daughter. This rivalry is exceptionally well built up to a great climax, which comes when Perrin and Church go into a fight which, when shortened a bit and snapped up, will send patrons out talking about it.

Jack Perrin is very good as the hero, and Fred Church makes a most acceptable heavy. Josephine Hill is excuse enough for any fight, and the rest of the cast is excellent.

The direction is fast and smooth, photography capital. The picture is real box-office for lovers of Westerns.

●

Chevalier in Person At N.Y. Version House

New York. — Maurice Chevalier, Paramount's ace star, will make a personal appearance at the President Theatre, a foreign version house, tomorrow night in connection with his production of "The Little Cafe" in French.

●

Orchestra for Trailers

Paramount has discontinued the use of organ music for the opening and ending of its trailers and has assigned Nat Finston, its studio musical director, to head an orchestra of 30 pieces for this work

●

Cyril Gardner with "U"

Upon completion of his Paramount contract, Cyril Gardner will go over to Universal to direct.

Praise Due Cast, Director, Writer

"PRIVATE SECRETARY"
Radio

Direction .....Melvin Brown
Story.....Alan Brener Schultz
Screen Play.....Carey Wilson
Photography.....J. Roy Hunt
Cast: Mary Astor, Robert Ames, Ricardo Cortez, Kitty Kelly, Edna Murphy, Catherine Dale Owen, Charles Sellon, William Morris.

Well acted, well written, well directed comedy-drama on a familiar theme that the ladies like, with enough laughs to please their escorts. Good box-office in a production above the average.

As may be judged from the title, the action concerns itself with a private secretary who is the mainstay and backbone of a large paper concern and in love with her employer, of whose destiny she has been the guiding star. Of course, through such close daily contact, the employer appreciates only her business capabilities and suffers from astigmatism when it comes to appreciating the lady's sex appeal; so he becomes engaged to a banker's daughter. The official fiancee forces the secretary to resign and, of course, a business crisis arises which finally demands the presence of the capable secretary, who not only saves the situation, but saves a good man for herself, making the banker's daughter one more girl that men forget.

The story is scarcely original, but it is one of wide appeal and Melville Brown has given it some fine direction. His opening scene is very amusing and carries an element of surprise that keeps the audience guessing for a moment as to whether or not they are about to witness a murder mystery. The picture is slow in getting to the point, but cutting will eliminate the non-essentials and emphasize the excellent comedy touches Brown has put into it.

The story has also been saved from another banal existence by the breezy dialog written by Carey Wilson. There are a goodly number of funny lines to be remembered and several that carry out good gags.

Yes, it is decidedly a woman's picture, for the female of the species walks off with most of the acting honors. Mary Astor has come a long way since the silent days. She has learned to act and handles a couple of difficult scenes with great finesse. She is particularly good when she learns of her employer's engagement to society girl. Kitty Kelly, a newcomer, scores heavily in the role of the hard-boiled girl friend. It's one of those stock parts, but given new life by Miss Kelly. Edna Murphy as a dumb, gold-digging stenog makes a small part look big. Robert Ames is the unseeing employer and, as usual, gives an A1 performance. William Morris, Catherine Dale Owen and Charles Sellon complete a thoroughly good cast.

PRODUCTION NOTES

Elliot Nugent signed for the leading role in "Apron Strings," which Universal will produce this month.

●

"The Finger Points" selected as title for new Richard Barthelmess picture at First National.

●

The screen version of "June Moon," being made by Paramount, will be released as "Night Life."

●

Rowland Lee will direct his own story, "Upper Underworld," for First National, and Byron Morgan is doing the adaptation.

●

"Not Exactly Gentlemen" will be the release title of the Fox picture which has been called "3 Rough Diamonds,"

●

Charles Bickford and Eleanor Boardman have been added to the cast of "The Squaw Man," which C B DeMille will produce for MGM. Bickford plays "Cash" Hawkins, and Miss Boardman is the Lady Diane.

●

Florence Ryerson assigned to write treatment for "We Three," in which Dolores Costello will be featured at Warners.

●

Josephine Lovett working on the adaptation of "Corsair," which Roland West will produce.

●

James Gordon engaged for role in "Front Page," which Lewis Milestone is directing for Howard Hughes.

●

Arline Judge to "Bachelor Apartments" at Radio.

●

Ricardo Cortez has been signed by Warners to play opposite Bebe Daniels in "All Woman." Hale Hamilton also in cast.

●

Frank Hagney signed for the cast of "The Squaw Man" at MGM.

●

Boston Winston added to "Bachelor Apartment" for Radio.

●

Barbara Bedford to "Sky Police" for Webb-Douglas.

●

Herbert Brenon assigned to direct "The Next Corner," the Kate Jordan novel recently purchased by Radio.

●

Jack Mulhall assigned by Radio to play the male lead in "Waiting at the Church," which Louis Sarecky will produce.

●

Anita Louise added to "Madam Julie" for Radio.

●

Col. Keeps Keaton Lot

Columbia is retaining the old Buster Keaton studios after completing "Dirigible" yesterday. The studio will be used to stage the miniature work in a new road show special to be produced under the title of "The Flood." Ned Mann will supervise this phase of the production.

CUTTERS IN BATTLE OVER UNION CHARTER ISSUE

A group of film cutters of the beginners' rank are starting a movement to unionize and become a branch of the Laboratory Workers' Union, affiliated with the I. A. T. S. E.

The plan is not looked favorably upon by the more established film editors as they feel that, if it does go through, they will be dictated to by the laboratory workers, who do not know the conditions under which the film editors or cutters work. These conditions are such that it will be difficult to establish a minimum wage schedule or uniform working conditions. Unless the objectors insist on a separate charter, they probably will be forced to submit to the proposed plan.

Salaries for film cutters range all the way from $40 to $400 per week. The handful of more highly paid cutters might be forced to accept a minimum of approximately $150 per week, which, while small to them, is big money to those now seeking a union charter.

•

Exhibs Quit Fight on Province of Ontario

New York.—Because the province of Ontario is bankrupt, with a deficit of more than $600,000, the exhibitors have given up their fight to have the amusement tax lowered and will pay their share until the province gets on its feet.

•

Stage Units Dropped In Publix Montreal

Montreal.—After trying them for three months, Publix has decided to drop all stage shows here and will stick to a straight picture policy. The trouble was the French-speaking people did not know what the flesh shows were all about.

•

Mansfield Back at Para.

New York.—Jack Mansfield, formerly assistant to Harold B. Franklin in his operation of Fox West Coast, is back with Paramount and will take charge of the Detroit division of Publix, replacing Harry Lustigart, who will move on to Chicago to supervise the houses in Cook County.

"All Quiet" Tremendous In European Showings

Geneva.—"All Quiet on the Western Front," banned in Germany, is doing tremendous business throughout all of Switzerland.

Prague.—The long standing record established by "Ben Hur" has been broken by "All Quiet on the Western Front."

•

Ruggles Is Cast In "New York Lady"

New York.—Charles Ruggles has been added to the cast of "New York Lady" which is being made in the Long Island Paramount studio. This is Tallulah Bankhead's first for Paramount.

•

Johnny Walker To Star In Independent Series

New York.—Jack White will produce a series of independent features with Johnny Walker as the star. They will be made in the East.

•

Lot of Exhibs in N.Y.

New York.—Gotham has an influx of independent chain operators. Among others visiting here, working on deals, are Myer Shine, of Gloversville, N. Y.; H. B. Robb, of the Robb-Rowley Circuit of Texas, and J. C. Clemmens, of the Texas Amusement Co.

•

MGM May Re-make 'Toto'

MGM is reported to have acquired the talking rights to "Toto," the famous Leo Ditrichstein stage play, and will make it on the new program. It was made as a silent by the same company with Lew Cody in the lead.

•

Robinson in "The Idol"

The first picture in which MGM will present Edward Robinson under his new contract is "The Idol," from a play by Martin Brown.

Warners Borrow Stone from MGM

Lewis Stone has been borrowed from Metro-Goldwyn-Mayer for the male lead in the First National production of "You and I" to be directed by Al Green. Evalyn Knapp will have the feminine lead and Walter Presnell did the adaptation of this Harvard prize play.

•

Director and Writers Set for "Private Lives"

Richard Schayer, Hans Kraly and Sidney Franklin have been assigned by MGM to prepare treatment and direct the Noel Coward play, "Private Lives," which has its premiere on the New York stage January 27. The trio will depart for New York soon for the opening of the play and work out the screen treatment there.

•

Quillans, Minus Eddie, Now at Metropolitan

The entire Quillan family, with the exception of Eddie who is at Pathe, has started a series of two-reelers at Metropolitan. The first story is "This Way Out," written by John Quillan and Elmer Tambert.

•

Warner Brothers Get Reginald Owen

New York.—Reginald Owen has been signed by Warners on a long term contract. He is appearing in "Petticoat Influence," and will leave in two weeks for Hollywood.

•

Darrow Stays at Radio

As a result of his work in "Lady For Hire," Radio has retained John Darrow on a long term contract. His original agreement was for one picture, with options.

•

Paul Sloane Laid Up

Production on "Travelling Husbands" has been delayed until the recovery of Director Paul Sloane, who was operated on Saturday for tonsil trouble.

•

Indiana Wants Tax

Indianapolis.—Representative John M. Cantley, of this city, will introduce a bill proposing a state tax on theatre tickets.

Columbia Will Start 4 New Ones

Columbia will place four new pictures in production within the next ten days.

They are "The Miracle Woman," starring Barbara Stanwyck, to be directed by Frank Capra; "Lover Come Back to Me," under Earl Kenton's direction; "Good Bad Girl," with Roy Neill in charge, and a new Buck Jones western to be directed by Louis King.

•

If They Close Theatre He Will Close the Town

Newberg, Ore. — Francis Sloane, local exhibitor having the only theatre in town, has threatened the authorities that, if they close his house on Sunday, he will get out an injunction to close everything else in the town on the Sabbath.

•

Burlesque and Pictures Doing Well in New York

New York.—Four more houses in Greater New York have adopted the burlesque-picture program. They are the American and Bronx, in New York, and the Teller and Odeon, in Brooklyn. This type program is going well around the big village.

•

Mel Brown Gets New Contract at Radio

New York.—William LeBaron announced that Radio Pictures had given Melville Brown a new long-term contract at a big raise in salary.

•

Thompson To Direct

Harlan Thompson, who has been on the Fox writing staff for two years, has been made a director. His first assignment is "Good Gracious Annabelle," in which Jeannette MacDonald and Thomas Meighan will be featured.

•

New Conklin in Work

The Phil Ryan Productions started work at Metropolitan studio yesterday on the sixth of the Chester Conklin comedies for Paramount release.

Six Top Money Directors for 1930

and

William Slavens Grover

McNUTT-JONES

Wrote for FOUR of Them

THE Hollywood REPORTER

Vol. III, No. 1 Price 10c TODAY'S FILM NEWS TODAY Tuesday, January 20, 1931

TIFFANY READY TO QUIT

TRADEVIEWS
by W. R. Wilkerson

THE CONDITION of affairs in Germany brought on by the banning of "All Quiet on the Western Front" is not only serious, but is getting funny.

The German censors, the Foreign Office and the politicians generally are giving "All Quiet" plenty of company in the field of suppressed pictures. At least three more have been banned for one reason or another, without any clear idea being given why they should not be shown.

The Foreign Office turned thumbs down on Richard Oswald's "1914," and contradicted itself flatly in so doing. It held that the film would tend to endanger Germany's relations with foreign countries and also that it hurt Germany's good name.

•

THE PICTURE is a dramatization of the causes of the World War. It either pictures Germany as being guiltless, or it declares that Germany was the aggressor. It can't very well do both, but the Foreign Office says it does. It really is a preachment against war, but the Government does not seem to want people to learn that lesson.

Next the censor prohibited "Stalheim," which showed the activities of Germany's most active militaristic organization, on the ground that it might lead to riots. So, Germany can't see war films nor can it see pacifistic pictures.

•

AT THE request of the Chinese Government, "The Blue Express" was banned because it was alleged to give a false impression of political and economic conditions in China. Now the axe hovers over "The Flute Concert at Sans Souci," based on Frederick the Great, mainly because the audiences act like hoodlums for some reason known only to themselves, a sort of mob contagion. It really became so serious that the police were called out, but no one can seem to find any good reason for the row.

So the German picture fans are rather up against it for entertainment. If they like a picture, someone says they shouldn't and bans the film, and if they don't like one and demonstrate against it, then the police are called.

Lucky John

Sign on Fox Studio billboard:

'Girls Demand Excitement'
with
John Wayne

Business Good In Berlin Theatres

Berlin.—Business in the picture houses here is very good, although production is falling off. The Joe May film, "The Lovers," is in its second week at the Majestaet and is doing tremendous business. "The Flute Concert" is still running at the Ufa Palace in spite of the near-riots by disorderly audiences. The Byrd film is not doing so well. "Africa Speaks" is in its fourth week, and "Two People" is cleaning up everywhere.

•

36 Features on Radio's Program for 1931-32

New York.—William LeBaron announces that there will be 36 features and 26 shorts on the program of Radio Pictures for the coming year.

Wheeler and Woolsey will make four comedy features.

•

Ziegfeld Wants Langdon

New York.—Ziegfeld is dickering with Harry Langdon for his new "Follies."

Company About To Fold Unless Quick Financial Aid Comes; Oscar Hanson Out As Asst. Gen. Mgr.

New York.—The troubles that Tiffany has been having since L. A. Young, its backer, was forced out of the picture due to market reverses and a brokerage house failure, are about to be to topped by an entire fold of the company unless Grant Cook can promote the much-needed finances in the very near future.

Everything seemed set for the company when it was thought that the Allied Exhibitors and the Motion Picture Theatre Owners of America would merge, as the whole deal was being manouvered by Oscar Hanson, then assistant general manager of Tiffany, now resigned. It is understood that, had the merger of these two exhibitor bodies been completed, the organizations in

(Continued on Page 2)

•

Labs Are Trying To Salvage Old Films

Many unfinished pictures, involving around $5,000,000, are being reclaimed by the local film laboratories which hold liens on the negatives for their share of the work in the productions.

These pictures automatically become the property of the laboratories after a certain time and are being turned over to reliable independent producers about town to complete the sequences or to be used as stock shots in a new picture. The laboratories in New York are doing the same thing.

PICTURES FACED WITH HUNDRED MILLION TAXES

New York.—Charles Pettijohn, of the Hays office, is authority for the statement that "if even but a small portion of the bills pending now in 41 State Legislatures are passed, the industry will be forced to pay at least $100,000,000 in new taxes."

Most of these taxation bills will be up for hearing this month, and exhibitors all over the country are mustering every possible means to defeat them.

Sidney Abel Will Succeed Ross at RCA

New York.—It is understood that Sidney Abel, sales manager for RCA-Photophone, will succeed Charles Ross as vice-president of the company in charge of distribution. Ross died in Hollywood last week.

Ohio Has Bills To Benefit Exhibitor

Cleveland.—The MPTO of Ohio is introducing three bills for consideration by the present Legislature which, if passed, will be of great benefit to exhibitors.

One would legalize Sunday shows, the second would abolish censorship of all films, including newsreels, and the third would make stench-bombing a felony instead of a misdemeanor, to be punishable by a penitentiary sentence.

•

Universal Purchases "Impatient Virgin"

New York.—The Don Clarke story, "The Impatient Virgin," has been bought by Universal for Mary Nolan for a price reported at $25,000.

•

Ben Hecht and Marc Connelly for Hughes

New York.—Howard Hughes has signed Ben Hecht and Marc Connelly to do originals for Caddo Productions.

•

Brown-Marcus Arrive

Hiram Brown and Lee Marcus arrived last night and are expected to be here for three or four weeks.

Joseph Schnitzer will leave Tuesday or Wednesday from New York, providing the doctors O.K.

•

H. B. Franklin Back

H. B. Franklin returned last night from New York and had no statement to make except that "everything is progressing satisfactorily."

"SOUTHERN QUEEN" Adaptation and Dialog by EDITH ELLIS

THE DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California
Telephone HOllywood 4741
New York office, 110 West 40th Street
J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager
London office, 80 Wardour St
Heath Cobb, Manager
Paris office, 122 Boulevard Murat
Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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THE LOWDOWN

A tea-party has to be smart and very gay these days to develop into an evening soiree that lasts until past midnight. And that's just what happened at Bill Haines' gorgeous home on Sunday. One of the surprises came in the form of a huge bean-pot which made its appearance at dinner, filled to the brim with home-made Boston Baked Beans. They had been prepared the night before with loving and (at the time) steady hands, by that well known Home-made Boston Baked Bean Baker, Edgar Allan Woolf, whose great-great-grandfather came over on the Mayflower with Lady Cathcart on his mothers side. And were they good! We mean the beans.

"Among the guests star-scattered" through the house were Marion Davies, Lilyan Tashman and Ed Lowe, Bebe Daniels and Ben Lyon, Betty Compson, the "Skeets" Gallaghers, Connie Talmadge and T. Netcher, Peg Talmadge, Phyllis Daniels, the Buster Keatons, Leila Hyams, Alice Glazer, the Duke of Sutherland, Joan and Doug Fairbanks, Jr., Ethel Sutherland, Dr. and Mrs. Harry Martin (Louella Parsons, to you!) Mr. and Mrs. B. De Sylva, Lowell and Mrs. Sherman, Howard Greer, Hedda Hopper, Mae Sunday, Mr. and Mrs. Sam Jaffe, Billie Dove, Howard Hughes, Josef von Sternberg, David and Irene Selznick and Ramon Novarro.

●

A writer on one of the major lots has been drawing down salary every week for the past year without an assignment. When asked what he was doing, he said: "I haven't been asked to do a thing since the boss caught me looking over the transom."

●

The 12 miniature Zeppelins used in the filming of "Dirigible" for Columbia cost about $14,000 each to build. The ships were constructed in every detail as required by the U. S. Government specifications and were destroyed in the making of the picture.

CREAM PUFFS & SLAMS

INDIANAPOLIS, IND.

"PAID"
Palace Theatre

Star: A melodrama that has stood the test of years and remains to this day strong and vigorous.
Times: It is effective theatre. Just about as good example as we have of the sob drama.
News: The film will entertain you.

"VIENNESE NIGHTS"
Apollo Theatre

Star: We recommend this entertainment for the beauty of its music, the splendor of its production and the excellence of its acting.
Times: Charming and melodious entertainment, beautifully photographed and directed.
News: The film is excellent of its kind.

"THE LASH"
Circle Theatre

Star: It seems the Spanish background never will be pumped dry. It keeps on yielding up its treasures for the movie men who know how to transfer it to the screen.
Times: It just seemed all too unnecessary.

"UNDER SUSPICION"
Lyric Theatre

News: A melodrama of the most elaborate type, but its very obviousness makes it delightful.

"THE RIGHT TO LOVE"
Indiana Theatre

Times: The story is told in a convincing manner and gives us Ruth Chatterton at her best.
Star: Entertaining melodrama.

ST. PETERSBURG, FLA.

"SIN TAKES A HOLIDAY"
Plaza Theatre

Evening Independent: It's a real pleasure to watch a picture so delightfully presented. It is modern, it is smart, never suggestively vulgar and never for a moment dull.

"AFRICA SPEAKS"
Capitol Theatre

Evening Independent: One long fascinating news reel of both native and animal habits in Africa.

"LIGHTNIN"
Plaza Theatre

Evening Independent: Will Rogers scores another real hit.

"BROTHERS"
Capitol Theatre

Evening Independent: Interesting story, well directed and capably played.

JACKSONVILLE, FLA.

"BLUE ANGEL"
Florida Theatre

Times-Union: Will cause thousands of Jannings' admirers to rejoice over his return.

"THE MAN WHO CAME BACK"
Palace Theatre

Times-Union: An unfortunate choice with which to herald this popular team's return.

"THE PASSION FLOWER"
Florida Theatre

Times-Union: Barred from a place among the "great" only because the story is composed of a series of shop-worn situations that long ago ceased to be entertaining.

"LITTLE ACCIDENT"
Imperial Theatre

Times-Union: The action is too drawn out and the humor ofttimes laboriously developed.

Pesky Head Booker

St. Louis. — Ed Pesky, formerly with Stanley-Warner in Philadelphia, has rejoined the Skouras-Warner chain here as head booker. Bill Wilson succeeds him in Philadelphia.

Vacation for Maureen

Maureen O'Sullivan, having done three pictures for Fox since she came here from Ireland, is going back home for a vacation. She will leave here January 25.

Tax on American Films in Panama

Washington. — Every non-Spanish talkie shown in Panama must pay a tax of $10 every time it is shown, according to a bill introduced in the National Assembly recently. This hits American pictures hardest, as they are the principal ones exhibited.

The picture houses receive their chief support from Americans and from those Panamanians who understand English, and it is doubtful if films in Spanish would be sufficiently patronized.

●

Warner Crowd Moves To San Pedro Opening

Warners are opening their new theatre in San Pedro tonight. Almost the entire studio personnel of Warner-First National will be present. Frank Fay will be master of ceremonies. The house seats around 2,000 and cost better than $250,000 to construct.

●

Paramount Signs Two Noted Humorists

New York.—S. J. Perlman and Will B. Johnstone, humorists, have been signed by Paramount and will be added to the writing staff in Hollywood.

●

Tiffany Is Wavering

(Continued from Page 1)

control of the chain-owned houses throughout the country were going to furnish the money necessary to keep Tiffany on its feet.

Tiffany was started by M. H. Hoffman with the backing of L. A. Young, the Detroit multi-millionaire manufacture of automobile parts. John M. Stahl came into the picture shortly after it started. It is said that Young dropped more than $5,000,000 in the venture, and bowed out last Fall at the time of the crash of a brokerage house in which he was heavily interested.

The organization has more than 2,000 franchises for product with small independent exhibitors, but it is said these franchises, instead of being an asset, have turned into a liability, due to the fact that the rentals on the pictures are so low it is impossible to make ends meet.

Grant L. Cook, attorney for Young, is in charge of the affairs of the company.

Strange As It Seems
COLOR NOVELTY
Produced by
NATHAN, HAHN and FAIRBANKS

ROLFE SEDAN
COMEDIAN d'ECLAT
Stage and Screen
Fanchon Royer — Personal Rep.
Martha Mattox — Associate
GLadstone 9990

Synopsis of play now available for motion pictures

"The Madras House"

A Comedy in Four Acts

by

H. Granville Barker

Probably no more picturesque figure than Constantine Madras ever founded a drapery establishment. An Englishman and a Baptist there yet runs through his veins the more colorful blood of the Smyrna Jew who was his grandfather. In Philip, his son, the strain is further diluted, but Philip is a more complex being than his associates: the suburban Huxtable, with his six sterile daughters, or the romantic American, State, who dreams of transforming suburban woman into a rainbow, naturally through the medium of the Madras House.

Constantine Madras, majestic and spectacular, returns from the East to negotiate the sale of the firm. His easy declaration that he has embraced Mohammedanism and enjoys a harem staggers the worthy partners. Of England he says: "I could not endure a country where women are let loose with money and time to spend—flaunting their charms on the very streets—proud if they see the busmen wink! Men swaggering before women—women ogling the men. Men don't realise how rotted they are by feminine influence." Constantine clamors for a more manly world—at good-natured loggerheads with his son, who accepts the new day and treats his beautiful, cultured wife, hothouse flower of civilization, as he would a man of his own intellectual calibre. Philip, however, is not blind to the fact that the world is a farmyard of sex and that Jessica's embellishments, whether she realises it or not, are an invitation to men to desire—if not to rifle.

During the picturesque Constantine's sojourn in London scandal rends the Madras House. Pretty Miss Yates of the Costumes is admittedly expecting a child. Employees "live in" at Madras House and the censorious housekeeper in charge accuses a hosiery clerk named Brigstock of being responsible for the girl's condition. Philip's tolerant investigation reveals that Brigstock has been secretly married for four years, although under the rigid rules of the "living in" system his contact with his wife must have been reduced to a minimum. The affair gives Philip food for thought. These girls he hires for their good looks and manners and fires when they have neither—herding them in a barrack, stifling their natural instincts, what chance have they to achieve a wholesome existence? And the men—marrying in stealth, fearing dismissal, divorced by conditions, disheartened at six and twenty, like this timorous clerk Brigstock?

Miss Yates takes her medicine with courage but without defiance. She absolves Brigstock and the clerk's haggard wife, hysterically resentful, threatens the firm with a lawsuit for defamation of character.

It eventually transpires that Constantine is responsible for his employee's predicament. He cannot conceal his pride at the achievement—he is sixty-five. But there is a unique experience in store for the majestic lord of the seraglio, who would like to keep the sex under lock and key for his delectation at chosen hours. Miss Yates puts him in his proper place. She will accept no help from him. She gives him to understand that she accepts only her own responsibility in the affair—he was merely the means to an end. And she refuses every sort of proposal. She is self-sufficing, self-willed, a defiant specimen of the new race. Constantine would never have believed a woman could vex him so.

"Well," says Philip to his unabashed and still dignified parent, "for an appropriate rounding off to your career . . . . But why Miss Yates?"

"Why not?" says Constantine ,and considers the question unanswerable.

THE END

H. GRANVILLE BARKER

Needs No Introduction

Regarding motion picture rights to above play apply to

MAURICE REVNES, Ltd.

6777 Hollywood Boulevard Hollywood, Calif.

HEmpstead 3188

(The above play is fully protected by copyright)

'LADY FOR HIRE' IS DRAMATIC NEW LAUREL-HARDY A WOW

Excellent Fare for Neighborhoods

"LADY FOR HIRE"
Radio

Direction.....George Archainbaud
Story....Robert Nelson and Guy Bolton
Adaptation and Dialog..Wallace Smith
Photography.....Leo Tover
Cast: Betty Compson Gilbert Emery, Margaret Livingston, John Darrow, Ivan Lebedeff, Edgar Norton

Heavily plotted drama that should be fair enough entertainment for the neighborhoods. Nothing pretentious, nothing sophisticated, nothing for the children. Good program fare for short runs, with plenty to offer Compson fans.

Betty Compson is a girl of the streets, who is befriended by a gentleman and agrees to win his son away from the "wrong woman" and earn a thousand pounds doing it. She accomplishes her task, meanwhile falling in love with Sir Jerry and the son falling in love with her. When the son finds out that Betty is in love with his father he suspects the worst and father and son have a terrible set-to. Son decides to start drinking again and calls up the other woman to meet him in his flat. But the ever alert Betty forestalls his meeting with her and puts him to bed in his own apartment. Next morning it is discovered that the other woman has been murdered in the son's apartment, Betty has gone away to be forgotten and forgiven, and the son is accused of the crime because of circumstantial evidence. But Betty again comes to the rescue and establishes the son's alibi, and now it is Sir Jerry's turn to believe the worst. Betty makes a dramatic speech about class codes and disappears into the fog whence she originally came into Sir Jerry's life.

George Archainbaud's direction is O. K. and he has tried hard to keep the picture moving. There is still some cutting to be done, but if the picture seems draggy after that, it will be because of the burden of plot it carries. The writers have seen fit to make the locale of this drama London, but many of the scenes are far too American in content for British atmosphere comfort.

Gilbert Emery as Sir Jerry is excellent and, with the good old dependable fog, lends the truest English note. Betty Compson is O. K. as a lady, but as a street girl feels called upon to talk out of the side of her mouth. Daphne Pollard and Edgar Norton are very amusing in minor comedy roles. John Darrow, as the son, after a few uncomfortable moments at the beginning of the picture, turns in a right capable performance. Margaret Livingston and Ivan Lebedeff complete a good cast.

Another Big Hit for Comedy Team

"CHICKENS COME HOME"
Hal Roach

Direction.....James Horne
Story.....The Roach Staff
Photography.....Jack Stevens
Starring.....
Stan Laurel and Oliver Hardy
Cast: Mae Busch, Thelma Todd.

The newest Laurel-Hardy is right up to snuff. It starts a little slowly, but winds up in a screamingly funny finish. But even the beginning is plenty amusing. It proves again that these two babies have no peers—anything they do is a riot.

We find Hardy, a prosperous citizen at the beginning of his campaign for Mayor. Then a tough baby out of his past shows up with a snapshot of the two of them on the beach in the "good old days." Of course she wants dough. He sends Laurel, his business manager, to pacify her until he can get there after his dinner party at home. But it doesn't work. After a series of side-splitting tussles with the dumb Laurel, she bursts into Hardy's home. And then the fun continues. Fun for everybody but Laurel and Hardy. After much hilarious business in the final sequences, the picture fades out on the two men fleeing before their enraged wives.

There are lots of new and funny gags and plenty of excitement in this one. Especially funny is the sequence where Hardy is singing to entertain his guests, the music and lyrics coincidentally being suited to the action around him. "Chickens Come Home" is a fast and funny half hour. It's a swell comedy.

MGM To Produce Two Navy Stories

Lieut.-Commander Frank Wead and Delmer Daves have completed the continuity and dialog of "Shipmates," a naval story, for MGM. The story has been approved by the Navy Department. Harry Pollard will direct, with Robert Montgomery heading the cast.

Wead has also written an original, "Sea Eagles," which MGM will make with Wallace Beery starred. Wead and a cameraman will go to Panama about February 1 to make some shots and will be joined there by Director George Hill and the cast.

Daves' next will be an original for Marie Dressler, collaborating with Lou Edelman.

Para. Drops Kunsky Name in All Its Ads

Detroit. — Paramount-Publix has dropped the name of Kunsky from all its advertising. The ads read Publix Michigan Theatre Corp., etc.

To

MERVYN LEROY
ACE DIRECTOR
and
C. GRAHAM BAKER
HAL B. WALLIS
First National's Executives
ROBERT LORD
Supervisor

Congratulations on

"LITTLE CAESAR"

---FRANCIS EDWARDS FARAGOH
Screen Play and Dialogue

THE DAILY REPORTER

W. R. WILKERSON . . Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart

Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave Daryl Doran, Manager
London office, 80 Wardour St Heath Cobb, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

It seems as though only an act of God can prevent a headline scandal in the near future. A famous comedian who has always (for some unknown reason) considered himself a Don Juan, recently, and very unwisely, "paid off" with a large check signed by himself. Now the "lady" has decided to let Nature and a few lawyers take their course instead and, when the time comes, will sue the comedian for Seduction! P. S. The little gal who was so crooly "taken advantage of"—is thirty years old!!

●

We heard the other night of an incident which stamps a much-criticized young producer as undeniably WHITE. About three years ago both he and a young actor were courting the same feminine star. When she announced her engagement to the actor, the producer was frantic. About a year later, the engagement having "cooled" a little bit, he started seeing her again, still in love with her. Then came the market crash. The actor lost every dime he had. The producer said to the star: ". . . needs a lift now. You're the one who can give it to him." He never called her again. Not only that, but he advanced the actor, who was working for him at the time, $25,000 to help cover his stocks. The star and the actor are married now.

●

Many of the stars are receiving requests from girl students in colleges for their cast-off clothing and costumes for use in college plays. The girls are not begging, as one of them sent a check for $200 to get a certain costume so that she may win a prize offered for the best costume in their game of "Hollywood Scenery."

●

Ray Griffith is the fair-haired boy out at First National. Warner, Zanuck, Wallace, Baker and the whole production mob are of the opinion he has the best "idea" brain in pictures.

CREAM PUFFS & SLAMS

SYRACUSE, N. Y.

"THE MAN WHO CAME BACK"

Fox Eckel Theatre

American: The lovers of these lovers will forgive any lapses. Does the audience like it? I'll say it does.

Herald: In addition to lacking in authentic portrayals, the picture suffers from poorly written dialog, sluggish tempo, heavy-handed direction and lack of motion. The re-union of Farrell and Gaynor will hold the screen, though.

Post-Standard: The great lovers are back again in new roles and they seem to be quite competent to handle them.

"CHARLEY'S AUNT"

Keith's Theatre

Post-Standard: The audience laughs so hard that a good share of the conversation is lost.

American: The third generation is laughing so loudly at this picture that you can hear it out on the street.

Herald: A wow from the mirth-provoking standpoint.

"THE ROYAL FAMILY OF BROADWAY"

Paramount Theatre

Herald: Paramount has an early contender for the 1931 "best ten" pictures. This comedy is the cinematic hybrid at its present best.

Post-Standard: Comedy and drama are expertly mingled.

Journal: Fairly gallops under the wire as a winner.

"NEW MOON"

Loew's Theatre

Post-Standard: Naturally much concerned with music. Moore and Tibbett's acting is of almost as high grade as their singing.

Journal: In the operetta line it not only makes the grade, but it is a high grade.

Herald: Rich in color and action, reveals a more self assured Tibbett. Furthermore Grace Moore is the heroine.

"KISMET"

Strand Theatre

Herald: Bears a stamp of quality which is due primarily to the presence of the distinguished Otis Skinner.

Post-Standard: It's really pretty good on the whole and Otis Skinner's acting is masterly.

ST. PETERSBURG, FLA.

"REDUCING"

Florida Theatre

Independent: Dressler and Moran don't give you a chance to do anything but laugh.

"A DEVIL WITH WOMEN"

Pheil Theatre

Independent: Despite its looseness of plot, Victor McLaglen puts it over.

"HELL'S ANGELS"

Florida Theatre

Independent: One of the most impressive and realistic war pictures that has ever been made.

Oldknow Insists on Clean Advertising

"Clean advertising" is to be insisted upon by Fox West Coast theatres in all their plans for 1931, according to an announcement just issued by Oscar S. Oldknow, executive vice-president. All "sexy" picturizations and misleading ads will be banned.

"Checks on box-office receipts show that the public does not demand that the 'It' theme be paramount in either the picture or its publicity," said Mr. Oldknow. "They do insist, however, that the advertising matter be an index to the picture. In our new advertising we will draw our material from the story of the picture, rather than from the title, which is often misleading. We believe with the Hays office that 'good taste is good business, and to offend good taste is to fortify sales resistance'."

●

Business Only Fair at Jacksonville Houses

Jacksonville. — Last week brought only fair business here, with "Paid" and "Passion Flower" proving the most popular. "The Blue Angel" had poor reaction from the public after first two days of four-day engagement.

"Whoopee" is playing week's return engagement at a split-week first-run house. Popularity of Gaynor and Farrell may keep "The Man Who Came Back" here for week, but film itself is not meeting with fans approval. Other poor bets were "Free Love" and "The Little Accident."

●

"City Lights" Will Open Here Jan. 29

The worlds premiere of the Chaplin picture "City Lights," will take place at Gumbiner's new Los Angeles Theatre here January 29. It will be a $10 opening.

●

Vine Street Folds

The Vine Street Theatre has done a fold so far as pictures are concerned. This former legitimate house was equipped for sound and opened three weeks ago.

NEW PICTURES THIS WEEK

Studio	Title of Picture	Star	Director	Starting Day
Columbia	Untitled	Buck Jones	King	Thursday
Metropolitan	Untitled (Comedy)		Ryan	Monday
Paramount	"Skippy"	All-Star	Taurog-Burton	Wednesday
Paramount	"Manhattan Musketeers"	Rogers	Sutherland	Thursday
Paramount	Untitled	Richard Arlen	Sloman	Wednesday
Paramount	"City Streets"	Cooper-Sidney	Mamoulian	Thursday
Radio	"Room and Board"	Dorothy Lee	La Cava	Wednesday
Radio	Untitled (Comedy)		Sandrich	Wednesday
Universal	"Apron Strings"	All-Star	Moore	Thursday
Universal	"Gambling Daughters"	Nagel-Fox	Henley	Wednesday

'EAST LYNNE' TEAR-JERKER; WOMEN WILL FLOCK TO IT

Fine Performance By Ann Harding

"EAST LYNNE"
Fox

Direction.....Lloyd Bacon
Suggested by the play by.....Mrs. Henry Wood
Screen Play.....Bradley King and Tom Barry
Dialog Director.....Claude King
Photography.....John Feitz
Film Editor.....Jack Dennis
Cast: Ann Harding, Conrad Nagel, Clive Brook, Cecilia Loftus, O. P. Heggie, David Torrence, Flora Sheffield, Beryl Mercer, J. Gunnis Davis, Ronald Cosbey, Wallie Albright.

This is an out and out woman's picture, a picture the women will undoubtedly flock to see. It has everything in it that will find its way to a woman's heart. It has not been overdone in a sentimental way, it has not been made maudlin as might easily have been done. If there is no prejudice against costumes, this should establish itself as one of the seasons finest productions. The story is a tear-jerker and on this basis should cash heavily at every B.O.

The story is familiar to almost everyone—the marriage of Isabel who is taken to East Lynne where she finds she is being dominated by her husband's sister, who resents her presence. The sister countermands her orders and more or less takes charge of the raising of her child.

In time the old lover returns—she goes to the ball with him—the sister sees him kiss her—she is thrown out of the house—goes to Paris to escape the scorn of her friends—there meets the man who brought about the trouble—lives with him, but cannot forget her little boy. This man is ruined, but she sticks to him. Finally, when Paris is bombarded by the Prussians, she loses her eyesight when a wall topples on her. It is brought back, but only temporarily. She decides she must see her boy before she goes totally blind. She returns to East Lynne and, with the help of the nurse, is taken to the child's room. The babe is sick. In nursing the youngster she goes totally blind. Her husband discovers her, but when he learns of her blindness and his sister's actions toward his wife, he goes after her. In her blindness, she falls over a cliff and is killed.

The sincere, restrained and artistic acting of Ann Harding gives the picture a touch that will establish her as one of the screen's foremost dramatic players. Her part could so easily have been over-played or made sweetly sentimental. Miss Harding gives it personality, vigor, but, at the same time, gives it a note of sentiment that will make every woman who sees it weep.

Conrad Nagel, as the husband gives a finished performance. Clive Brook as the lover-friend interprets the part with an understanding that earns it much sympathy. Beryl Mercer, as the nurse, gives an outstanding performance.

A great deal of credit must be given Frank Lloyd for his direction. This is a picture that could easily have been over-done, but he showed a sense of values, of knowing what not to do in a picture of this type.

●

Cleveland Exhibitors Fight "Lincoln" Show

Cleveland.— United Artists has booked "Abraham Lincoln" in the Public Auditorium here for an engagement, starting February 6, and the Cleveland Exhibitors Association has appointed a committee to fight the showing. The exhibs consider this unfair competition and are appealing to the City authorities to cancel the booking.

●

New Name for 'Platinum'

"Platinum," the James Cruze production being made from the Edward Dean Sullivan story, has had its name changed to "Hell Bound."

●

Rockne with "U" for Six

Universal has signed Knute Rockne for six football shorts to be made at Universal City during the Summer.

"Riders of the Rio" Is Good for Western Fans

"RIDERS OF THE RIO"
Roundup Pictures Corp.

Direction.....John Tanzy
Photography.....Amos Stillman
Cast: Karla Cowan, Bud Duncan, Fred Parker, Ben Corbett, Lane Chandler, H. B. Carpenter, Sheldon Lewis, Lorenz Carr.

Another independent western that will please. The production shows care, is well directed and offers the dyed-in-the-wool western fans good fare. Will meet with most favor in the daily change and double program houses.

The story is laid on and around the Mexican border and has to do with the cattle-raising situation. The rival for the gal's hand poisons the water holes and throws the blame on the hero. The heavy gets the best of it till the end, when the hero crashes through and wins the girl.

Karla Cowan, a newcomer, shows to advantage. Bud Duncan provides the comedy and gets the laughs. Lane Chandler as the hero, rides a horse well, and the mike is no bugaboo for this lad. He speaks his lines easily and makes a good western virtuoso. Fred Parker, Sheldon Lewis and H. B. Carpenter round out a capable supporting cast.

●

Akerson Available To Entire Industry

New York.—At a luncheon given to George Akerson, formerly secretary to President Hoover, Sidney Kent pointed out that, while Akerson is an executive of Paramount, his services will be available to the entire industry. His salary will be $30,000 a year.

●

December Launched 27 New Theatres

New York.—During the month of December, 27 new theatres were placed in construction throughout the country at a cost, when finished, of $1,727,500.

"The Ridin' Kid" Is A Well-made Western

"THE RIDIN' KID"
Irwin Productions

Direction.....Jack Irwin
Photography.....Bud Hooper
Cast: Buddy Roosevelt, Nick Duneau, Fred Church, Jean Kaye, William Bertram.

Here is a western made in six days and made well. An independent that did not cost a fortune, that is entertaining and that should make the grade in the neighborhoods and small towns.

The story centers around a gang of cattle thieves. Roosevelt, playing a United States marshal, exposes the band with the aid of a Mexican sidekick and puts an end to the dirty work of Fred Church, the villain in the piece. A different twist is given the ending in that the nominal hero does not get the girl; she marries her sweetheart, who was formerly a member of the crooked gang.

Roosevelt has improved since his last talkie and makes a most acceptable hard ridin' hero, delivering his lines very well. Nick Duneau walks off with honors as the Mexican aid, injecting good comedy into his part. He's a good bet for the talkers in this type of role. Jean Kaye handles the love interest very well, and William Bertram does himself proud. Fred Church gets the most out of his villainous doings.

The sound recording and photography measure up to grade and the entire production will give the kids a good time.

●

Another Scranton House for Notopoulos

Scranton.—A. Notopoulos has acquired the Mishler here, giving him three in this city. He also owns the Strand, in Johnstown, Pa., and the Grand, in Huntington, West Va.

●

Chevalier Film in N.Y.

New York.—"Le Petit Cafe," the French version of Chevalier's "Playboy of Paris," will open a run at the President Theatre tomorrow. Chevalier's wife, Yvonne Vallee, plays opposite him in this version. The President is playing foreign-language films on a grind.

Six Top Money Directors for 1930

and

William Slavens McNUTT — Grover JONES

Wrote for FOUR of Them

THE Hollywood REPORTER

Vol. II, No. 50 Price 10c — TODAY'S FILM NEWS TODAY — Monday, January 19, 1931

VERSIONS ON WAY OUT

TRADEVIEWS
by W. R. Wilkerson

IN THE NEWS columns of this publication a few days ago, we insinuated that Constance Bennett put one over on the Pathe studio in pleading for a vacation only to go over and sign a Warner contract for $300,000. We have been informed by people who know that Miss Bennett was entirely within her rights to sign with Warners as her Pathe contract specifically grants her ten weeks out of fifty-two in which to do with her time as she likes. Accordingly, we offer an apology to Miss Bennett.

•

IF ANY OF you are still of the opinion that audiences do not like musicals, you should have witnessed an outburst of applause that greeted a Paramount short shown at the Ritz last Friday night. It was a grand little picture, music from begining to end, no plot, no hokum, just music such as you or I like to hear. The audience went for it in a BIG way and gave it more applause than we have heard for many a day.

•

PRODUCERS of plays, authors and just ordinary writers have hit on a plan that almost cinches a price on their product. They announce to the press that Howard Hughes has either bought or is dickering for their property. Which immediately, for some unknown reason, gets a rise out of other buyers and the boys have little trouble effecting a sale. Yes, the Hughes name is selling a lot of plays and stories for three and four times their average market price.

•

WITH THE present wild bidding for stars and featured players on the part of the producers, we understand the next attention will be given to plays, stories and originals.

There is hardly a doubt that the condition of the story market, so far as the talking screen is concerned, is worse at present than at any time in the history of the screen.

The studio that has proper story properties is the studio that will have a lot to say about who will get most of the money during 1931-32. And the individuals who can furnish the right material will be the white-haired boys and girls of the industry.

Lincolniana

As an example of the ads to which the Hays office objects, here's one from Albany News on "Abraham Lincoln."

"She taught Lincoln how to love and to like it."

War in Sight at Phila. MPTO Meet

Philadelphia.—Two battles will be started when the MPTO of this city convene here Thursday. Protests are to be made against the Federated checker system on the same grounds as those made by the New Jersey exhibitors.

Protests will also be made to the distributors against the alleged practise of allocating lower percentages to chain houses than to independents.

•

Jack Cohn to N.Y.

Jack Cohn is leaving for New York tonight. On his arrival he will go over production and distribution matters with his brother and Joe Brandt. Following that, it is assumed that Harry Cohn will return to the studio for the future production.

•

Change in Penna. Censors

Philadelphia.—It is understood that there will be several changes in the personnel of the Pennsylvania censor board as soon as Gifford Pinchot takes office as governor.

Producers Convinced Foreign Product Can Be Made in Hollywood. "City Lights" Will Influence Future Moves

The problem of trying to get the foreign market back for America has received another slap with the conviction on the part of Hollywood producers that foreign versions will not go in foreign territories.

With the completion of the present schedules and contracts for players now on hand, it seems a certainty that all studios will wash up on versions, with the possible exception of those made in Spanish.

Every production head in Hollywood is awaiting the reception of the non-talkie, synchronized Chaplin production, "City Lights," in foreign lands. Most of them are wise to the several deals that Chaplin has already closed

(Continued on Page 7)

•

Operators May Adjust Troubles

Representatives of the theatre managers and the projectionists' union will hold an "adjustment meeting" Wednesday in an effort to settle their differences and prevent the walk-out threatened by the union.

The dispute started over the number of operators employed at the Pantages Theatre, but the union asserts all theatres will be involved unless the trouble is settled within two weeks.

•

Shake-up in Tiffany

New York.—Tiffany is in the throes of a shake-up among the executives. Oscar Hanson is reported to have resigned, with more to follow.

Bad Bills Loom In the Northwest

Seattle.—There are a number of bills before the new Legislatures in Washington and Oregon which are causing much anxiety to exhibitors. Among them in Oregon are daylight saving, state censorship and legislation against chain operation of theatres.

In Washington a 10 per cent tax bill comes up. In the Seattle district alone there are 426 theatres which would be affected. Of these 377 are independent and 49 are chain-owned.

•

"Fatty" May Play Again for Roach

If present negotiations are completed, "Fatty" Arbuckle will return to the screen as a Hal Roach star comedian with his own unit.

•

Harry Warner Says "There Is No War"

New York.—Harry Warner told New York newspapers that there is no coast war or battle for stars and names.

"The signing of Ruth Chatterton and William Powell are transactions that are a daily part of our business procedure," he said. "We bear no hostility toward any other company."

•

"Little Caesar" Breaks Record at the Strand

New York.—The Warner picture, "Little Caesar," grossed $74,820 in its first week at the Strand Theatre, breaking all the house records.

BWAY SURE DERR TO HEAD RADIO-PATHE STUDIOS

New York.—The rumor boys along Broadway are of the belief that E. B. Derr, who has been responisible for the pictures turned out by Pathe during the past ten months, will be the production head of Radio Pictures and Pathe when these two organizations are joined in the near future.

The same gang is also of the opinion that William LeBaron, pro-

(Continued on Page 3)

Pittsburgh Censor Cuts Stop "Blue Angel"

Pittsburgh.—The censor board made so many and such drastic cuts in "Blue Angel" that Paramount decided not to show it at the Fulton and Sheridan Squares theatres here. "Royal Family" was substituted.

"THE EASIEST WAY" — Adaptation and Dialog by EDITH ELLIS

World Premiere
THURS. EVE. JAN. 22

GRAUMAN'S
CHINESE THEATRE

Call Theatre box office now . . . GLadstone 5184 . . . for choice seats. Also all ticket agencies.

SHE WATCHED..AND LAUGHED

The cruelest woman in all Africa . . while the mother leopard fought for her young

Every living thing on the dark continent fights for its life. The law of the jungle is kill . . . or be killed! Every beast charging down on everything of their kind . . . see . . . and thrill . . . at the battle of the leopard with the black panther . . . in the rear lurks the hyena . . . waiting to fight the wounded victor . . . in all your theatregoing . . . you have never seen anything like this.

●

To members of the film fraternity! Hurry . . . to secure the best seats for the classic of Hollywood premieres . . . one that will write new history in brilliance of opening nights!

TRADER HORN

HARRY CAREY..as Trader Horn
EDWINA BOOTH . . as Nina T
DUNCAN RENALDO . . as Peru
MUTIA OMOOLA..as Renchoro

Directed by W. S. VAN DYKE
AN M-G-M PICTURE

PARA. AND RCA BID EOR NEW TELEVISION TUBE

New York.—Paramount and RCA are understood to be negotiating with Philo T. Farnsworth for the rights to his patented television tube which is reputed to be the simplest and most nearly perfected, scientifically, for television and reception. The inventor, who is 25 years old, lives in Los Angeles and is not anxious to dispose of any of his rights.

Paramount, which owns half of Columbia Broadcasting system, and RCA, which owns National Broadcasting, both companies, through subsidiaries, controlling theatres, are anxious to get the rights for television.

However, attempts at getting commercial television broadcasting rights from the Federal Radio Commission have been unavailing up to now.

●

"Buddy" Rogers to Be Featured, Not Starred

Charles "Buddy" Rogers will for a time be a Paramount featured player instead of a star. His first appearance in his new rank will be in his next picture, "Manhattan Musketeers."

Others in the cast will be June Collyer, Stuart Erwin, "Skeets" Gallagher and June McCloy. Eddie Sutherland will direct.

●

Roach to Discontinue "Boy Friends" Series

It is understood that Hal Roach will soon discontinue the making of the "Boy Friends" series, which is flopping. The comedies are written around the elder members of "Our Gang."

●

"Tall Timbers" Will Be Next Laurel-Hardy

Hal Roach will start production on a new Laurel-Hardy comedy, to be called "Tall Timbers." James Horne will direct, from a script furnished by the Roach staff.

●

Casting Dept. for Joy

Billy Joy is opening a casting department today in connection with his agency. It will be in charge of Bobby Webb and Raymond Keene.

●

Para. Writers Return

Edward E. Paramore, Jr., and John V. A. Weaver have returned to the Paramount writing staff after spending several months in Europe.

●

New Sandrich Series

Mark Sandrich has been retained by Louis Brock on a new contract to direct a series of shorts to be released through RKO.

●

New Fox Exchange

Minneapolis. — Fox will build a new exchange building here, opposite the Paramount exchange. The building will cost $50,000.

Para.-Warner Win Suit for Hold-overs

Grand Rapids. — The suit brought by Paramount and Warner-First National against Ben and Dan Grobaski has been decided in favor of the former in the District Court here. The distributors sued the exhibitors for holding over pictures beyond the time specified in their contracts.

●

Author Knows of no Sale of Book to Hughes

New York.—Don Clarke, author of "The Impatient Virgin," does not know of any sale of this story, which is to be issued in book form in March, nor does the American Play Company, which represents the author. It was reported that Howard Hughes had bought it.

●

MPTOA Will Help The Red Cross Drive

New York. — The Motion Picture Theatre Owners of America will go to bat for the Red Cross in its drive for funds.

The organization will use trailers in all its theatres and permit a solicitation of funds in the lobbies.

Excursions Run To See "All Quiet"

Vienna.—Owners of busses are cleaning up by carrying passengers to Pressburg, in Czechoslovakia, one hour from here, to see "All Quiet on the Western Front," which is playing two theatres there. The film has been barred in this city.

Murnau Completes the Editing of "Tabu"

F. W. Murnau has completed the final editing of "Tabu," his latest picture, filmed in Tahiti with a 100 per cent native cast. It is being shown tonight in nine reels at the home of W. R. Sheehan. Murnau made this independently and is offering it to the highest bidder.

As soon as he makes a deal, Murnau will leave for Germany and then back to Tahiti where he recently built a home at the cost of $25,000. He plans to make several more pictures in the South Seas.

●

Roger Ferri Promotoed

New York.—Roger Ferri, editor of the Fox house organ, "The Dynamo," has been promoted by James R. Grainger to act as his assistant. Joel Swenson will take over the work on "The Dynamo."

Producers Seek Formula To Regain Foreign Market

(Continued from Page 1)

for foreign distribution, but are not convinced that a silent picture will do the gross that Chaplin or the organizations which have arranged for the distribution feel that it will.

The whole foreign situation will depend, to a great extent, on the Chaplin business. Not because of Chaplin, who will draw in anything, but on the feeling of foreign audiences towards a non-talkie and its effect on them.

American producers have been butting their heads against the foreign stone wall since the inception of talkies. They have tried everything but a reversion to the old silent picture with sound effects and music. They realize that foreign producers will never make the pictures that their audiences demand, and that it is only a question of hitting on the right formula to bring the foreign dollars back to the American exchequer.

The foreign stars employed by Hollywood producers have meant little or nothing, due to the fact that the mob in their countries know little of them. The foreign market demands its Gilbert, its Garbo, the Bancrofts, Menjous, Crawfords, Fairbankses, etc., etc. They know no other attractions, will accept no other names. The American picture stars are their stars and, until they are returned to them in some form or other, they will seek other amusements. It is up to American producers to give them back. And when they do, it must be in synchronized silents. Then their three-year worry and the loss of millions in trying to solve the problem will be ended.

The versions done for the Spanish-speaking countries have had a better than average success, due to an unusual Spanish influence here in Hollywood in story mind, direction and artists. There seems to be every reason to believe that, until producers are convinced that the silent synchronized picture for foreign ports is the right thing, all American-made products for Spanish fields will be done in Hollywood.

Paramount is of the opinion that the above idea is O. K., and is working on original stories for the versions, stories that have not been done for any other market.

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An ex-Lt Col of Artillery, bodyguard for a President of the U. S., an international Police Official, desires position as a bodyguard. Can give highest references as to character and experience. Strictly Confidential. H. L., REPORTER OFFICE

Strange As It Seems
COLOR NOVELTY
Produced by
NATHAN, HAHN and FAIRBANKS

RKO Heads Abroad To Buy or Build

New York.—Joe Plunkett and B. B. Kahane, theatre heads for Radio-Keith-Orpheum, sailed for Europe with the intention of either buying a string of houses throughout Great Britain or making arrangements to build in several centers for their organization.

●

Ontario Exhibs Get Year To Fix Houses

Montreal.—The Ontario Provincial Government has come to the aid of the poor exhibitor. It has given the houses a year of grace in which to concrete all floors and fireproof the roofs.

This is due to bad business conditions, the Provincial officials realizing that the theatres cannot afford to spend any money just now.

●

Clara Bow's Next Film Will Be "Working Girl"

Clara Bow's next picture for Paramount will be "Working Girl," now being adapted from the play, "Blind Mice."

This story was selected after it had been decided to take Clara out of the announced "City Streets" and substitute Sylvia Sidney.

●

Frisco Paramount To Re-open January 29

San Francisco. — The re-modelled Paramount theatre will open on January 29. It is considered now the finest theatre in this section.

The house passes under Fox West Coast management with its re-opening.

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INDIE PRODUCERS PREFER QUICK SALE, SLIM PROFIT

Independent producers are now grinding out western and action dramas on five or six days shooting schedule at a cost ranging from $4,000 to $6,000 whe nbootleg sound recording is used. When they use the licensed recordings, the cost ranges from $15,000 to $25,000 and upward.

The product turned out by the smaller operators is generally sold for a flat sum, with the producer satisfied to take $500 to $1,500 profit for a quick turnover. The larger indie operator, with a negative cost above $15,000, puts his pictures out on a percentage basis with any number of small independent distributors.

The rank and file of fast-shooting operators believe that the sale on a small margin is the best because it affords them a living and a chance to continue operations. The percentage boys are forced to wait six and eight months before getting sufficient returns to start their next picture.

●

Junior Fairbankses Return from New York

Douglas Fairbanks, Jr., and Mrs. Douglas Fairbanks, Jr., (its Joan Crawford for the fans) return tonight from their vacation trip to New York and points East.

Doug Jr. will start immediately on "Chances" out at Warners, under Alan Dwan's direction. It was written by A. Hamilton Gibbs. Miss Crawford will start work at once at MGM on "The Torch Song."

●

"Royal Family" in the Criterion January 28

"The Royal Family of Broadway" gave the boys at Fox West Coast a thrill at a recent screening, and it goes into the Criterion for a run, beginning January 28.

●

"East Lynne" at the Carthay February 3

The Fox production of "East Lynne" will have its West Coast premiere at the Carthay Circle, starting February 3.

●

Runyon Story for RKO

Radio has purchased the screen rights to Damon Runyon's play, "All Scarlet," and may bring the writer here to act in an advisory capacity on the production. The story has a race track background.

●

Fox Managers To Meet

New York.—All the Fox theatre district managers east of the Mississippi river will meet at the New York Athletic Club tomorrow, with Harry Arthur presiding.

●

N.Y. Censors To Stay

Albany.—The hope that the Legislature, which has just convened here, will abolish the censor board seems to have gone glimmering.

Canada Probe Will Embrace Hays Office

Montreal.—Peter White, the commissioner conducting the inquiry into the motion picture business under the combines act, will include in his investigation the Motion Picture Distributors Association of Canada, which is a branch of the Hays office.

●

Chaplin Running N.Y. "City Lights" Opening

New York.—When the Chaplin picture, "City Lights," has its $10 top opening at the Cohan Theatre, February 6, the only free seats will be for the critics, the rest of the usual free list being definitely out.

The Chaplin organization is running the seat distribution, the United Artists having nothing to do with it.

●

Marx Brothers Will Make 3 for Paramount

New York.—The new agreement between Paramount and the Marx Brothers provides for them to make three more pictures, one of them in Hollywood.

Morrie Ryskind and George S. Kaufman probably will write the first one.

●

Conn. Exhibs Meet To Fight Legislation

New Haven.—The MPTOA of Connecticut will meet here February 1 to consider moves for their protection in the pending legislation aimed at the picture business.

●

New Job for Edith Ellis

Edith Ellis, who has done the continuity and dialog for "Susan Lenox," in which MGM will star Greta Garbo, has been assigned to do the script and dialog for "Toast of the Town," which Charles Reisner will direct.

●

Pathe Hearing Delayed

New York.—The hearing on the application of the A. B. C. Development Company for an injunction to prevent the RKO-Pathe deal has been postponed until Friday.

●

Expect Derr to Remain

(Continued from Page 1)

duction head for Radio for the past two or three years, now in New York, will remain here in charge of story buying for the joint organizations.

It is thought that RKO will sell the Culver City plant that has housed Pathe production for a number of years and concentrate all production activity at the Radio studios.

Joseph Schnitzer, Lee Marcus and Hiram Brown are on their way to the coast to clear up all details on the RKO-Pathe merger so far as the production end is concerned.

Chi. Operators And Exhibs at War

Chicago.—The Chicago Exhibitors Association has appealed to the operators' union to waive the contract signed some time ago for an increase of $2.50 in weekly wages for the operators.

The exhibs contend business is so bad that any increase will make it worse. The union has replied that the contract will be enforced and the theatre owners will have to pay. Accordingly, all is not quiet in the booths of Chicago.

●

Distribs Will Hear Exhibitors' Troubles

New York.—Distributors and exchange managers have informed exhibitor organizations and individual exhibitors that they will be glad to listen to any complaint concerning rentals, and, where proof warrents their making a reduction in prices, it will be done.

●

Canada Gets Back at Detroit Musicians

Detroit.—The long-standing agreement by which Detroit musicians were able to play in Windsor, Ont., has been terminated. This is in retaliation for the U. S. Government ruling that Canadian musicians could not play in Detroit.

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◆

RUTH COLLIER
CRestview 4161

'LONELY WIVES' FAST, FUNNY AND SOPHISTICATED FARCE

Tiffany Trims Home Office Staff

New York.—Tiffany has let out a number of the home office staff and subjected others to a salary cut. This is an economy move brought on by lack of production due to financing troubles.

•

Many Promotions In West Coast Personnel

A report just issued by Oscar Oldknow, executive vice-president of Fox West Coast Theatres, shows that more than forty executives have received promotions within the past few weeks.

These include mainly managers and assistant managers of theatres, and were caused by the acquisition and building of new houses during the year.

•

Connell To Produce

Robert Connell is preparing to transfer the stage play, "So This Is Arizona," to the screen. He is organizing a cast and company to film the historical play near Phoenix, the exact locale of the drama.

•

Two Start at MGM

MGM started two productions yesterday. They are "It's a Wise Child," starring Marion Davies, which will be her fifth consecutive picture directed by Robert Z. Leonard, and an untitled William Haines under the direction of Sam Wood.

•

New Pawtucket House

Providence.—Harry A. Warburton is planning to build a $1,000,000 theatre in Pawtucket.

•

Franklin Deal Denied

(Continued from Page 1)

Publix has considerable interest in this chain; that many of the houses now in the 62 or more theatres were turned over to Robb and Rowley by Paramount because they found it impossible to chain-operate the houses; that most of the houses are in small towns and require an individual management that a big chain or an operator such as Franklin could not furnish.

They claim that many of the R & R houses were turned over by Franklin himself when he was with Paramount. And, further, that Paramount will not permit the Franklin operation of its portion of the chain.

The deal for the control of the chain has not been closed but is in escrow, according to J. J. Franklin, with Hughes-Franklin depositing a sum of money to tie the interest up until they have had sufficient time to look into the matter more thoroughtly.

Director and Cast Share the Honors

"LONELY WIVES"
Pathe

Direction ..... Russell Mack
Screen Play ..... Walter DeLeon
Photography ..... Edward Snyder
Film Editor ..... Joe Kane
Cast: Edward Everett Horton, Esther Ralston, Laura LaPlante, Patsy Ruth Miller, Spencer Charters, Maude Eburne, Georgette Rhodes.

Broad, farce comedy, based on doubles and double entendres. Sure-fire box-office stuff, well gagged and snappily directed. Title misleading, but the cast names will overcome that. Not for the kiddies.

Richard Smith is a stern, well-known criminal lawyer, strictly business up until eight o'clock at night, after which time he dates up his secretary and a blonde client who wants him to get her a divorce, and then has to find ways and means of getting out of the house without letting mother-in-law's eagle eye see him. Enter Mr. Zero vaudeville impersonator extraordinary. Mr. Smith agrees to let Zero add him, (Mr. Smith) to his list of famous impersonations if he, (Mr. Zero) will take his place in the house for the night. Mr. Zero also happens to be the husband of the blonde client dated up for the evening. From there on the comedy ends and the farce runs amuck, with mother-in-law suffering from an unappeased grandmother complex; wifey returning unexpectedly from her vacation; all the characters getting together in the house in the morning; much door-slamming, and a good old-fashioned chase to round out the list of dependable laugh-getters.

Russell Mack keeps up the fast pace demanded by these farces and has his laughs well timed. He is ably aided and abetted in the nonsense by the dialog supplied by Walter De Leon, who makes good use of the situations to inject the kind of wise-cracks that make them gasp and laugh because they're just ever so naughty, but nice and so—er—so-phisticated.

Edward Everett Horton plays the double role of lawyer and imitator and gets the most out of both. It's a lot for one man to carry, but carry it Mr. Horton does to an accompaniment of hilarious mirth. Laura La Plante, as the blonde client, looks well and has learned restraint, so that her performance is very, very good. Patsy Ruth Miller has done quite well by herself during her absence from the screen. She looks marvelous and, with a little less facial contortion while speaking, will find a permanent place in the talkies.

Spencer Charters as the butler is fine. His pantomime is excellent and he gets the laughs out of his lines without over-emphasising any of his words. Maude Eburne as the mother-in-law is highly amusing. Esther Ralston is O.K. in the only straight role, as the wife.

U.A. Expects To Have 40 by Fall

New York.—With theatres already in operation in Glendale and Sacramento, thirteen sites chosen and fourteen others being negotiated for, United Artists expects to have forty houses scattered throughout the country by September 1, according to Joseph Schenck in a statement in New York yesterday. Schenck said:

"We will not confine our activities to the West Coast alone. We will invade Missouri and Kansas very soon and other strategic spots later on."

•

McVeigh Succeeds Beatty at Technicolor

New York.—Blake McVeigh has been appointed advertising and publicity head of Technicolor. Jerome Beatty has resigned.

•

New "Ideal" Comedy

Another ideal comedy, as yet untitled, has gone into production at Educational with William Goodrich directing. In the cast are Eddie Nugent, Phillis Crane, Wilbur Mack, Walter Merrill, Ruth Flynn, Fay Brooks and George Chandler.

•

Dix Due Next Week

Richard Dix is due to arrive here February 22 with Eddie Cronjager after filming the atmospheric shots in New York for "Big Brother." Work of selecting the cast will begin upon their arrival here.

•

Radio Holds Miss Dell

Radio has exercised its option on Claudia Dell, now appearing in "Bachelor Apartment," and her next assignment will be in "Travelling Husbands." She will remain with Radio for another year.

•

New Series for Brock

Louis Brock has engaged Ford Sterling and Lucien Littlefield to be co-featured in the first short comedy to be produced in the new series for Radio's coming program.

•

Frank McGlynn at MGM

Frank McGlynn, who jumped into fame when he played Abraham Lincoln in the John Drinkwater play, has been cast for a role in the MGM production of "The Secret Six."

•

Dudley Murphy at MGM

Dudley Murphy has been signed by MGM to work out a scenario based on an original idea submitted by himself.

•

W. Ray Johnston Here

W. Ray Johnson, of Syndicate Pictures, has arrived in Hollywood and is discussing next season's product with Trem Carr and others.

Hughes-Franklin After Two Locals

The new Hughes-Franklin theatre chain is now angling for the leases of the El Capitan and Vine Street theatres to serve as a nucleus for its downtown and Hollywood circuits.

If the deal goes through, both houses will be used for first runs, with stage presentations. Jack Laughlin is being considered to stage the presentations.

•

Jacksonville Rejects Theatre Tax Proposal

Jacksonville.—The City Council has rejected the two-cent theatre tax proposition as an aid to unemployment relief.

•

Long Term for Sande

After signing Earl Sande, the jockey, for a series of short race track subjects, Warners discovered he is a good bet for dramatic features. They tore up his contract and gave him a new one for one year, with options for four more.

•

Battle for Stars Is On

(Continued from Page 1)

This news, when it breaks, will top anything yet announced.

Ruth Chatterton has won for herself during the past two years the title of "the first lady of the screen." She has a tremendous following wherever pictures are shown and is considered the ranking female dramatic star of the day.

William Powell is one of the screen's big names and is a powerful box-office magnet. Warners have engaged S. S. Van Dine to write special material for him, not particularly detective yarns, but the type story that fits Powell best and the type that has won him the most plaudits.

Other than the bare announcement, no executive of Warners would say anything. At Paramount this publication was told: "Mr. Schulberg is home with a cold and Mr. Lasky is not around the lot at present."

Pictures starring Miss Chatterton and Powell will be available on the Warner 1931-32 program.

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PRODUCTION ACTIVITIES

PICTURES IN PREPARATION

COLUMBIA STUDIOS

"AN OVERNIGHT AFFAIR"—Dorothy Howell at work on the script. No cast or director yet.
"THE MIRACLE WOMAN"—To star Barbara Stanwyck, with Frank Capra to direct. Jo Swerling on story.
"LOVER COME BACK"—Being prepared by Dorothy Howell and Walter Morosco. No cast as yet.

FOX STUDIOS

"WOMEN OF ALL NATIONS"—Story and dialog by William K. Wells. Raoul Walsh to direct. Featuring Edmund Lowe, Victor McLaglen and El Brendel.
"MERELY MARY ANN"—From play by Israel Zangwill, adapted by Jules Furthman. Henry King to direct. Featuring Janet Gaynor and Charles Farrell.
"YOUNG SINNERS"—From screen play by Maurine Watkins. Director, Hamilton MacFadden. Featuring Thomas Meighan, Dorothy Jordan and William Holden.
"SKYLINE"—To be directed by Rowland Brown. Featuring Spencer Tracy, Sally Eilers, John Wray and Stanley Fields.
"SIX-CYLINDER LOVE"—From play by William Anthony McGuire, adapted by William Conselman. Thornton Freeland to direct. Featuring Spencer Tracy.

METRO-GOLDWYN-MAYER STUDIOS

"THE SQUAW MAN"—Cecil B. DeMille to direct. Cast: Warner Baxter, Lupe Velez and Roland Young.
"SUSAN LENOX"—From story by David Graham Phillips. King Vidor to direct. Starring Greta Garbo. Treatment by Edith Ellis.
"NEVER THE TWAIN SHALL MEET"—From story by Peter B. Kyne. W. S. Van Dyke to direct. Cast: Conchita Montenegro.
"TOAST OF THE TOWN"—To be directed by Charles Reisner.

METROPOLITAN STUDIOS

"THE CLOUD BUSTER"—A Liberty production, starring Hoot Gibson.
"THE APE"—A Liberty production, to be directed by Renaud Hoffman, with Harry Langdon starred.
"THE BELOVED ENEMY"—Rogell production, to be directed by Al Rogell.
"MEET THE WIFE"—To be produced by Christie.

PARAMOUNT STUDIOS

"DUDE RANCH"—From "The Lone Rider of the Mojave" by Milton Krims. Adaptation by Percy Heath and Lloyd Corrigan. Dialog by Herman Mankiewicz. Director, Frank Tuttle. Starring Jack Oakie, with Mitzi Green, Eugene Pallette and "Skeets" Gallagher.
"CONFESSIONS OF A CO-ED"—To be directed by Max Marcin and Slavko Vorkapich. Cast: Phillips Holmes and Sylvia Sidney.
"MANHATTAN MUSKETEERS"—From original by Sam Spewack with continuity by Marion Dix. Edward Sutherland to direct. Cast: Charles Rogers, Stuart Erwin, "Skeets" Gallagher, June MacCloy.
"NO ONE MAN"—From an original by Rupert Hughes.
"UP POPS THE DEVIL"—From original by Frances Goodrich and Albert Hackett. No director set. Cast: Norman Foster and Carole Lombard.
UNTITLED—Story by Michael Arlen.
UNTITLED—Western to be directed by Edward Sloman.

PATHE STUDIOS

"REBOUND"—From play by Donald Ogden Stewart, adapted by Horace Jackson. Director, Edward H. Griffith. Starring Ann Harding, with Robert Ames and Robert Williams.
"THE HOUSE OF GLASS"—From play by Max Marcin, adapted by James Seymour. Director, Al Green.
"THE MARRIAGE BUSINESS"—From story by Joseph Santley and Myron Fagin. Director, Joseph Santley. Starring Helen Twelvetrees.

RADIO PICTURES STUDIOS

"MADAME JULIE"—From play by Irving Kaye Davis. Adaptation and dialog by Howard Estabrook. Director, Victor Schertzinger. Cast: O. P. Heggie.
"BIG BROTHER"—Adapted from story by Rex Beach. Richard Dix to direct and star.
"TRAVELLING HUSBANDS"—Original by Humphrey Pearson. Director, Paul Sloane. Cast: Evelyn Brent, James Gleason, Hugh Herbert, Frank McHugh.
"TOO MANY COOKS"—From play by Frank Craven, adapted by Al Boasberg. Director, Wesley Ruggles. Starring Bert Wheeler.
"ROOM AND BOARD"—From original by Douglas MacLean. Director, Gregory La Cava. Featuring Hugh Herbert and Edna Mae Oliver.
"TURNED LOOSE IN COLLEGE"—From original by Tim Whelan. Starring Dorothy Lee, with John Darrow, Hugh Herbert and Roscoe Ates.

TEC-ART STUDIOS

"JUST A MINUTE"—Syndicate production from scenario by Brownie Mitchell. Director, Bruce Mitchell. Featuring Nick Stuart.

UNIVERSAL STUDIOS

"THE IRON MAN"—From novel by W. B. Burnett, scenario by Francis Edwards Faragoh. Director, Tod Browning. Starring Lew Ayres.
"BLIND HUSBANDS"—Being prepared by Eric Von Stroheim, who will direct.
"GAMBLING DAUGHTERS"—From screen play by Tom Reed and Edwin Knopf. Director, Hobart Henley. Cast: Conrad Nagel, Sidney Fox, Bette Davis, Slim Summerville.
"APRON STRINGS"—From play by Dorrance Davis, adaptation by Edward Luddy and Jerome Horwin, screen play by Dale Van Every. Director, Vin Moore.

WARNER-FIRST NATIONAL STUDIOS

Warner Brothers

"THE PUBLIC ENEMY"—From screen play by Kubic Glasmon and John Bright. Director, William Wellman. Cast: Edward Woods, James Cagney, Don Cook, Beryl Mercer, Louise Brooks, Joan Blondell, Leslie Fenton, Mae Clarke.
"THE MALTESE FALCON"—From novel by Dashiell Hammett, adaptation and dialog by Maude Fulton, Lucien Hubbard and Browne Holmes. Director, Roy Del Ruth. Starring Bebe Daniels.
"RED HOT SINNERS"—Story and dialog by Arthur Caesar. Director, Lloyd Bacon. Co-starring Winnie Lightner and Olsen and Johnson. Cast: Marian Marsh, Edward Morgan.

First National

"YOU AND I"—From play by Philip Barry, adaptation and dialog by Robert Presnell. Director, William A. Seiter.
"CHANCES"—From novel by A. Hamilton Gibbs, adapted by Waldemar Young. Director, Howard Hawks. Starring Douglas Fairbanks, Jr.
"BROAD-MINDED"—Original by Bert Kalmar and Harry Ruby. Director, Mervyn Le Roy. Starring Joe E. Brown, with Ona Munson.

German Musical Now In 15th Week in New York

New York.—"Two Hearts in Waltz Time," the German musical picture, is now in its fifteenth week at the Fifty-Fifth Street Playhouse.

●

Ripley in A Song Now

Albert J. Cohen, local play broker, is branching out into the music publishing field, having acquired 25 per cent of a new song authored by Dan Dougherty. The title is "Believe It Or Not, By Ripley." Dougherty is publishing on a three-way split, sharing 50 per cent of the proceeds with Cohen, and Ripley getting the other half.

Boles in "Interview"

The fifth of the series of 26 Screen Interviews has just been finished, with John Boles as star. These pictures are being produced in color and directed by Grace Elliott, who also writes the dialog. They give intimate glimpses into the homes and lives of noted stars.

●

Sono-Art in Canada Deal

Montreal.—Sono-Art and the Lloyd Hammond Company, of Detroit, are reported interested in the British-Canadian syndicate which is to make pictures in Windsor, Ontario.

Canada 73 Percent Wired

Ottawa.—According to John A. Cooper, president of the Motion Picture Distributors and Exhibitors of Canada, of the 100 Canadian theatres open and in operation, 73 per cent are wired for sound, with the remainder to be wired or closed within a short time.

●

Spanish First at MGM

Reversing the usual order, MGM has placed the Spanish version of "Cheri-Bibi" into production before the English one. This is a story that was bought for Lon Chaney. Ernesto Vilches is playing the lead in the Spanish version.

St. Louis Exhibitor Loses Eleven Grand

St. Louis.—The courts here have awarded Edward McCloskey, age 12, $11,000 from Samuel Koplar, chain operator, as a result of a broken leg sustained by the boy when a detached radiator turned over on him.

●

Dick Smith at Asso.

Dick Smith, film laboratory operator in South America and European countries, has been appointed general manager of the Associated Film Laboratories here. He succeeds Leonard Poole, founder of the organization.

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart

Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave. Daryl Doran, Manager
London office, 80 Wardour St. Heath Cobb, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

Publishers of foreign film periodicals are using photographs and personal endorsements of screen players to cinch certain foreign advertising contracts, without getting permission of the players. In America this is a violation of the laws, but the foreigners seem to be getting away with it as long as no protests are made. Even in the event of a protest, it is impossible to keep track of all violations. One of the Spanish papers used its Hollywood correspondent to collect risque poses of the stars, later tieing them in with some Spanish-made cosmetic or cigarette. This lad was barred from the studios.

●

Three years ago he was heralded as a great screen juvenile, after being snatched from the obscure ranks of extras where the most he received of $7.50 per day. His salary skyrocketed to $750 a week and in the whirl of flattery and ready money, he lost his head. He is now back in the extra ranks. But he's still a great guy in the eyes of the bootleggers.

●

As a reward for faithfulness, an attorney for a large studio has succeeded in getting a directorial assignment for an ambitious chap who stuck by him in days gone by. This boy made himself useful about the attorney's home. He cut the lawn, cooked the meals, acted as chauffeur and, at night played nursemaid to the children. The boy is now on the road to success if he clicks.

●

A movie fan in Brooklyn reading that Eddie Sutherland was making a picture of "June Moon," promptly wrote him a letter and enclosed what he thought should be the lyrics for the song, "June Moon." The writer said this was his first chance to do something "big"—and the contribution was so unconsciously funny, that Sutherland promptly forwarded same to his friend Ring Lardner. You'll find them in print any day

CREAM PUFFS & SLAMS

NEW YORK CITY

"LITTLE CAESAR"

Strand Theatre

News: What a thriller this one is! It's a cracker-jack, a knockout.

American: For rough, tough, gripping melodrama, salted down with a wealth of hard-boiled humor, this gangland saga is without equal in all its host of predecessors.

Journal: You won't find a dull moment in this one. A fast-moving and exciting gangster melodrama.

Herald-Tribune: The truest, most ambitious and most distinguished of all that endless series of gangster photoplays.

World: Good, solid, arresting entertainment.

Evening World: A grand crime picture. One of the most gripping ever to come to Broadway.

Telegram: Seldom have I seen this type of picture so faithfully cast as to types, so splendidly acted and so expertly constructed in mounting interest and tension.

Times: Ordinary and would rank as just one more gangster picture but for two things. The excellence of Mr. Burnett's credible and compact story and Edward G. Robinson's wonderfully effective performance.

Sun: The most interesting gangster talkie so far. It is exciting and real.

Post: Just another cinema echo from gangland. It's an Horatio Alger tale transferred to the underworld.

"KISS ME AGAIN"

Warner Theatre

News: You'll love the score—but you'll be disappointed in what they've concocted from this popular operetta.

Sun: Clumsy screen operetta. It's lips are rather cold.

American: The production as a whole must be set down as a somewhat unexciting song cinema.

Journal: Notable chiefly for the song, "Kiss Me Again."

Times: Most satisfactory entertainment. A successful adaptation of the Victor Herbert operetta.

Evening World: It is not a motion picture in the true sense of the word. There isn't enough story. For that reason we can't see why it should have been transcribed to the screen.

Telegram: Possesses none of the virtues and most of the faults of its type. Little to recommend it except its excellent score.

Post: The fact that Victor Herbert's music is able to survive such a setting as is accorded it in this picture comes as close as anything possibly could to establishing its claim to imperishability.

Herald-Tribune: This photoplay, it must be sadly admitted, is perhaps the least satisfactory screen operetta that has yet appeared.

World: The melodies are satisfactory, but the lines and the humor and the dances make for a listless and heavy evening.

"ONE HEAVENLY NIGHT"

Rialto Theatre

Evening World: It does accomplish one major feat. It introduces to American screen audiences Evelyn Laye. And that would be sufficient distinction for any film.

World: It will serve as fairly effective musical entertainment.

Telegram: A rather tedious, indifferent little offering, which begins rather well and manages to retain several bright spots, but which is, on the whole, a frank disappointment.

Herald-Tribune: Merely a routine and unskilful screen operetta.

Times: It certainly would not tax a youngster's mentality to concoct what is beheld here.

American: It is a well-done, lacy-light musical, sweet and gentle—and unmemorable.

News: You'll have a good time at this one. There's plenty of beauty and humor in it.

Sun: It is well-mounted feebleness.

ST. PAUL, MINN.

"PAID"

Paramount Theatre

Daily News: The number of people who agree it's a smashing success will be as difficult to count as the sum total of the well-advertised "four out of five" that populate the nation.

"FREE LOVE"

Orpheum Theatre

Daily News: Handles a matrimonial difficulty in rather loose fashion with the result that our interest sags and then precariously re-establishes itself any number of times during the vehicle's progress.

"JUST IMAGINE"

Riviera Theatre

Daily News: A joyous experience.

St. Paul Houses Have Poor Week

St. Paul.—Business was off in all the houses during the past week. "Paid" opened briskly at the Paramount, but did not hold up as well as Joan Crowford's pictures usually do here.

"Free Love" died miserably at the Orpheum, the obsequies being hastened by a bum vaudeville bill. Even the popularity of El Brendel could not put "Just Imagine" over and it did barely average business. "Way for a Sailor" at the Tower did fairly well, due mostly to Wallace Beery and Leila Hyams.

●

Campbell Will Make Film of Ancient Ankor

William S. Campbell, producer of "Ingagi," is now working on another freak picture that will depict the lost city of Ankor. Scientists are now trying to solve the mystery of what became of its supposed 10,000,000 inhabitants.

Campbell has been working on the story for six months, trying to find a way to give a comprehensive idea of the population and type of people. He doesn't want to hire that many extras.

●

"Subway Express" Cast

Jack Cohn has completed the cast for "Subway Express," one of the largest casts of principals of the year. It includes Jack Holt, Aileen Pringle, Fred Kelcey, Alan Roscoe, Jason Robards, Sydney Bracey, Ethel Wales, Max Asher, Bertha Blackman, Lillian Leighton, James Goss, Maston Williams, Robert Linden, Harry Semeles, John Kelly, Dorothy Day, Bob Kortman, Sally St. Claire, Mary Gordon, Earl Seid and Ginger Condey. Fred Newmyer is directing.

●

"Disraeli" in England

"Disraeli" was selected as the picture with which to open the new Commodore Theatre, in Liverpool, the second time this picture has been chosen for such an honor in England.

●

Paton On "Air Police"

Webb-Douglas has engaged Stuart Paton to direct "Air Police," its second action drama to be produced for Sono-Art.

●

MGM Signs Juveniles

William Bakewell and Lester Vail have just signed new contracts with MGM.

●

Ask Lower Film Rentals

(Continued from Page 1)

with Will Hays on the latter's arrival in New York and place the matter before him. O'Reilly says:

"If the big chain-owned houses see the necessity of cutting admission prices to get people to come in, certainly the distributing and producing organizations that control them are not unaware of the bad conditions existing in the theatres and should listen to reason in the matter of film rentals."

THE Hollywood REPORTER

Vol. II, No. 49 Price 10c TODAY'S FILM NEWS TODAY Friday, January 16, 1931

BITTER WAR FOR STARS

TRADEVIEWS
by W. R. Wilkerson

WE ARE JUST in receipt of a tear sheet of a page "ad" in the New York Daily Mirror (a Hearst publication) heralding the fact that, beginning January 13, it will print "the most amazing confession ever told, Alma Rubens' own story:—'Why I remain a dope fiend,' written personally by the once great movie star who was ruined by drugs."

The rest of the type concerns itself with such expressions as "Alma Rubens, dope fiend, arrested as dope smuggler," and then takes up almost a half-page with pictures of Alma posed with Douglas Fairbanks, single pictures of Lionel Barrymore, William S. Hart and others.

•

A FINE thing for the motion picture business! A fine thing for journalism!

The thing that riles us is not that the paper chooses to run the confession, but that it rings people of the calibre of Fairbanks, Barrymore and Bill Hart in on a very thin string, with the hope that readers may immediately jump to the conclusion, on seeing the pictures, that these gentlemen had something to do with it.

There should be some redress. The picture industry should use means to take care of itself in these scandal sheets that represent themselves as newspapers.

•

BUT, as usual they will do nothing. They will take the clip on the chin and let it go at that, and when Mr. Hearst or some of his publishers require help from those whom they blaspheme, the boys and girls will fall all over themselves obeying his commands.

And if, as was the case here in Los Angeles at Xmas time, some of the boys and girls did not obey the Hearst command, due to illness and other logical reasons, they were immediately banned from all publicity copy in the Hearst sheets. Louella Parsons went so far as to omit the name of Polly Moran in a review of a picture that co-starred Polly and Marie Dressler.

And there you are—

Such a Business

Independent sound outfits catering to small independent producers have two classes of recording. If the job is on the cuff, its cuff recording. If a cash job its cash recording. There is no comparison.

Para. Doubts Franklin Deal

New York—Several men in authority in and around Paramount will bet plenty of money that the deal for the Robb-Rowley circuit of theatres in Oklahoma and Texas, recently announced by Harold B. Franklin for the Hughes-Franklin chain, will never go through

They cite the fact that Paramount-

(Continued on Page 3)

•

Chas. Ross, RCA Executive, Dies

Charles Ross, vice-president of RCA-Photophone, in charge of sales and distribution, died in the Cedars of Lebanon Hospital yesterday. Death was caused by heart trouble and acute alcoholism, according to the coroner's report.

Mr. Ross came to Los Angeles about a week ago from New York and was staying at the Ambassador Hotel with Mrs. Ross.

Warners Sign Ruth Chatterton and William Powell To Long Term Starring Contracts, with More Coming

The warfare between Warner-First National and Paramount is warming up now, brought on by the signing by Warner Brothers of Ruth Chatterton and William Powell, heretofore Paramount aces, to long-term starring contracts. Miss Chatterton has until October at Paramount and will then move to Warners. Powell is finished at the completion of his present picture and will take a two-months European vacation returning here in April to star in Warner pictures.

Without any definite statement from any one in authority, it is understood that the Warner crowd will announce the signing of two other "important" stars within a fortnight.

(Continued on Page 3)

•

Warners After Levy Ky. String

Louisville—Warners are negotiating with Col. Fred Levy and Leo Keiler for the control of the Strand Theatre Corporation, which owns nine houses in Kentucky.

•

Joe Schnitzer Ill; Coast Trip Delayed

New York—Joseph I. Schnitzer, Radio Pictures president, will not leave for Hollywood Sunday as planned, due to a heavy cold which has confined him to his home.

INDIE EXHIBS ASK FOR LOWER FILM RENTALS

New York.—Acting on the knowledge that chain-owned houses throughout the country are cutting their admission prices in order to attract business, independent theatre owners all over the country are appealing to the exchanges for a lowering of film rentals.

Charles O'Reilly, head of the Theatre Owners Chamber of Commerce, an organization of Greater New York and New Jersey exhibitors, will confer

(Continued on Page 2)

RKO Profits for 1930 About $1.50 a Share

Profits of Radio-Keith for 1930 are understood to have approximated $1.50 a share.

•

Oklahoma Houses Close

Oklahoma City.—Seven picture theatres in Oklahoma have been forced to close within the past few weeks, owing to poor business.

N.E. Exhibs Try To Block RKO-Pathe

New Haven.—Independent exhibitors throughout the whole of New England have authorized and signed a resolution to be sent to the Department of Justice, seeking an investigation of the RKO-Pathe deal. In addition to this, hundreds of letters and telegrams have been sent to Congressmen representing the New England states, asking their assistance in stopping further merging in the picture industry.

Joseph Kaufman, attorney for the minority stockholders of Pathe, announced yesterday that he would file papers today in New York in an effort to block the deal.

•

Scranton Bans Smut Ads

Scranton—The City Council passed a law prohibiting sexy or smutty advertisments in the newspapers. This goes for cuts and lithographs also.

•

Harry Warner Better

New York.—Although he is still confined to his bed, the condition of Harry Warner is much better. Mr. Warner is suffering from the grippe.

•

More Cuts in Seattle

Seattle.—Two more first run houses have cut their admission price to 50 cents top here. This makes it unanimous.

•

Warners Get 9 in Chi.

Chicago.—Within the past month Warner Brothers have acquired nine theatres in the Chicago district.

"THE GREAT MEADOW" Adaptation and Dialog by EDITH ELLIS

JOHN CROMWELL

Directed:

"THE MIGHTY"
"THE TEXAN"
"STREET OF CHANCE"
"FOR THE DEFENSE"
"TOM SAWYER"

Synopsis of play now available for motion pictures

"The Pursuit of Pamela"

A Comedy in Four Acts

by

CHESTER BAILEY FERNALD

Pamela grows to girlhood under the cramping oppression of a half-crazed aunt. She longs passionately for the things she has always been denied—music, flowers, freedom, youth! Her aunt, dabbling in the occult, is advised by her pet spirit to marry the girl and selects as a husband John Dodder, elderly, egotistical and cold. On her wedding day, Pamela learns for the first time that she is an heiress. A bride of five minutes, she flies from her husband, taking the first boat from San Francisco, which happens to be Honolulu bound.

Pamela is just eighteen and dangerously beautiful. A deft little liar at need, she is startingly unsophisticated, natural and impulsive. To Alan Greame, whom she meets aboard, she describes herself as a widow. She falls in love with Alan and flings herself frankly and guilelessly at his head.

But in Honolulu Alan discovers that the lovely child of nature is a runaway bride with a frantic husband in pursuit. Though sorely tempted, he feels he would be a cad to take advantage of her ignorance of the conventions and resists her plea that they should enjoy together the things she has in her hands at last—music, flowers, freedom, youth!

Alan flees the innocent temptress, goes eastward to seek his fortune. But in a corner of Japan, amid music and jasmine, Pamela finds him again and this time he is almost brutal to save himself from doing her what he feels would be a wrong. He advises her to return to her husband. Pamela, hurt to the heart, turns on him bitterly. He is not big or strong enough to love well. Love does not calculate—love does not trouble about such foolish things as "reputation" and "the world's opinion." Let him go then—let him go! But she will never return to her husband. She will continue her flight alone.

In Hong Kong, chance flings them together again. Alan is about to join a hazardous Arctic expedition. He has arrived in the same ship as the pursuing husband and his new knowledge of the hard old man convinces him that the greater sin would be to fling the glorious child into those covetous arms. He goes to Pamela and begs her to leave with him. He will abandon the expedition. John Dodder breaks in upon their interview. In his presence, Alan calls on Pamela to choose. It is a changed Pamela who speaks—an older, harder Pamela who flings the worldly wisdom he has himself taught her back in his face. It is she who now refuses to challenge the conventions. She will not hurt his career by a scandal. It is he now who denounces her for a love not big enough to dare the world's scorn. When he rushes from the room, she makes an impulsive move to follow him. The old man's iron hand holds her back.

Three years later, Alan rests among the Alberta mountains, the sands of life ebbing after glorious service and incredible hardships. He lacks the zest to fight for life. But Pamela, who has sought and found him in lands of sunshine and flowers, now finds him among the snows. She has purchased a debt-ridden estate to which he has fallen heir and tells him she means to live there with her husband. But the ice about Alan's heart breaks when he learns that she is a widow truly now. To the plague-infested district of Canton, whither she has flown in her despair at Alan's departure, John Dodder had pursued her—and found death. Alan is the husband who will share the ancestral home with her. At last they will find together the precious things of life.

THE END

CHESTER BAILEY FERNALD

AUTHOR OF THE FOLLOWING PLAYS:

The Cat and the Cherub	The Two Bold Nights
The Moonlight Blossom	The Day Before the Day
The Ghetto	Three for Diana (from the Italian)
The Married Woman	The Jest (from the Italian)
The Diamond Coronet	The Love Thief
The Pursuit of Pamela	Yvette

Always Afternoon (with Ralph Stock)

The Mask and the Face

Regarding motion picture rights to above play apply to

MAURICE REVNES, Ltd.

6777 Hollywood Boulevard Hollywood, Calif.

HEmpstead 3188

(The above play is fully protected by copyright)

Robert Z. Leonard

FIRST
On Variety's List
of the Six Best
Money Directors
of 1930

Box Office...

AWARDS for merit in any line of endeavor have been a custom in this world since time immemorial. Through the centuries these awards have been sometimes money, sometimes public honors, sometimes titles. Always they are given for some outstanding achievement, some act that lifts a man out of the ruck and stamps him as a leader in his line.

THE motion picture business has its own title that it bestows for such achievements. It may be bestowed on a picture, or a star or a director. It consists of two simple words—"Box Office"—and it means that the recipient is high among the elect of the industry.

IT MEANS, in the case of a director, that he knows what the public wants in pictures and gives it to them. It means that he knows all the tricks and quirks of production so that he is able to get the greatest value out of any story, any cast. It means that pictures directed by him are sought by exhibitors and that the sales forces of his company can get bigger prices for his work than for that of others. It means that his pictures will earn more money for his company, which, in the last analysis, is the chief aim of every director.

"BOX OFFICE" is the director's cachet of nobility. It is almost his only one, so far as his employers are concerned because they waste little in giving him credit, either on the screen or in their advertising. The exhibitor, who realizes the value of the director's name to his theatre, may, and often does advertise him. But the producer's money is used to advertise the star.

THE director's title, however, means infinitely more than does any bestowed on the star. The star may acquire a title through publicity. The director must earn his with results. The star is elevated by letters on the billboards. The director's honors come through figures on the box-office sheets. The star's title comes from the producer. The director's comes from the exhibitors and the public.

THIS title is one that many strive for, but few attain. It is the prize which glimmers before the eyes of every director, the prize for which every directorial hand is outstretched. No greater honor, no greater satisfaction can come to any one of the craft than to have the industry say:

"HE'S BOX OFFICE."

THIS SPACE RESERVED

for

THE SECOND NAME ON VARIETY'S LIST

OF THE SIX MONEY DIRECTORS

FOR 1930

Rowland V. Lee

Selected By Variety
As One of the Six Best
Box Office Directors
for 1930

THE DAILY REPORTER

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THE LOWDOWN

Believe it or not—this IS true. Harry Akst, a song writer, was given a test for the lead in "June Moon." He had everything that Eddie Sutherland wanted. The casting office asked him about salary and Harry floored Fred Datig with the crack: "I feel I owe Paramount something on my song-writing contract in that I was around the lot for weeks without doing any work on account of the closing down of musicals. Accordingly you can write your own figure and if it is 15 cents for the engagement, it is O. K. with me."

•

The latest social innovation to hit Hollywood is the Pagoda party, where Chinese dishes are served in imaginary Chinese gardens erected in the living rooms of the Hollywood star homes. Lessons are now being sought by the socially inclined in the art of eating with chopsticks, which equals the mad scramble four years ago by the Hollywoodites to master the art of Mah Jongh. That hobby lasted about three months, which is about two months longer than the Pagoda parties are expected to last.

•

A number of Hollywood sharpers are now trying to solve the problem of why so many picture companies are going broke and seeking refinancing when so many millionaire screen stars, directors and executives are to be found here.

•

One of the real veterans at the Pathe studios is Rose Sphier, who has figured prominently in the publicity department for the past eight years. She has served with seven publicity directors from the time Thomas H. Ince operated the plant and on through the C. B. DeMille and the present Pathe regimes. With the recent appointment of Phil Gersdorf as publicity director, Miss Sphier remains as his secretary.

NEW COMEDY PAIR HIT IN 'SHE WENT FOR A TRAMP'

"SHE WENT FOR A TRAMP"
Louis Brock Production
Radio

Direction.....Louis Brock
Story.....Louis Brock
Adaptation.....Lloyd French
Dialog.....Mauri Grashin
Photography.....Harry Jackson
Film Editor.....Ted Cheesman
Cast: Hugh Herbert, Roscoe Ates, Alan Roscoe.

A new comedy team takes to the screen and scores a hit. Hugh Herbert and Roscoe Ates as a pair of tramps not only carry a very amusing short-reel comedy that has been well gagged, but walk away with quite a few comedy honors all their own. This is the last of a series of six Headliner comedies and, after viewing this one, exhibs will undoubtedly call for more because these have been consistently good program boosters.

Herbert and Ates are a pair of tramps in executives' clothing, who are forced by bank robbers and their molls to give orders to clear the tracks to Chicago, in order that the private car may carry the stick-up men to safety. The real president and his secretary have meanwhile been kicked out of their own railroad yards. As the private car pulls out, the bad men kick the tramps off, the president and his secretary are still barred out, but it is seen that the county sleuths have the robbers well in hand.

Roscoe Ates is his usual amusing, stuttering self who has fast become a familiar favorite. This Hugh Herbert is a find. His is a droll sort of humor that is most effective when played against a spluttering individual like Ates. It's the kind of a team that gets two kinds of laughs, both hearty and both good.

It is again worthy of comment to note the co-operation that goes into the making of these shorts. Everyone does his share and does it well, and the pictured results show the advantage of a smooth working unit.

•

"Women Like Men" in Work at Metropolitan

Through an oversight, the production activities at the Metropolitan Studios were omitted from the Reporter's table yesterday. The Liberty Production, "Women Like Men," has just gone into work on this lot, directed by William Beaudine.

The cast, which comprises only women, includes Evelyn Brent, Lilyan Tashman, Irene Rich, Louise Fazenda, Marceline Day, June Clyde, Fritzi Ridgway and the Keating twins.

•

Praskins On "Lullaby"

Leonard Praskins, who did the script for "Gentleman's Fate," John Gilbert's recently completed picture, is now at work on the adaptation continuity and dialog of "Lullaby," also for MGM.

•

Edwin Carewe to N.Y.

New York. Edwin Carewe will arrive here Tuesday to look over plays.

Sam Katz Returns From Publix Tour

New York. — Sam Katz has returned from a two-weeks tour of Publix divisions and reports everything looking up in so far as cash customers in the theatre are concerned.

•

Fox So. American Managers Meet in N.Y.

New York.—All the Latin-American managers of Fox will gather here for their annual meeting next week. Clayton Sheehan, foreign manager, will preside.

Business Fair in New York, Chicago and Philadelphia

(Continued from Page 1)

EGYPTIAN—"War Nurse" not so good with $4,500.
LOEW'S STATE—"Oh for a Man" slipped a bit, getting $19,500.
ORPHEUM—"Criminal Code" only fair with $9,700.
PANTAGES—"Holiday" gave no profit with $14,000.
PARAMOUNT—"Gang Buster" fairly good with $19,800.
RKO—"Danger Lights" could get only $10,200.
UNITED ARTISTS—"Hell's Angels" one of the best of the week. Pulled $12,300 in five days.
WARNER'S DOWNTOWN—"Divorce Among Friends" not so good with $11,000.
WARNER'S HOLLYWOOD — "Outward Bound" got top money for the week with $23,600, including the $2 opening.

•

Business Spotty in The Broadway Houses

New York. — The Capitol with "Paid" and the Paramount with "Right to Love" were the high spots of the week in grosses along Broadway, although "Reaching for the Moon" is still packing them in at the little Criterion. Other houses held about even or were off a little. Here's the story:

ASTOR—"New Moon" in its second week stayed up to $17,500.
CAPITOL—"Paid" gave the house a good boost, the sheet showing $84,200.
CRITERION—"Reaching for the Moon" still doing around capacity in second week with $18,000.
GAIETY—"Devil to Pay" in fourth week doing well with $12,700.
GLOBE—"Charley's Aunt" in second week about average with $12,000.
MAYFAIR—"Criminal Code" caught on and pulled in about $32,000.
PARAMOUNT—"Right to Love" gave the house a good week with $74,200.
RIALTO—"Blue Angel" one of the wonders of the street. Checked $28,500 in its fifth week.
RIVOLI—"Royal Family" still pleasing in its second week with $24,200.
STRAND—"Man to Man" not so good with $20,000.
WARNERS—"Kiss Me Again" poor with $2,300 in three days.
WINTER GARDEN "The Lash" in second week drew $16,400.

•

Business Stays Good At Chicago Theatres

Chicago. — Business generally was good during the past week, with "Right to Love" getting top money. The record:

CHICAGO—"Right to Love" pleased the patrons and brought in $52,400, a good advance over the previous week.
McVICKERS—"Morocco" in its second week held up well, getting $32,200.
ORIENTAL—"Princess and the Plumber" gave the house a good week with $38,000.
PALACE — "Sea Legs" boosted the gross a little, getting $25,500.
ROOSEVELT — "Lightnin'" not so good as it deserved with $15,000.
STATE-LAKE — "Charley's Aunt" was off a bit, pulling $18,000.
UNITED ARTISTS — "One Heavenly Night" clicked well to the tune of $26,000.
WOODS—"Free Love" with $16,000 nothing to shout about.

•

Philadelphia Business Is Just About Average

Philadelphia.—Business held about even for the week, with "Little Caesar" and "Lightnin'" seeming to please the crowds best. Here's the news:

BOYD—"Kismet" in its second week pulled $14,000.
EARLE—"Madonna of the Streets" dropped the gross a little to $23,400.
FOX—"Lightnin'" did fairly well with $26,800.
KEITHS—"Right to Love" only fair with $18,000.
MASTBAUM — "Paid" pulled $56,200, not as big as expected.
STANLEY—"Little Caesar" a good draw with $24,000.
STANTON—"Bat Whispers" boosted receipts a bit, getting $13,000.

N.Y. Hollywood For Earl Carroll

cided they have too many houses New York.—The Warners have deon Broadway with the Strand, Winter Garden, Hollywood and Warners. Accordingly they have leased the Hollywood, their newest house, to Earl Carroll for a musical show.

•

MGM Will Build New Stage for Foreigns

MGM is to build another large sound stage as a result of the company's intention to centralize all its foreign-language production here. Old stage 16 is being rebuilt and will add 20,000 square feet to the stage floor space.

The Hollywood Reporter

Vol. II, No. 48 Price 10c — TODAY'S FILM NEWS TODAY — Thursday, January 15, 1931

ERPI'S YEAR'S ROYALTIES

TRADEVIEWS
by W. R. Wilkerson

SOME players, directors and writers have found that the best way to keep their names out of print is to employ a "publicity representative."

This business of handling publicity for those individuals who do their daily toil in the studios has become more than a racket—it is fast approaching a calamity. Fan news and trade papers wise to the moves and manners of these sharpshooters, immediately turn thumbs down on all copy they send in and the poor unsuspecting client, taken for a big down payment and a weekly stipend, is left holding the bag.

•

THERE are some good men handling publicity in Hollywood, but they are few and far between. The rank and file are racketeers of the first water.

The highbinders who are getting the big money out here are generally pretty good salesmen. They pounce on their unsuspecting victims, push them in a corner and sell them the idea that "publicity is everything in the picture business"—without it they will flop. Putting over their sales talk, they generally grab a check for a nice fat retainer with a contract for so much a week over a period of time.

•

IMMEDIATELY the above happens and the news reaches the offices and representatives in charge of the space on the publications, just so quick is an order passed barring all copy about the individual who fell for the gag. The sucker or the publicity department of the studio he happens to be working in, may have had a great chance to get copy through for publication, but never as long as the publicity racketeer is handling his affairs, for the papers have been taken too many times with phoney ad copy and publicity matter.

The old-line player, director and writer is wise to "who is who" among the publicity men, but those not initiated to the workings are being taken fast and plenty. It is too bad they have to learn by such an expensive experience.

Electrical Research Products Collects More Than $2,500,000; R.C.A. Grabbing Above $560,000

The royalty charges for the right to use the sound patents of Western Electric or Radio Corporation of America set the major producing companies back more than $3,699,000 last year on the basis of a payment of $500 a reel for every released production.

This has nothing to do with the amount the studios had to pay for the use of the equipment, the cost of improvements they personally made on the recording sets, or the replacements they had to purchase. These figures will run more than twice the royalty charge.

Based on the average of six reels to a feature length picture, Fox is in first place for royalties dished out

(Continued on Page 3)

•

Hughes-Franklin Get Three in Mont.

New York.—Harold B. Franklin announced that the three O'Keefe houses in Billings, Montana, have been added to the Hughes-Franklin chain.

•

All Fox Foreigns Will Be Made Here

Fox will not produce any pictures in foreign countries for consumption there. All the versions will be made here. Of course, that does not include the foreign newsreels.

•

Sam Berger Returning For MGM Late in May

New York.—Sam Berger, of Metro-Goldwyn-Mayer's international foreign department, will return to New York from Australia late in May.

•

"Up and Up" Still Up

Universal has sent Mary Nolan on another long vacation, pending its decision on the exact starting date for "Up and Up." This picture was scheduled to start three weeks ago, but it is still undecided whether it is wanted for the current program or the next. If it goes for the latter, it will not go into production for two months.

Allied of Iowa Form New Body

Des Moines.—The Allied Exhibitors of Iowa, sensing a merger of their parent organization with the Motion Picture Theatre Owners of America, have formed a new State organization.

They claim it has nothing to do with any merger, but is an organization to fight tax legislation.

•

Jack Sullivan to N.Y.

Jack Sullivan, film buyer for Fox West Coast Theatres, will go to New York for a conference with Harry Arthur late this month.

•

Schnitzer Leaves N.Y.

New York.—Joseph I. Schnitzer will leave for Hollywood Sunday, accompanied by Harry Takeoff, his assistant.

Brown-Marcus To Coast Tomorrow

New York.—Hiram Brown and Lee Marcus, of RKO, are leaving tomorrow for Hollywood. The trip is believed to be in connection with the RKO-Pathe deal.

Harold B. Franklin will leave on the same train, but both he and Mr. Brown deny that there is any significance in their simultaneous departure.

•

Para. Gets All Of Marks Stock

New York.—It is understood that Paramount has exercised its option on the remaining 30 per cent of the stock in the Marks Brothers theatres in Chicago. It already had acquired the other 70 per cent.

•

Basil Dean With RKO as European Head

New York.—Sir Basil Dean has been appointed European representative for Radio-Keith-Orpheum and all allied companies throughout Europe, with the exception of England.

•

Christies to Make 2 More for Columbia

New York.—The Christies, Al and Charlie, will make two more feature length pictures for Columbia release, according to an agreement just signed by Charles Christie here.

'OUTWARD BOUND' AND 'HELL'S ANGELS' L.A. TOP

There was an appreciable let-down in the business of the Los Angeles theatres, following the post-holiday spurt. The best grosses of the week were earned by "Hell's Angels" at the United Artists, and "Outward Bound" at Warner's Hollywood, although the latter included a $2 top opening.

CARTHAY—"Lightnin'" in its second week eased off to $11,000.

CHINESE—"Morocco" in its seventh week grossed $15,000.

CRITERION—"Man Who Came Back" fair with $15,700.

(Continued on Page 2)

St. Clair Returns From European Trip

New York.—Mal St. Clair has returned from a European vacation and will leave for the coast Saturday.

•

Richmond OK's Shorts

Richmond.—After minor deletions, the Universal "Leather Pushers" and Tiffany's "Little Big House" have been issued permits by the local censor board.

CLARENCE BROWN IS THE ONLY DIRECTOR ON THE CRITICS' LIST OF THE BEST TEN IN 1930 AND ALSO ON THE LIST OF THE SIX WHOSE PICTURES GROSSED THE MOST IN 1930.

VESTAL INT.' COPYRIGHT BILL PASSED BY HOUSE

Washington.—The Vestal copyright bill, carrying provisions for which the Society of Authors, Composers and Publishers has long been working, has passed the House of Representatives.

The measure is of vital interest to the motion picture industry as, under its provisions, producers will be able to buy legal title to the motion picture rights in stories or plays instead of purchasing only an equitable right.

The bill further provides for an international copyright, a protection the writers of this country never have had, as the United States was not a signatory to this feature of the Geneva conference. Heretofore, the United States copyright was recognized abroad only through courtesy.

The passage of the bill is a complete victory for the Society of Authors, Composers and Publishers which fathered the measure and has devoted much time and energy to its furtherance.

●

Argentine Producers Ask Govt. Protection

Buenos Aires.—The Argentine picture producers have asked the Government for a tariff on imported films or some other protection for the Argentine film industry.

Only five pictures were produced in the country last year, while 800 were released, most of them from United States and Germany. A commissioner has been named to study the subject.

●

Release Dates Set for Two First Nationals

After juggling the release dates for "Right of Way" and "Woman Hungry" for the past six months, First National has set the former for a general release February 7, while the latter, produced at a cost near the $500,000 mark in technicolor, is set for February 21.

"The Right of Way" was produced last May, while "Woman Hungry" went into production last February.

●

Faragoh Held by "U."

Francis E. Faragoh, who just completed the treatment for "Iron Man," had his contract renewed by Universal and has been sent to Palm Springs with instructions to bring back an original story.

●

Warners Hire Sande

Warners have engaged Earl Sande, the jockey, to make a series of short race track subjects. They intend to add a series of prize-fight and football subjects to the "sports" series, as well as the Bobby Jones golf shorts.

●

"U" Going for Action

According to the present line-up of material for next year's program, Universal will make more action stories and less drawing room pictures. This seems to be the general trend of all studios for next year's product.

New Portrait Studio For Warner-First Nat.

A special portrait studio has been erected on the Warner-First National lot to handle the work of making trick effects and backgrounds for publicity stills. This department will be under the supervision of Bert Longworth, who has installed special imported cameras and lenses.

The new plant was made necessary by the competition among all the studios to obtain freakish and unusual art work for magazine and rotogravure publication.

●

Warners Take Over House in Hornell

Hornell, N. Y.—The Shattuck here has been taken over by the Warners and, after being remodeled, the name will be changed to the Warners.

●

P.S.—"Whitey" Has a Job

Edwin A. Brown, former newspaperman and in "Queer People" as "Whitey," is now in the employ of Howard Hughes, acting in an advisory capacity on "Front Page."

●

U.A. Adds Salesmen

United Artists have added Martin Keleher to their sales staff in New Haven; William Busch to Washington, Jack Kerin to Charlotte, and Abel Davis to Denver.

●

Millions for Erpi

(Continued from Page 1)

to Erpi with better than $478,800 for 48 features and 208 newsreels. Universal is next on the list with 32 features, 212 reels of shorts and 52 newsreels for a total dole of better than $283,200. Metro-Goldwyn-Mayer is next with a royalty charge of more than $237,200 on 52 features, 208 newsreels and various shorts.

The remainder of the rankings show that Warners contributed $235,000 to Erpi, First National $148,200, Columbia $140,400, and the independents producing at Metropolitan $69,700.

Of the short reel producers using Western Electric, Hal Roach paid $42,800, Christie $44,000 and Educational $39,500.

The royalties paid to RCA are not as heavy as those to Erpi, due to the fact that there are only four studios in Hollywood which operate with the license. Of these four Pathe was the big user with the payment of more than $215,200 on released prints. Radio Pictures is next with $126,200 and United Artists laid out more than $63,000. The producers using the Tec-Art studios paid more than $76,000.

Of the short reel producers using RCA, Mack Sennett paid more than $32,800 and Larry Darmour $22,600.

More than $742,200 was paid out by American producers for foreign versions on the basis of a royalty of $400 a reel.

Studio Writers Now Working Old Ones Over

Many of the studio staff writers are now working in seclusion under strict orders to keep their activities a secret. This is because of several producers who believe they hold the screen rights to many old silent films which they produced years ago and which proved successful.

These stories are turned over to the writers to see if the plot and theme can be modernized and produced with dialog. If so, they will be produced as original stories.

●

"Reg" Denny's Double a Rubber Check Artist

Reginald Denny has asked the police to broadcast a warning against a rubber check artist posing under his name or as "Reginald Denny's brother."

In addition to the bum checks he has scattered, the phoney Denny has accepted advance payments for personal appearances by his "brother."

●

Von Stroheim Trying to Cut "Husbands" Script

After working three months preparing the script for "Blind Husbands" for Universal, Eric Von Stroheim is still busy trying to eliminate some 300 or more scenes.

This will be Von Stroheim's first attempt to produce a talker and the script will not be approved for production until it is cut down to the bone.

●

Dallas With United

F. Arlington Dalles has just signed a contract with United Costumers as chief designer and to assist in the management of all productions. Mr. Dalles will be located at Associated Costumers, a subsidiary organization, owned and controlled by United Costumers.

MGM and Para. to Break in Germany

New York. — Paramount, Metro-Goldwyn-Mayer and UFA have a joint releasing proposition throughout Central Europe for the distribution of all their product. The organization is known as Paraufamet.

This arrangement has until August to run and it is understood that Metro-Goldwyn-Mayer will not renew, but will go into a releasing combination with Fox.

●

Geneva Inaugurates A Children's Cinema

Geneva.—A Children's Cinema was recently inauguarated here at an assembly of teachers and child welfare workers.

The plan is to produce films of an educational nature to be shown instead of advertising slides and unsatisfactory comedies.

●

MGM Signs E. Harris And Aurania Rouverol

New York. — Metro-Goldwyn-Mayer has signed Elmer Harris and Aurania Rouverol for the writing staff.

●

Zelda Sears Doubles

Zelda Sears, staff writer for MGM, divides her time between writing and acting character parts. Her latest assignment as an actress is in "Daybreak," now being directed by Jacques Feyder.

●

Butterworth Coming

Charles Butterworth is on his way from New York to work under his new contract with Warner Brothers. He has been in "Oh Boy," and was due here several weeks ago, but had to wait until a substitute could be obtained for his stage role.

Clara Bow Case a Warning to Other Stars With Managers

The case of Clara Bow and Daisy Devoe, now being aired in the courts, should be a warning to other screen stars and directors suffering from an inferiority complex about the handling of their own funds.

There are dozens of so-called business managers now in Hollywood, who make a fat living handling the funds of motion picture people. Some are legitimate and render their clients invaluable service, but the majority are more or less unfamiliar with the care of such accounts to the best interests their employers.

In a number of cases these managers have the power to sign checks and are asked to recommend investments and advise on personal expenses. The situation resembles that in the old Beverly Hills racket of several years ago when screen stars entrusted the operating of their homes to the chauffeurs and housekeepers who, of course, got a split from merchants on every dollar spent.

Robinson at Warners

The latest player to be signed in Warners' heated race for talent is Edward G. Robinson, underworld character actor. Robinson was originally brought to the coast from the New York stage by Universal.

ROLFE SEDAN
COMEDIAN d'ECLAT
Stage and Screen
Fanchon Royer, Personal Rep. — Martha Mattox, Associate
CLadstone 9990

B. B. B. Says:
A Bite, A Laff Without Formality
B. B. B. CELLAR CAFE
Cosmo at Hollywood Blvd.
GRanite 3382 HOllywood 9159

Edward Sutherland

Enjoys Distinction of
Being Placed Fourth In
Variety's Estimate
of the Six Big Money
Directors of 1930

PARAMOUNT STUDIOS

PRODUCTION ACTIVITIES

PICTURES SHOOTING

COLUMBIA STUDIOS

"SUBWAY EXPRESS"—From New York stage play. Fred Newmyer directing. Cast: Jack Holt and Aileen Pringle.

"THE FLOOD"—From story by John T. Neville. James Tinling directing. Cast: Monte Blue and Eleanor Boardman.

"MIDNIGHT EXPRESS"—William Nigh directing. Cast: James Hall and Dorothy Sebastian.

"PHANTOM HOOFS"—Roy Neill directing. Cast: Buck Jones and Dorothy Revier.

EDUCATIONAL STUDIOS

"PLATINUM"—A James Cruze production, with Walter Lang directing. Leo Carillo, Lloyd Hughes and Lola Lane in cast.

FOX STUDIOS

"SQUADRONS"—From play by Elliott White Springs and A. E. Thomas, adapted by Jules Furthman. Alfred Santell directing, with Charles Farrell, Elissa Landi and Humphrey Bogart.

"CHARLIE CHAN CARRIES ON"—From story by Earl Derr Biggers. Hamilton MacFadden directing, with Warren Hymer, Marjorie White, John Garrick, Marguerite Churchill and Warner Oland.

"DOCTORS' WIVES"—Adapted from Henry and Sylvia Leiferant's novel. Frank Borzage directing, with Warner Baxter, Joan Bennett and Victor Varconi.

"THREE GIRLS LOST"—From story by Robert Andrews, adapted by Bradley King. Sidney Lanfield directing, with John Wayne, Loretta Young and Joan Marsh.

METRO-GOLDWYN-MAYER STUDIOS

"AMONG THE MARRIED"—From play by Vincent Lawrence. Edgar Selwyn directing. Cast: Adolphe Menjou, Norman Foster, Leila Hyams, Mary Duncan, Hedda Hopper.

"THE SECRET SIX"—Scenario and dialog by Frances Marion. George Hill directing. Cast: Wallace Beery, Lewis Stone, Marjorie Rambeau, Jean Harlow, John Mack Brown, Clark Gable, Paul Hurst, John Miljan, Louis Natheaux, Ralph Bellamy, Hector V. Sarno.

"STRANGERS MAY KISS"—From novel by Ursula Parrott, dialog and continuity by John Meehan; George Fitzmaurice directing. Cast: Norma Shearer, Neil Hamilton, Robert Montgomery, Irene Rich, Marjorie Rambeau, Hale Hamilton, Karen Morley, Jed Prouty.

"DAYBREAK"—From novel by Arthur Schnitzler; adaptation by Ruth Cummings; dialog by Cyril Hume. Jacques Fedyer, director. Cast: Ramon Novarro, William Bakewell, Helen Chandler, Jean Hersholt, Edwin Maxwell, Clara Blandick, Jackie Searl, Kent Douglass, C. Aubrey Smith.

"THE EASIEST WAY" (French Version)—From the play by Eugene Walter, adaptation by Ivan Noe and Anne Mauclair; directed by Arthur Robison. Cast: Lily Damita, Andre Lugent, Andre Gurgere, Francoise Rosay, Mona Goya, Rolla Norman, Andre Berley.

"CHERI-BIBI" (Spanish Version)—Adapted by Miguel de Zarraga, Carlos Borcosque directing. Cast: Ernesto Vilches, Maria Ladron de Guevara, Maria Tubau, Maria Luz Callejo, Tito H. Davison.

"TRIAL OF MARY DUGAN" (French Version)—Directed by Marcel De Sano. Cast: Huguette ex-Duflos, Marcel Andre, Charles Boyer, Andre Burgere, Francoise Rosay, Adrienne d' Ambricourt, Rolla Norman, George Mauloy, Emil Chautard, Mona Goya, George Davis.

PARAMOUNT STUDIOS

"UNFAITHFUL"—By John Van Druten. Continuity by Eve Unsell. Directed by John Cromwell. Starring Ruth Chatterton. With Paul Lukas, Paul Cavanagh, Juliette Compton, Donald Cook, Emily Fitzroy and Leslie Palmer.

UNTITLED—By Dashielle Hammett. Adaptation by Max Marcin. Screen play by Oliver H. P. Garrett. Director: Reuben Mamoulian. Co-starring Clara Bow and Gary Cooper. With Paul Lukas, Stanley Fields, Juliette Compton, Guy Kibbee.

"GENTLEMAN OF THE STREETS"—Story by Herman J. Mankiewicz. Director: Richard Wallace. Starring William Powell. With Carole Lombard, Wynne Gibson, Lawrence Grey, Guy Kibbee, George Chandler, Maude Truax, Tom Ricketts, Tom Costello, Andre Cheron.

"JUNE MOON"—Story by Ring Lardner and George S. Kaufman. Adaptation and dialog by Henry Myers and Keene Thompson. Directed by Edward Sutherland. Starring Jack Oakie. With Frances Dee, June MacCloy, Harry Akst, Ernest Wood, Wynne Gibson, Ethel Sutherland, Frank Darien, Harold Waldrige, Sam Hardy, Jean Bary.

"SKIPPY"—Original by Percy Crosby. Adaptation by Sam Mintz. Dialog by Joe Mankiewicz. Directors: Norman Taurog and David Burton. With Jackie Cooper, Mitzi Green and Jackie Searl.

SPANISH MUSICAL—Original by Henry Myers. Adapted by Jose Carner-Ribalto. Directed by Edward Venturini. With Rosita Moreno, Ramon Pereda, Roberto Rey, Barry Norton.

PATHE STUDIOS

"LOST LOVE"—Screen play by Ernest Pascal. Paul Stein directing. Starring Constance Bennett, with Paul Cavanagh, Frederick Kerr, Joel McCrea, Anthony Eushell and Louise Closser Hale.

RADIO PICTURES STUDIOS

"BACHELOR APARTMENT"—Adapted from play by John Howard Lawson. Lowell Sherman directing. Cast: Lowell Sherman and Irene Dunne.

TEC-ART STUDIOS

"WOMEN MEN MARRY"—Screen play by Mell Delay. Charles Hutchison directing. Cast: Sally Blane, Randolph Scott, Kenneth Harlan, Natalie Moorhead.

"KING OF THE WILD"—Serial by Wyndham Gittens and Ford Beebe. Richard Thorpe directing. Cast: Walter Miller, Norah Lane.

"VOICE OF HOLLYWOOD"—A Louis Lewyn production.

"MICKEY MOUSE"—Cartoons, produced by Disney Brothers.

UNITED ARTISTS STUDIOS

"OBEY THAT IMPULSE"—Story by DeSylva, Brown and Henderson. Leo McCarey directing. Starring Gloria Swanson, with Ben Lyon, Barbara Kent, Arthur Lake, Maude Eburne and Monroe Owsley.

"FRONT PAGE"—From stage play by Ben Hecht and Charles MacArthur. Screen play by Bartlett Cormack. Lewis Milestone directing. Starring Louis Wolheim, with Edward Everett Horton, Mary Brian, Walter Catlett, Matt Moore, Freddy Howard, James Gleason, George Stone, Mae Clarke and Nat Clarke.

UNIVERSAL STUDIOS

"SEED"—From the novel by Charles G. Norris. John M. Stahl directing. Cast: John Boles, Genevieve Tobin and Lois Wilson.

WARNER-FIRST NATIONAL STUDIOS

Warner Brothers

"THE DEVIL WAS SICK"—Adapted from French farce by Jane Hinton, with Michael Curtiz directing. Adaptation and dialog by Joseph Jackson and Raymond Griffith. Starring Frank Fay, with Laura La Plante, Joan Blondell, Sidney Blackmar, Charles Winninger, Tyrrell Davis, Allen Mowbray, Louise Brooks, Billy House, Yola d'Avril, Fern Andra, Nena Quartero, Eddie Lambert, Hazel Howell, Sisters G, Murray Smith.

"THE RULING PASSION"—From the story "Idle Hands," by Earl Derr Biggers; screen play by Julian Josephson; dialog by Booth Tarkington. John Adolfi directing. Starring George Arliss, with Mrs. Arliss, David Manners, Evalyn Knapp, Bramwell Fletcher, Noah Beery, Ivan Simpson, James Cagney, J. C. Nugent, Sam Hardy, J. Farrell MacDonald, Charles Grapewin and Tully Marshall.

"SVENGALI"—From the George DuMaurier novel, "Trilby." Adapted by J. Grubb Alexander. Archie Mayo directing. Starring John Barrymore, with Marian Marsh, Tom Douglas, Carmel Myers, Lumsden Hare, Donald Crisp, Louis Alberni, Paul Porcasi and Adrienne D'Ambricourt.

First National

UNTITLED—Original by John Monk Saunders and W. B. Burnett, adapted by Robert Lord. John Francis Dillon directing. Starring Richard Barthelmess, with Fay Wray, Regis Toomey, Robert Elliott, Clark Gable, Oscar Apfel and Noel Madison.

"BIG BUSINESS GIRL"—From story by H. N. Swanson and Patricia Reilley, adapted by Robert Lord. William A. Seiter directing. Cast: Loretta Young, Frank Albertson, Ricardo Cortez, Joan Blondell, Frank Darien, Mickey Bennett, Bobby Gordon, Nancy Dover, J. C. Nugent, Virginia Sale.

"PARTY HUSBAND"—From novel by Geoffrey Barnes, adaptation and dialog by Charles Kenyon. Clarence Badger directing. Starring Dorothy Mackaill, with James Rennie, Dorothy Peterson, Joe Donahue, Helen Ware, Don Cook, Paul Porcasi, Rita LeRoy and Barbara Weeks.

THE DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart

Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave Daryl Doran, Manager
London office, 80 Wardour St Heath Cobb, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

Although Frank Whitbeck is gracefully taking the bows, the credit for "Oo-Moo-Loo," the widespread catchline for "Trader Horn," belongs to Rose Josephs, Joe Sherman's secretary at MGM. One of the native actresses in the cast has the name of Mutia Omoola. Whitbeck asked Rose how to pronounce it and what it meant, and Rose breathed back: "Oo-Moo-Loo means I Love You." Which, as Mr. Whitbeck promptly saw, was a natural.

•

Eddie Mannix and Frank Fay joined the ranks of the Hollywood party pugilists the other night in the French room of the Ambassador hotel, while attending a wedding anniversary dinner of one of their friends. The fight started while Fay was acting as toastmaster. Mannix is said to have resented certain remarks and took a poke at the maestro. The fight was then stopped by other guests and called a draw.

•

With the cry for new faces and brains, agents are so frantic for business that they are picking names out of the air and submitting them to studios as being available. If they get a nibble for any of the names, they get in touch with the party immediately and see if a deal can be made. This is practiced with big writers and directors more than it is with players, as the agent feels they have little or no representation on the coast. Furthermore, the planting of a big writer or New York stage director means more in commissions than a new player would.

•

It is bad enough to have children approach screen stars on the street to autograph their albums, but when one sees a veteran studio executive approach celebs to sign their names on his gold cigarette case, then one must believe the older generation is reverting to childhood.

Actors' Contract To Remain As Is

Any change in the present standard form of contract for the actors, accepted a year ago by the actors branch of the Motion Picture Academy, will probably be unanimously voted down by the actors when they meet tonight at the Academy Hall to discuss changing the contract to a 54-hour week instead of the present system.

The present contract calls for 12-hour rest periods between calls and seems to be satisfactory to both actors and producers. At the time the contract was agreed upon it provided an option for the actors to change to a 54-hour week basis if they saw fit.

A committee functioning under the present contract to arbitrate all complaints between the actor and producer has only had three or four complaints to handle during the past six months, and they were settled amicably.

•

"March of Time" in German for New York

New York.—Metro-Goldwyn-Mayer is going to show the German version of "The March of Time" at the President Theatre here. Menjou will be given the big billing.

•

Exhibs Visiting N.Y.

New York.—R. A. Griffith, of the Griffith Circuit in Oklahoma; Claude Robinson, of Clarkesburg, West Va.; Otto Rhode, manager of the Warner theatre in Oklahoma City, and Al Kaufman, manager of Fays in Rochester, are all here, looking the town over.

•

"We Three" for Costello

The picture that will mark the return of Dolores Costello to the screen will be "We Three." It is an unproduced play by Robert Riskin and Edith Fitzgerald. It will be a First National production.

•

Noted Writers Return

Bayard Veiller and Martin Flavin, playwrights, have returned from New York and are under contract to MGM.

•

May Break Connie's Rest

(Continued from Page 1)

European trip after the completion of her current picture. Pathe approved the vacation, only to read the following morning in this publication that Miss Bennett had decided to take her vacation and rest cure under the arcs at the Warner studio.

Pathe officials contend this will not take place, that Miss Bennett is under an exclusive contract to them and that they will protect their rights to the fullest extent.

RKO, through B. B. Kahane, will have a word to say about the Warner deal also in that they feel it will only be a short time before they will be operating Pathe.

The Warner lot is under the impression that "Connie is here to stay" and the two-picture contract was just a starter.

PRODUCTION NOTES

The addition of Frank McGlynn and Theodore Von Eltz completes the cast of "The Secret Six" at MGM. Others are Wallace Beery, Lewis Stone, John Mack Brown, John Miljan, Jean Harlow, Marjorie Rambeau, Paul Hurst and DeWitt Jennings.

•

James Gleason added to "Travelling Husbands" at Radio.

•

Rehearsals on the new untitled Constance Bennett picture started at the Pathe studios yesterday, under the direction of Paul L. Stein.

•

Jed Prouty engaged by MGM for role of the "big linoleum man" in "Strangers May Kiss," starring Norma Shearer.

•

Paul Sloane has been assigned to direct "Travelling Husbands" for Radio.

•

Thelma Todd added to "Broadminded" at First National.

•

Charles Kenyon and Raymond Griffith now on treatment for "Jackdaw's Strut" at First National.

•

Natalie Moorhead engaged for the cast of "Women Men Marry," to be directed by Charles Hutchison at Tec-Art.

•

Edward Woods engaged for cast of "The Public Enemy" at Warners'.

•

Kenneth Gibson, James Donlan and "Babe" London to the cast of "Daybreak" at MGM.

MGM May Take Bickford Back

On his promise to be good, MGM probably will take Charles Bickford back for one picture. If so, he will play the heavy in "The Squaw Man," to be directed by C. D. DeMille. After that, the company will decide whether to let him continue on his old contract, which he is alleged to have broken several months ago.

•

Czech Board Named To Inspect Foreign Films

Prague.—A committee to have charge of the examination and regulation of foreign talkies has been appointed by the Association of Czechoslovakian Exhibitors. One of its main duties will be to see that nothing politically objectionable is shown.

The committee has already restricted the number of German films that may be shown in Prague simultaneously and also cut down on the length of runs of these pictures.

•

Sono - Art - Tiffany Merger Deal Does Flop

New York.—A deal that has been under discusion for the past 60 days that would have provided for Sono Art to become a part of Tiffany has flopped, due to the fact that the necessary money could not be raised by Sono-Art.

•

Rosson To Make Shorts

Arthur Rosson is planning to make a series of Western shorts with an Indian background, to be released on the open market.

CREAM PUFFS & SLAMS

SYRACUSE, N. Y.

"BLUE ANGEL"
Paramount Theatre

Herald: American audiences, I am afraid, may not take kindly to the Teutonic substitution of character and atmospheric realism for plot.
Post-Standard: Its acting is astounding; its theme is stupendous—and it leaves you with a dark brown taste in your mouth and a headache.
Journal: It's mighty stuff, but nix on the romance. There isn't a youthful clinch in it anywhere.

"THE CRIMINAL CODE"
Keith Theatre

Herald: Unreservedly recommended to you as a corking prison melodrama—one that is qualified to take its place alongside that 1930 best bet, "The Big House."

"LIGHTNIN' "
Fox-Eckel Theatre

Herald: With an irresistible nonchalance, Will Rogers spins a meager, outmoded plot into rich and humorous drama.
Journal: It has an appeal for the young, old and indifferent.
Post-Standard: Sure-fire entertainment. There is humane drama, pathos, comedy and romance in the tale.

"THE LASH"
Strand Theatre

Journal: This will give you a fascinating hour or more of old California.
Post-Standard: There is plenty of story to give this galaxy of stars an opportunity for acting.

"PAID"
Loew's Theatre

Herald: Easily Miss Crawford's best picture.

THE Hollywood REPORTER

Vol. II, No. 47 Price 10c — TODAY'S FILM NEWS TODAY — Wednesday, January 14, 1931

EXHIBS BAND IN TAX WAR

TRADEVIEWS
by W. R. Wilkerson

THERE IS a lot of dissatisfaction being expressed among players, directors and writers throughout the industry due to the czaristic attitude on the part of one or more of our production heads. This attitude is affected by the producers as an outlet for an "ich bin," the like of which has never been known in the history of this or any other business.

The production executives in question have bruised backs as a result of their own pats, a condition that is of interest to no one, but when this tremendous ego contaminates sound judgment and business sense in dealings with the very people who have made it possible for these highly paid monarchs to exist, something ought to be done, and, no doubt, will be done.

•

THE PICTURE business is filled with a thousand and one unusual angles. This business of a few individuals taking it on themselves to lord it over their hirelings in such a manner as to create contempt is one of the BIG reasons for bad pictures, poor box-office and the slump in business, and an angle that can not be explained.

•

HOW MUCH money is this fight between Paramount-Publix and Warners going to cost those involved? Certainly up in the millions, but just how far up is a question.

Both of them are going to extremes to get at the other. Purchases are being made, leases assumed that would not even be considered if it were not for the fact that one wants to cut into the other.

It is not a good thing for pictures generally to shoot all this money into a warfare that will have to come to a halt before long.

•

WHETHER you credit it to better pictures or to a general betterment in conditions throughout the country, the fact remains that business is picking-up in many spots and many old records are being shattered. True, the situation is spotty, but it is an extremely hopeful condition.

Associations All Over the Country Planning Legal Battles To Defeat Unfair Amusement and Seat Levies

The flood of legislation adverse to the interests of the motion picture business, which has been forecast for several months, has started. So far, it has been confined mainly to the efforts of various municipalities to assess the motion picture houses an amusement, or seat tax, to help defray the expenses of the city governments.

These attempts, however, are only the opening wedges. More than forty states are expected to swing into line with bills aimed at mulcting the industry in some form or other.

All over the country exhibitors' associations are laying plans to defeat these unfair taxes. Their campaigns

(Continued on Page 3)

•

'Cimarron' In N.Y. Jan. 20 at Globe

With William LeBaron's arrival in New York yesterday and the screening of "Cimarron" for David Sarnoff and executive heads of Radio-Keith-Orpheum and Radio Pictures, it was decided to renovate the Globe Theatre and put the picture in for a run, starting next Tuesday at $2 top.

•

"Common Clay" In Its 15th Week at Barcelona

Barcelona. — "Common Clay" is establishing a long run record here. It is now in its 15th week and looks good for several more.

•

Ky. Exhib Appeals Sunday Closing Rule

Owensboro, Ky.—The Strand Amusement Company here will appeal the ordinance of the City Council banning Sunday shows.

•

Lasky Arrives

Jesse L. Lasky, accompanied by Henry Herzbrun, Paramount studio attorney, and D. A. Doran, eastern story editor, arrived here last night and announced that Paramount would put 28 feature productions into work at the coast studios within the next four months.

Paramount After "Five Star Final"

New York.—Paramount is dickering for the screen rights to the Broadway play, "Five Star Final."

The author, Louis Weitzenkorn, formerly of the New York World, is already under contract to Paramount and his arrival here was delayed until the Broadway production of his play. If Paramount gets the screen rights, Weitzenkorn will do the screen treatment.

•

"Little Caesar" in Day and Date Run Here

"Little Caesar," the Warner picture which broke house records at the Strand in New York, will have a day and date run here.

It will open at Warners' Hollywood Theatre on January 29 and at the Downtown the following day.

Woods Resigns As Sec. of Academy

Frank Woods has resigned as secretary of the Academy of Motion Picture Arts and Sciences. He has held the post since the inception of the organization. In accepting the resignation, the Board of Directors elected Mr. Woods a life member of the Academy, an honor hitherto held only by Douglas Fairbanks.

The Academy has decided not to have a paid secretary hereafter, the post to be filled by a member. Fred Niblo will fill the unexpired term, and the active duties of the secretary's office will be transferred to Clinton Wunder, the executive manager.

Mr. Woods intends to resume his writing career.

•

N.Y. Franchise Tax O.K., Court Rules

Washington.—Three judges in the Supreme Court here were unanimous in their decision upholding the constitutionality of the New York State Franchise tax as applied to motion picture companies.

The suit was brought by Educational as a test. It sought to restrain the New York State Tax Commission from collecting 4½ per cent on the ground that the law was unconstitutional.

•

"Beau Ideal" To Mayfair

New York.—Radio's "Beau Ideal" will open at the Mayfair here Saturday.

"CONNIE'S" REST TO BE AT WARNERS IF LAW ALLOWS

The exclusive story appearing in this publication that Constance Bennett had been signed to do two pictures for Warners at a reported figure of $300,000 made telegrams fly thick and fast and caused the legal heads of various studios much activity.

The lowdown on the whole matter concerns a plea by Constance Bennett to Pathe that she was tired, run-down and in ill health. She suggested that the studio give her a leave of absence of ten weeks for a

(Continued on Page 2)

Will Hays Leaves

Will Hays deferred his departure until the arrival of Jesse L. Lasky, who returned from New York yesterday, and will leave for the East tonight.

•

Lawyer Sues Fox House

Boston.—David Stoneman has filed suit here against the local Fox Theatre for $100,000 for legal services in several deals he handled.

"SUSAN LENOX" Starring GRETA GARBO—Continuity and Dialog by EDITH ELLIS

'HOT HEIRESS' BARELY TEPID STORY TRITE; DIRECTION BAD

United Artists To Observe Anniversary

New York—United Artists will celebrate its anniversary on April 17.

For this occasion four pictures will be shown on Broadway. "Kiki" will be at the Rialto, "City Lights" at the Cohan, "Abraham Lincoln" at the Rivoli, and "Reaching for the Moon" at the Criterion.

•

Frank Tuttle To Direct "It Pays To Advertise"

The complete cast of "It Pays to Advertise," which Frank Tuttle will direct for Paramount, includes Norman Foster, Carole Lombard, "Skeets" Gallagher, Eugene Pallette, Louise Brooks and Helen Johnson.

•

Milstein Heads Film Board in Pittsburgh

Pittsburgh.—Harry Milstein, of Universal, was elected head of the Film Board of Trade here.

•

Harry Sweet To Direct

As a result of his first two-reel comedy, "Next Door Neighbors," for Pathe, that company has signed Harry Sweet to a long term contract to direct comedy shorts. His next will go into production tomorrow with Daphne Pollard, Franklyn Pangborn, Ed Kennedy and Eleanor Hunt. Title is "Hot Wires," from an original by Charles Callahan.

•

Goulding at AMPA

New York—Eddie Goulding will be the guest of honor at the weekly meeting of the AMPA at the Dixie Hotel here tomorrow.

•

Chi. Theatre Stuck Up

Chicago—A lone bandit relieved the Shoenstadt Piccadilly of $1000.

•

Exhibs Fight Seat Tax

(Continued from Page 1)

are being carefully mapped out and the best available legal talent is being engaged.

In Charlotte, N. C., Warren Irvin, district manager of the Publix houses, is chairman of an exhibitors' committee which will fight the three per cent seat tax proposed by the City Council. Irvin asserts that 16 of the 20 theatres in the town are already losing money and, if the tax is inflicted, many of them will be forced to close.

A similar situation exists at Columbus, Ohio, where a meeting of exhibitors is being held tonight to formulate plans and to provide funds for the legal battle. In the past two weeks many similar reports have been received and more are expected.

Rodgers and Hart Songs Best Spots

"THE HOT HEIRESS"
First National

Direction ..... Clarence Badger
Story ..... Herbert Fields
Music and Lyrics ..... Richard Rodgers and Lorenz Hart
Cast ... Ben Lyon, Ona Munson, Walter Pidgeon, Thelma Todd, Tom Dugan, Inez Courtney, Elise Bartlett, Holmes Herbert.

Words and music are O. K., but interrupted by long stretches of dialogic dulness written into a story that has been done many times before, mostly in the old days. There is a sprinkling of laughs, but not enough entertainment for a feature length picture. This will need a good strong surrounding program to drag in the customers and will do nothing to advance the cause of "musicals" with the public.

It's the particularly old theme of the rich young society girl who falls in love with a laborer and, after much typical and trite argument about class distinction, money, true love, etc. etc., the laborer, a riveter in this case, loses the argument and marries the girl.

It's not only the story, but the direction. Clarence Badger has managed the timing of gags and the group scenes very clumsily. The picture is stilted and seems bored with itself, so that consequently there is no fluid movement. Just a succession of scenes, one or two made brighter by the lyrics and music of Rodgers and Hart. Particularly the lyrics of Lorenz Hart which bring back memories of his Garrick Gaieties days, and abound with his own brand of rhythm. But the "book" which Herbert Fields supplied wouldn't have helped any even if they had dragged in 50 beautiful chorus girls and glorified them by Ziegfield.

Ben Lyon draws the part of the riveter, which is a combination William Haines-Victor McLaglen-Buddy Rogers role. Mr. Lyon is a very personable fellow, young and clean, with a nice speaking voice and a pleasant manner which can go dramatic when necessary. But his part in this picture stresses few of these qualities and forces him to sing. The voice isn't so bad, but the words are hard to catch and, anyway, Ben Lyon deserves a better break. Ona Munson was imported from the New York stage for the role of the heiress, which role would have been kinder to one more accustomed to the mike. Miss Munson must have talents, but she is given no opportunity to display them and speaks her lines too precisely for comfort.

Tom Dugan and Inez Courtney are by far the whole show and, since they are off the screen for the major portion of the picture, the whole show is a small one.

Studios Use Outside Readers in Story Hunt

Scarcity of stories for next year's production is forcing a number of the studios to employ outside readers in addition to the regular reading staff in the studio. These readers are employed at a nominal salary, with substantial bonuses offered for any discovery of potential screen material.

This additional phase of scouting for screen stories is affording employment for a number of scenario writers, directors and production executives who know story values.

•

Production of Shorts To Be Resumed at Para.

New York—The Paramount studio here will resume the making of short reels April 6. They will make 52 two-reelers and a like number of single reels.

•

Radio Signs Cawthorne

Simultaneously with the celebration of his 57th year as an actor on stage and screen, Joseph Cawthorne was signed by Radio yesterday to appear in five pictures on its coming program.

•

To Make "Judith" Again

Blanche Sweet, who had planned to start a forty-week vaudeville tour, may go to the Holy Land instead to remake "Judith of Bethulia," one of her early film successes.

•

Para's Chile Mgr. in N.Y.

New York—Benito Del Villar, Paramount head in Chile, Peru and Bolivia, is here with his family on a visit.

ROLFE SEDAN
Comedian d'Eclat
STAGE SCREEN

LEWIS GEIB Writes:
"Your knowledge of motion picture requirements is a material aid to us when we call upon you."
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POWERS CINEPHONE LICENSED
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Hollywood OL-8701

"The Street Singer"
"Sally, Irene and Mary"
"The Lady in Ermine"
"The Blushing Bride"
"Lovely Lady"

These and many other New York stage hits were written by—

CYRUS WOOD

◆

"THE CUCKOOS," RKO
"JAZZ HEAVEN," RKO
"NIGHT PARADE," RKO

Were Written by
CYRUS WOOD

◆

Management
Max Hart, Ltd.
WILLIAM S. GILL
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'SEAS BENEATH' GREAT SHOW 'MILLIE' PROBABLY B.O., BUT--

Will Draw From Book's Wide Sale

"MILLIE"
Charles Rogers Production
RKO release

Direction.....John Francis Dillon
Story.....Donald Henderson Clarke
Dialog and Continuity.....
Charles Kenyon and Ralph Murphy
Photography.....Ernst Haller
Film Editor.....Fred Allen
Cast: Helen Twelvetrees, Lilyan Tashman, Robert Ames, John Halliday, James Hall, Joan Blondell, Anita Louise, Edmund Breese, Charlotte Walker, Frank McHugh.

What popularity the picturization of "Millie" attains in theatres throughout the land must surely depend upon the curiosity of the thousands who have read the book. In it's clean-up for the screen except for occasional flashes, it is unbelievably dull, tawdry and meaningless. The so-called story is so weak that we wonder what qualities the book could possibly have had that it became a best-seller.

That "Millie" should be such a dud is too bad—for it is obvious that a great deal of money and talent have gone into it. The entire blame must fall on the author (if the book has been adhered to) for it is the lack of material, its antiquated climax, and the tale's aimless and unsatisfactory ending which will cause the discomfort of many an audience. John Francis Dillon's direction; the cast and especially Ernst Haller's photography, are splendid. Some of the dialog is breezy and amusing, but often lapses into the phrasing of the old ten-twent-thirt days.

Millie, poor but honest, marries a young millionaire. After five years she is quite the lady, has a beautiful girl child, and catches her husband cheating. Her heart broken, she divorces him, leaving the child with his family to be reared in luxury. Even though her two gold-digging pals of the old days try to dissuade her, she takes honest work at the cigar counter of a hotel. She turns down the offers of an old roue; she refuses an offer of marriage from a young reporter who really loves her, and becomes his "sweetheart" instead. She catches him "cheating" too, and with "mad abandon" takes to drink.

She only goes "half-way to the dogs" however, and years later we find her still going to the best places with different men—in a nice way, of course. When she finds that her roue of long ago is about to seduce her daughter, now seventeen, she kills him, and there is a courtroom scene that doesn't click, wherein the child enters at the right moment and secures Millie's acquittal. The picture fades out on Millie leaving the courthouse with her child and her ex-mother-in-law, but just where she is going or what she has been doing for the past few years, we don't know. And we did not care.

Helen Twelvetrees as Millie works hard—too hard. She is very good in some of the heavy moments, but keeps up a constant drooping, smirking or suffering in facial expression that becomes very monotonous. She should relax her face once in a while. Lilyan Tashman gave a vivid and amusing performance as a hard-boiled gold-digger and was ably assisted by Joan Blondell as her pal. Robert Ames, John Halliday and James Hall were the men, and did exceptionally well with mediocre parts. Frank McHugh got laughs. Anita Louise was her beautiful and capable self as the daughter.

There is hardly a doubt that "Millie" will get a big opening business in the theatres; the book will see to that. But how much and how long this business will continue is a question. The picture will not cause the word of mouth advertising that brings in the patrons.

●

New Pupil at Warners

Janest Ford, another Beverly Hills high school girl, will be one of the students at the Warner school for juveniles over which Ivan Simpson will preside on the Burbank lot. She is sixteen and will be graduated from school next month.

●

Seymour Hicks in Films

London. — Seymour Hicks, for years one of England's favorite comedians, is giving up the stage for picture work and will make three features for British International Pictures in the next year.

●

Dickinson Expands

Kansas City.—The Glen Dickinson Theatres, Inc., has just taken over the State Theatre in Garden City, Kansas, from Conrad Gabriel. The Dickinson chain now has 24 houses in Kansas, Missouri and Illinois.

●

New Albany Theatres

Albany.—Two new theatres are to be built here within a year. C. H. Buckley will build a 2,000-seater, and RKO is to have one with 3,500 seats.

●

Columbia's New Editor

New York.—Islin Auster, formerly of Paramount's writing staff in the Astoria studio, has been made scenario editor for Columbia.

●

Big 4 Moves Offices

New York.—Big 4 Film Corporation is moving its offices this month from West 46th Street to the 17th floor of the Paramount building.

●

Publix in Long Branch

New York. — The new Publix Theatre in Long Branch, New Jersey, will be opened Friday.

Another Winner for Geo. O'Brien

"THE SEAS BENEATH"
Fox

Direction.....John Ford
Story.....James Parker, Jr.
Screen Play.....Dudley Nichols
Photography.....Joseph August
Cast: George O'Brien, Marion Lessing, Warren Hymer, William Collier, Sr., Walter C. Kelly, Walter McGraill, Gaylord Pendleton, Maurice Murphy, John Loder, Mona Maris.

George O'Brien gets a real break in "Seas Beneath." As a red-blooded adventure story, with plenty of comedy and darn near a tear or two, the picture is entirely seaworthy and packs a wallop that will go over big with anybody but a few of the highbrows. No domestic tangles here—not a great deal of sex either; but gobs of exciting entertainment and suspense that make you impatient for the grand climax.

The United States sets out to sink the most dangerous of German submarines in war times, by loading an old schooner with a crew and sailing it to infested waters. As George O'Brien in the part of Capt. Bob explained the plan to his decoys, the enemy U-boat was to be drawn within gun range by the hoax. Naturally, the schooner carried a concealed weapon and a few able gunmen. Just to make the going safer, the U. S. boat towed along a private submarine. The American ship drops anchor at San Esteban to take on supplies. Enter the enemy, and the sister of the enemy; the love element, and trickery. Skip a few adventures and you come to the big scrap with the mysterious Yankee ship shot full of holes and the U-boat going down.

This story is more original than most and a curious mixture of box-office appeal. It is sustained by its wholesomeness throughout and helped by considerable good acting. There is a tendency to go into draggy details, (such as the loading of ships,) in one or two spots. The photography is quite good.

The cast is well chosen. George O'Brien will win friends anew in his navy hat, and Marion Lessing makes an attractive fraulein. Gaylord Pendleton, as Ensign Cabot, won't be out of a job for some time now. He is just the type.

The picture is a change, and a good one, for George O'Brien from the outdoor hero types he has been portraying, and the story has all the elements necessary to hold the kid following that he has built up through the series of westerns he recently completed.

●

Many Bookings for Big 4

New York.—Big 4 Film Corporation reports that its second series of Westerns has been booked into Marshalltown, Davenport and Cedar Rapids, Iowa; Eugene, Ore., Sioux Falls, S. D., and five Texas towns.

"Connie" Cast for "Jackdaw's Strut"

The first picture to be made on her contract with Warner Brothers will see Constance Bennett in "Jackdaw's Strut," an original by Harriet Henry. Charles Kenyon is doing the treatment.

●

Mervyn LeRoy's Next

Mervyn LeRoy will soon go into production with "Broadminded," a First National production. It is an original by Bert Kalmar and Harry Ruby, with Joe Brown as the star and Ona Munson, Marjorie White and Thelma Todd in chief support.

●

Para. Gets "Kick In"

Paramount has acquired the screen rights to "Kick In," the old stage play by Willard Mack. Bartlett Cormack is now making the screen treatment and it will co-feature Norman Foster and Carole Lombard.

●

Jannings in "Rasputin"

Despite reports that Paramount has Emil Jannings, the actor intends to remain in Germany and produce "Rasputin" for UFA. Other than this, he has no further plans.

●

"Night Nurse" Set Back

Production on the First National picture, "Night Nurse," has been set back a few weeks. Barbara Stanwyck is set for the title role, with no director selected.

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This is $3,000.00 under replacement cost—owner going to Europe for summer.

Do not answer this unless interested on these terms, as can rent for season for $3,000.00.

OWNER
c/o W. R. Wilkerson,
Hollywood Daily Reporter

THE Hollywood REPORTER

Vol. II, No. 46 Price 10c — TODAY'S FILM NEWS TODAY — Tuesday, January 13, 1931

BATTLING FOR STARS

TRADEVIEWS
by W. R. Wilkerson

TO OUR WAY of thinking, there should be a big shakeup in some of the casting offices in our major studios. First, for the reason that the casting of pictures seems to be a lost art with some of them and, secondly, because a lot of these babies in charge of the offices are so arrogant they chase prospects away from the studios instead of encouraging them in an effort to create new personalities for the screen. THAT is the one thing that is most needed in pictures.

The average casting head in the Hollywood studios of today is of the opinion that he is Mr. Picture. He is czar of all he surveys and let no dog bark in the master's presence. He struts around with an air of over-importance and, instead of interviewing prospects in an effort to get new faces, frowns on the idea of using up his time talking to people who "mean nothing."

•

BOSTON follows New York with record-breaking business on the Paramount - UFA - VonSternberg production of "Blue Angel." And you might slip Providence in with this rating also.

Truly this is a remarkable picture, more so than any we have produced on this side. It has topped all business wherever it was shown throughout Europe and is going those records one better here in the U. S. UFA should show a record gross for a talking picture with this one.

•

THE PURGING of "Millie," (the Charles Rogers-Radio production) of all the elements that made of the book a tremendous seller in order to have it pass those who are in charge of our picture morals, will take away much of the box-office from a picture that should have been a clean-up.

Which brings up the thought of why do producers buy story material that will lose so much of its story value when subjected to the Hays cleaners?

Charlie Rogers spent a lot of money on this picture, gave it a good cast, excellent direction and all the production it required. But, to our way of thinking, the story will neutralize most of this expenditure.

'Caesar's' Record

New York.—Warner's "Little Caesar" broke all Strand records with $10,600 for the opening day, $15,200 for the second and a certainty of better than $50,000 for the week.

Warner-Para. War Now On in Chicago

Chicago.—The skirmish line of the Warner war with Paramount-Publix has shifted to Chicago.

The cause of the battle here is said to be the action of Publix in juggling dates on Warner pictures.

•

"Room and Board" for Greg LeCava at Radio

Gregory LeCava's first picture on his agreement with Radio Pictures will be "Room and Board," an original written on the Radio lot. Edna Mae Oliver and Hugh Herbert are in the cast.

•

Para. Stars Arriving

New York.—Maurice Chevalier and Tallulah Bankhead, both under contract to Paramount, will arrive in New York today.

Studio Heads Breaking All Old Agreements and Attempting To Grab Off the Opposition's Players

The war is on for big names. Studios are out trying to get the money players away from opposition studios with no thought of their agreements to "lay off."

The greatest star-stealing game that has ever been known in the history of pictures is being worked under cover at the present time in various major studios. Any player who means anything at the box-office is the object of wild bidding.

One studio started it, most of the others have joined in. The Hays agreements and promises that have been standing for years are being cast aside and, where a player's contract is soon to expire, agents for other studios are making under cover bids for his services at more money than

(Continued on Page 2)

•

"Illicit" Brings Raves in Frisco

San Francisco. — The opening of the Warner production of "Illicit" at the Warner Theatre brought forth the greatest raves in the press that have ever been accorded a picture here.

The business is big and the new house definitely over.

•

"Uncle Carl" To N. Y.

Carl Laemmle, Sr., will leave for New York the end of next week to confer with the home office of Universal on next year's program.

"Hell's Angels" Big in Second Run

The first three days of "Hell's Angels" at the local United Artists theatre, while not of record proportions for the house, nevertheless is some kind of a record in that this engagement is a second run for the town.

Friday put $2,039 in the box-office, Saturday $3,473 and Sunday shot the dough up to $3,837.

•

Report Fox Is Backing Conn in Pathe Fight

New York. — It is reported that Jacob Conn, the exhibitor who is trying to stop the RKO-Pathe deal, is backed by William Fox. Conn himself, when asked, refused to state, but intimated that an official of Pathe would take charge if his attempt succeeds.

•

Christie To Produce "Meet the Wife" Soon

Al Christie is preparing to produce Lynn Starling's play, "Meet the Wife," for Columbia release. Cast and director will be announced shortly.

•

Lasky Due Today

Jesse L. Lasky is due to arrive here this afternoon to settle final plans for Paramount's new program, which will call for as many feature productions as were produced last year.

•

Flu Hits Film Folk

New York.—Harry Cohn is laid up with flu, as are several other notables in the film industry.

PRODUCERS MUST HELP EXHIBS NOW, SAYS LASKY

The first six months of this year are the most important to exhibitors in the history of the picture business, according to Jesse L. Lasky. The results of this period spell either success or failure for many theatres. For that reason, he adds, it is up to the producers to do everything in their power to provide the exhibitor with pictures on which he can make money.

"Producers must not be content to do pictures just because they have planned to do them, "Mr. Lasky said.

(Continued on Page 4)

Ruggles' Next Is "Too Many Cooks"

The next production to be made by Wesley Ruggles for Radio Pictures is the Frank Craven play, "Too Many Cooks." Bert Wheeler will have the starring role.

•

Pass "Doorway To Hell"

Chicago. — The Chicago Board of Censors has passed "Doorway to Hell" with only a few minor cuts.

MIRIAM SEEGAR

IS NOT JUST ANOTHER INGENUE
SHE IS A TALENTED COMEDIENNE
RUTH COLLIER, CRestview 4161

THE DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart

Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California
Telephone HOllywood 4741
New York office, 110 West 40th Street
J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager
London office, 80 Wardour St.
Heath Cobb, Manager
Paris office, 122 Boulevard Murat
Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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THE LOWDOWN

Several months ago one of the major studios imported a young stage star from New York for the picturization of a well-known book. Before waiting to see whether or not she "clicked," they signed her to a contract. Since then every director on the lot has in turn fought against using her in his picture for she is "flatter than flat"—in person as well as pictorially. She has finally been forced on a well-known director for a forthcoming big production—if the studio can raise the dough!

•

One of our biggest directors, now in the East, recently went to the New York family home of a Hollywood writer for dinner. "The food was so good," he wrote back, "that I offered to make your old man a supervisor!" Which remark, knowing our Hollywood, is not only very funny, but as good a reason as any we can think of—for some supervisors.

•

Says the office vamp of a Fox director whose pose is "sweetness and light" and whose life is anything but: "In twenty years, he'll be an OLD hypocrite!"

•

One of our greatest studios is surely going in for economy in a big way. A director we know had to use his own money to build a small set which was absolutely necessary for the picture he was shooting. The studio refused to give it to him—unless he came through with his own cash—and he did.

•

If you passed in the neighborhood of the White Spot, Sunday "yawning," you would have seen "Buster" Collier very seriously and deliberately using a malted milk machine for a Burrows—to add up the check for his party. Each time he glanced at the bill and punched the contraption, it spouted—and after a few moments he was ankle deep in malted milk, and his guests were in convulsions. It was very funny.

CREAM PUFFS & SLAMS

NEW YORK CITY

"THE RIGHT TO LOVE"

Paramount Theatre

American: Though it rains and the wind is never weary the distinguished presence of Miss Chatterton and the fine sensitive touch of the director, Richard Wallace, have removed all but a trace of the obvious hokum in which the story abounds.

Telegram: A dreary story, it is told in great detail and yet thanks to the fine performance of the star and Paul Lukas and the skilful direction, it manages to be frequently compelling.

Post: It's a rambling, slow-paced story that frequently gets off the track. What quality it has is literary rather than dramatic.

News: A stimulating and dramatic talkie.

Journal: It's fair film material, slowly paced and somewhat dreary in theme.

World: While it is deliberative and devious, it finally does arrive somewhere and on its way, its talk and its manner are at times quite real and more than ordinarily sane.

Sun: The affair has something, and it is ambitious. Although you are liable to be actively bored and annoyed, when it finishes you find that it leaves an impression.

Times: Miss Chatterton's acting is far more interesting than the story.

Evening World: A creditable picture, the kind of thing with which the screen ought to be concerned.

Herald-Tribune: A dull and plodding photoplay.

"THE LASH"

Winter Garden Theatre

American: Decidedly one of Barthelmess' lesser efforts, though satisfactory program fare.

Evening World: A picture full of posses, chases, thrills and action.

Times: Not an especially perturbing tale, but its scenes in the open are always interesting.

Herald-Tribune: Always picturesque and sometimes stirring.

Sun: It gives the appearance of moving fast yet in final effect it is slow and excessively commonplace.

World: An elaborate, hefty and somewhat hollow romance. Intermittent excitement, diluted by the usual dialogic feebleness and shallow glitter of Hollywood's historical tracts.

Journal: An actor as capable as Barthelmess should not be limited to such a routine yarn.

News: No matter how you regard it, it's a Western. Maybe it's a super-western.

Post: It's only interesting moments are due to the pictorial effectiveness of Mary Astor and Marian Nixon. It's distressingly dull.

Telegram: As a fair-to-middling program picture, it serves its purpose.

"MAN TO MAN"

Strand Theatre

American: May prove a wow in the sticks—but it is not metropolitan entertainment.

Telegram: One of those unhappy affairs that makes you regret the opportunities missed.

News: Homey, mellow and altogether ingratiating little picture.

Journal: A fair program film.

World: For the most part, a rather more than ordinarily unbelievable drama.

Sun: Sentimental magazine fiction of a cut or so above the average is spread neatly and occasionally a bit movingly on the screen.

Times: One of those expertly contrived pieces of hokum.

Evening World: The yarn is too implausible.

Herald-Tribune: Fairly good program entertainment. Much of its effectiveness is lost by the melodrama with which the piece is coated.

JACKSONVILLE, FLA.

"PAID"

Florida Theatre

Times-Union: An excellent cast makes it enjoyable.

"CHARLEY'S AUNT"

Imperial Theatre

Times-Union: Its 1930 incarnation is among the most entertaining farces that has yet come to the screen—thanks to Charlie Ruggles.

"FREE LOVE"

Palace Theatre

Times-Union: It will prove satisfactory to those who enjoy snappy dialog and do not object to lack of action, but to the remaining 85 per cent it will be "just another picture."

Horowitz Still Yells for Censor

Houston. — Will Horowitz, the Houston exhibitor who has the censorship complex, is preparing two bills to be sent to the Legislature.

One calls for censorship of all films according to the Hays code, and the other asks a tax on theatre admissions above a stated figure. This, of course, is aimed at the chains.

•

"Wonder Girl" Trailer

Gene Dennis, the "Wonder Girl" who "sees all and knows all," is at the First National studios, making a talking trailer that will be run in all Warner theatres as a ballyhoo for her appearance on the Warner stages. She will cover the entire circuit, a week at each house, opening at the Stanley, in Philadelphia, on January 23.

•

Auriol Lee at Para.

Auriol Lee, of London, one of the few female stage producers, arrived in Hollywood yesterday to serve in an advisory capacity on the production of "Unfaithful," which Paramount is making with Ruth Chatterton in the star role.

•

Gibbs Pathe Clev. Mgr.

Harry Gibbs, former manager of the Pathe New Haven office, has been promoted to the same post in Cleveland, succeeding J. E. Reilley. Nat Furst takes charge in New Haven.

•

Star-stealing Tried

(Continued from Page 1)

he has been receiving. Those players who have some time to run on their contracts are being propositioned with the hope they may be able to force an issue and break the agreement.

With the situation under control for years, this sudden letdown of the bars on bidding for star material is sending the salaries sky high.

It is understood that, with Jesse Lasky's arrival here tonight, a meeting will be arranged by Louis B. Mayer to which every production executive will be invited in the hope that this orgy of star-stealing will be curbed.

Will Hays is on the ground and will probably be in on these meetings.

In the meantime, some of the largest salaries ever known in pictures have been offered several players for a switch from one studio to another, with several actual contracts being signed and more to be signed in the next few days.

This stealing for the most part concerns players, but directors and writers are being given the rush in the same manner.

ROLFE SEDAN
Comedian d'Eclat
STAGE SCREEN

BROADCASTING GROWS AS FILM PUBLICITY AID

Of the seven major producing organizations on the coast, six are participating in radio broadcasting to exploit their product. Fox is the only one that has refused to employ this medium, while MGM, its companionate company, is one of the heaviest users of the air and was one of the first to recognize the value of any worth-while radio tie-ups.

Fox has stayed out because it did not want to become a half-way user in connection with some outside commercial sponsor. However, according to present plans, Harley L. Clarke is out to create his own chain for Fox, with stations in Chicago and Cleveland already purchased and the possible acquisition of the United Broadcasting chain of nine stations on the coast.

Paramount and Radio are the largest users of the air with Warner-First National and MGM close up. Other companies grasp the opportunity whenever they can to furnish studio talent on any worthwhile programs sponsored by outside commercial firms.

Regular weekly programs participated in by MGM include the MJB "Demi-Tasse" half-hour and a ten-minute period of the California Melodies hour, both over the Columbia network. It also averages at least one half-hour program over the Don Lee network each month, presenting condensed versions of current MGM pictures with the cast participating.

Paramount holds a long lease on KNX, receiving hourly announcements and running the weekly Paramount hour from New York over the NBC network.

Radio studio benefits from two weekly national broadcasts over NBC from New York. These are the RKO hour and RKO "Theatre of the Air." Occasionally these programs are cut in with talent furnished from this end. There is also a local Radio Pictures hour.

Warners and First National participate in hourly announcements over their own radio station, KFWB, located here. When both studios are active, they stage Sunday night programs with their contract people called to participate in the sketches.

Aid Exhibs, Says Lasky

(Continued from Page 1)

"Fortunately, Paramount has no fixed production policy and can devote its energies to turning out some pictures that will surely spell box-office.

"Every one of our new pictures is being produced with this thought in mind. We have changed our production plans several times in the past few weeks to meet the demands of the box-offices of the country. We will give the theatres the newest and finest screen entertainment.

"We consider ourselves extremely fortunate that we are able so to change our plans, for we realize that six weeks of big grosses for the theatres now may mean more than all the prosperity that they will have next season."

"Public Enemy" Has 41 Speaking Parts

The Warner production of "The Public Enemy" soon to go into production under the direction of William Wellman, has 41 speaking parts in the cast. Those cast so far are James Cagney, Edward Woods, Don Cook, Beryl Mercer, Louise Brooks, Joan Blondell, Leslie Fenton and Mae Clarke.

The story is an original by Kubic Glassmon and John Bright.

"Maltese Falcon" Cast

The cast so far for "The Maltese Falcon," the Warner picture, in addition to Bebe Daniels includes Una Merkel, J. Farrell MacDonald, Robert Elliott, Thelma Todd, Walter Long, Otto Mattieson, Dudley Digges and Dwight Frey. It will be directed by Roy Del Ruth. Lucian Hubbard and Maude Fulton did the treatment.

John Boles in Person

John Boles left last night for Phoenix, Arizona, where he will make personal appearances in connection with the world-premiere showing of "Resurrection." Edwin Carewe, the director, will also be present and leave after the show for New York to attend the showing of the picture there.

Bland Johanesen Here

Bland Johanesen, motion picture editor of the New York Mirror, blew into town yesterday after a nine day trip across the continent. She is accompanied by her husband, Hugh Kent, and will remain on the coast for three weeks.

Lesser with "Mouse"

Irving Lesser, who recently resigned as general sales manager of DeForest Phonofilm, has become general representative for Disney's "Mickey Mouse" and "Silly Symphonies," with headquarters in New York.

Brown's New Contract

Jack Warner, before leaving for Frisco the other night, called Joe Brown in, tore up his contract and presented him with a new one for five years at a big increase over the old one.

Gelsey Negotiating

Erwin Gelsey, who recently made a settlement on his unexpired contract with Universal as scenario editor, is now talking it over with Irving Thalberg for a similar spot on the MGM lot.

Owsley with Swanson

Monroe Owsley has been selected by De Sylva, Brown and Henerson for a role with Gloria Swanson in "Obey That Impulse," for United Artists release.

Just Hollywood

Typical Hollywood conversation from an independent producer talking to a friend over a cup of coffee:

"We're all set with an RKO release, with a guarantee of $200,000 on receipt of the negative, and all I need is $15 to pay my room rent."

Kay Francis to Wed Kenneth McKenna Soon

Kay Francis and Kenneth McKenna are going to marry. They have applied for a marriage license and will play their big roles in a few days.

"Mank" A Supervisor

Herman Mankiewicz has been transferred from Paramount writing staff long enough to supervise the next Marx Brothers production, which will be from an original now being prepared by S. J. Perleman and Will S. Johnstone, who have furnished stage material for the Marxes.

"Seed" in Production

Despite many protests voiced by various religious organizations against Universal producing "Seed," it went into work yesterday. All birth control features are modified and in keeping with the Hays office, which finally approved the finished script.

Important British Concerns Combine

London.—One of the recent important deals in the picture industry here is the combination of the Stoll Picture Productions and PDC under the title of Associated Picture Productions. The Stoll studios at Cricklewood are making three pictures to be distributed by PDC.

They are "Other People's Sins," directed by Sinclair Hill; Collapse," a story of a financial scandal; and a "thriller," as yet untitled.

New Kinograms Service

New York.—Arthur Sorenson, formerly general manager of P. G. A., has gone with Kinograms. He will get out a still service for that newsreel.

"Illicit" Day and Date

New York.—Warner Brothers will open "Illicit" at the Winter Garden here, at the Fairfax, in Miami, and at the Chicago, in Chicago, on January 16.

Denver Board Elects

Denver.—J. R. Beale, of Columbia, has been elected head of the local film board. R. J. Morrison, of Fox, is vice-president.

76 Now in "U" Newsreel

Omaha. — The Nebraska State Journal is the 76th newspaper to join the Universal newsreel tie-up.

THE Hollywood REPORTER

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BRITISH TO MAKE WAR ON PUBLIX IN CANADA

Montreal.—Alarmed by the growing strength of Publix in the theatre situation in Canada, British and Canadian interests have combined to form a chain of 60 houses in the Dominion to play British and Canadian pictures.

A company, backed by the same interests, has been formed to build a studio in Windsor, where productions will be made to supply the new chain and also for export to England. This studio project is being promoted by Fred Martin, in New York, and it is understood that British Gaumont and Gaumont of Canada are heavily interested, not only in the new studio, but also in the theatre chain.

The control by Publix of Canadian Famous Players grabbed a good share of the market of Canadian and British producers. Owners of many independent houses in the larger cities of the Dominion have been approached by the British agents, who have also optioned desirable theatre sites in many places.

It is understood that a deal is pending for the United Artists pictures to play the new chain.

? OO - MOO - LOO ?

Dorothy Lee Resting

Dorothy Lee is now at Palm Springs, taking a rest as a means of warding off an appendicitis operation. Her next starring picture for Radio will be "Turned Loose From College," an original by Tim Whelan. Supporting cast includes Roscoe Ates, Ned Sparks and Johnny Darrow.

? OO - MOO - LOO ?

Pick "Little Billee"

After testing more than 50 juveniles for the part of Little Billee in "Svengali," Warners have picked Tom Douglas, stage actor. This will be his debut on the screen.

New Buildings at the First National Lot

A combination theatre and cutting room building has just been completed at the First National plant in Burbank at a cost of $100,000. This will be for the exclusive use of the Warner production unit and adjoins the building recently converted into executive chambers.

In addition to this, Warners have just completed a garage to house more than 1,000 pieces of rolling stock belonging to both Warner and First National units.

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3 Actresses with Colds Hold Up 3 Pictures

The severe colds of three leading women at the same time caused considerable delay in three pictures at Warner - First National studios last week. The actresses and pictures involved were Dorothy Mackaill in "Party Husbands," Marion Marsh in "Svengali," and Laura La Plante in "The Devil Was Sick." All have recovered and production is back to normal.

? OO - MOO - LOO ?

Pa. Conditions Better

New York.—The Savoy Theatre, at Northumberland, Pa., has abandoned its three-day policy and returned to six-day showings. The house, which is operated by Publix, is finding conditions much improved.

? OO - MOO - LOO ?

Fight on Music Tax

Ottawa.—Canadian exhibitors are mobilizing to fight the music tax which will come before the Canadian Parliament when it convenes on February 26.

PRODUCTION NOTES

C. Andrey Smith for the role of General Von Gluck in "Daybreak," starring Ramon Novarro at MGM.

? OO - MOO - LOO ?

Evelyn Brent engaged by Radio to play the lead in "Travelling Husbands," an original story by Humphrep Pearson, who will also do the dialog.

? OO - MOO - LOO ?

Complete cast for "King of the Wilds," a serial being produced by Nat Levine, comprises Nora Lane, Tom Santschi, Walter Miller, Arthur McLaglen, Otto Hoffman, Carroll Nye and Boris Kosloff.

? OO - MOO - LOO ?

Hugh Herbert and Frank McHugh added to "Travelling Husbands" at Radio.

? OO - MOO - LOO ?

Harry Gribbon, Marjorie Beebe, Wade Boteler and Betty Boyd in "Ex-Sweeties," at Sennett.

? OO - MOO - LOO ?

First Warner Pupil

Mary Blackford, 16 year old Beverly Hills high school girl, is the first selection for Jack Warner's new school for the training of potential screen players. Rufus Le Maire is now interviewing all applicants and is particularly interested in having more call.

? OO - MOO - LOO ?

Para. Spanish Musical

Paramount is producing a musical direct for the Spanish-speaking countries and will have Lupita Moreno, Ramon Pareda, Roberto Ray and Barry Norton in the cast, under the direction of Venturini. It will be of feature length, with no English version contemplated at this time.

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License Fees Reduced

Omaha.—The Omaha City Council has reduced the license fees for small theatres by 50 per cent.

Basil Rathbone May Do "Heat Wave" for Screen

New York.—Basil Rathbone may appear in the film version of "Heat Wave" for Warners after the stage presentation. He does not want to go back to Hollywood for another year. However, if the play is a success, he will go to the Coast.

? OO - MOO - LOO ?

Another South Seas Trip in Offing for Van Dyke

W. S. VanDyke, who recently made "Trader Horn" in Africa for MGM and who has been to the South Seas a couple of times, is probably going back. He has been assigned to direct "Never the Twain Shall Meet," with locale in San Francisco and the South.

? OO - MOO - LOO ?

Geoffrey Kerr Is Signed by Radio

New York.—Geoffrey Kerr has been signed on a term contract by Radio Pictures and leaves early in February for the Coast.

? OO - MOO - LOO ?

Army To See "All Quiet"

Berlin.—The entire army of the Grand Duchy of Luxembourg has been ordered to see "All Quiet on the Western Front."

? OO - MOO - LOO ?

Lawrence Coming West

New York.—Ludwig Lawrence, of MGM's foreign department, will leave for Hollywood in a few days.

NEW PRODUCTIONS STARTING THIS WEEK

Studio	Title of Picture	Star	Director	Starting Day
Paramount	Untitled	All-Star	Venturini	Today
Paramount	Untitled	Clara Bow	Mamoulian	Wednesday
Paramount	"Skippy"	All-Star	Taurog-Burton	Wednesday
Pathe	"Lost Love"	Constance Bennett	Stein	Today
Radio	"Bachelor Apartment"	Lowell Sherman	Sherman	Today
Tec-Art	"King of Wilds"	All-Star	Thorpe	Today
Universal	"Seed"	John Boles	Stahl	Today
Universal	"Iron Man"	Lew Ayres	Browning	Wednesday
Universal	"Gambling Daughters"	Nagel-Fox	Henley	Friday
Warners	"Svengali"	John Barrymore	Mayo	Today
Warners	"Ruling Passion"	George Arliss	Adolfi	Today

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News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart

Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California Telephone HOllywood 4741

New York office, 110 West 40th Street J. A. Milligan, Manager

Chicago office, 6 North Michigan Ave. Daryl Doran, Manager

London office, 80 Wardour St. Heath Cobb, Manager

Paris office, 122 Boulevard Murat Jack Spector, Manager

Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

It seems there was a cartoonist with an idea for a short reel novelty. He found a couple of men who were willing to share expenses equally with him to produce the idea. Cost for the production to be $10,000 top. By the time each one got through hiring and firing his friends and all was ready for the first showing, costs mounted to $20,000. The discrepancy in the figuring being met by ONE man. After the preview there were words and arguments as to whom the idea belonged, etc., etc., with the result that the two other fellows are on their way to New York with the print and the good angel who did most of the hard work and shelled out the coin is still in Hollywood, holding the bag. Even if they do get a release and the picture grosses big, the soft-hearted one will take it on the nose for about $7000.

? OO - MOO - LOO ?

We have had quite a number of anatomical pictures in the past. There have been "Heads Up," "Feet First," "Loose Ankles," "Empty Hands," "Painted Faces," "The Body Punch," "Hearts in Dixie," "The Golden Calf," "Light Fingers," "Pointed Heels," "Smiling Irish Eyes," etc. Now Paramount, apparently having run short of members, is going to outdo all of them. According to last Saturday's respectable and reliable Los Angeles Times, Paramount will picturize "Twenty-four Hours," Louis Bromfield's "mystery thriller navel." By the way, Helen Morgan will be in it.

? OO - MOO - LOO ?

With trying to straighten out the Paramount-Warner battle and the thousand and one other things that demand his attention, the Will Hays visit to Hollywood is being aggravated by several discontented artists and writers, under contract to unscrupulous agents, pleading with the General to intercede for their release.

CREAM PUFFS & SLAMS

NEW YORK CITY

"REACHING FOR THE MOON"

Criterion Theatre

Journal: It's an amusing comedy, light as to story, but presenting Fairbanks in the rapidly paced type of characterization he used to do some years ago.
Evening World: Most enjoyable picture Fairbanks has released in years.
Times: Buffoonery de luxe, a soupcon of musical comedy plot.
Herald-Tribune: It is a dull, routine and thoroughly undistinguished film.
Sun: It is fast and up to date in many respects. It is designed to please the many and it will.
World: Here you see Fairbanks as he is, and he is a very stimulating devil, I can assure you.
News: It has dash, pep and up-to-dateness. It's entirely enjoyable.
Post: My, what a lot of talent it takes to make a bad picture.
Telegram: Pleasant enough little comedy. It's just an agreeable, unassuming picture, with a dash of good old-fashioned slapstick. And since Mr. Fairbanks is still Mr. Fairbanks, the results are entirely satisfactory.

"THE MAN WHO CAME BACK"

Roxy Theatre

Telegram: Storming crowds or no storming crowds, the material isn't suitable to the stars nor are they suitable to it.
American: A slow-moving, outmoded photographed stage play. And neither of the leading players speaks any of the lines with telling conviction. The Farrell-Gaynor names on the marquee will fill the theatre, but this spectator doubts that the picture will meet with the approval of their followers.
Evening World: Selection of this play must seem, even to the stars themselves, an unfortunate one. Certainly it will seem so to their hundreds of thousands of admirers, for Miss Gaynor particularly, doesn't any more fit this part than any other sweet young thing.
Times: It is a popular type of entertainment in which Miss Gaynor and Mr. Farrell give far better performances than they have in any audible film.
Herald-Tribune: Miss Gaynor and Mr. Farrell gently take hold of the film and make it something perfectly safe for the infants. The young players endow it with all the bitter realism of a Mother Goose story.
Sun: It probably makes very little difference what this excessively popular team plays in or how well they play it. But it is difficult to regard them as offering more than schoolish stock company performances of two roles that need experienced, varied, powerful players.
World: It will do just about nothing to advance the popularity of this team. Aside from it obvious unsuitability to their talents, it is, as a screen play, pretty awful.
Journal: Fox has another box-office smash in this ten-twenty-thirty piece.
News: We're quite sure you'll get quite a kick out of this production. Farrell and Gaynor team up beautifully.

"PAID"

Capitol Theatre

American: Smashing melodrama with a K.O. punch in every sequence is this bang-up film fare. Here indeed, is a movie that moves.
Telegram: Aside from the expert acting and directing, the reason the picture manages to hold one's interest after all these years is because the play was a very well constructed piece of melodramatic writing.
Post: An absorbing and realistic picture. Miss Crawford demonstrates her right to a first place among the screen's dramatic actresses.
News: This one spells box-office aplenty. Interesting entertainment.
Journal: Another sure-film melodrama. Excellently acted and with plenty of suspense well sustained by Director Sam Wood.
World: Miss Crawford is at her very best. Her very best is something to sit up and take notice. And as a production, the picture is something actually worth while.
Sun: An entertaining program picture and it is impossible not to like Joan Crawford.
Herald-Tribune: Good, forceful melodrama. Because it is forcefully produced and acted with considerable skill, it continues to be interesting.
Times: A vigorous talking picture, with unusually competent performances.
Evening World: It is well above the average in entertainment value.

"THE CRIMINAL CODE"

Mayfair Theatre

American: Stunning drama. The gripping tale of jail birds, love birds and stool pigeons has gained rather than lost in its transition to the screen.
Telegram: A vigorous, graphic, thrilling, fine moving screen transcription has been made from the play and is one of those rare photoplays that is better than its original.
Post: A powerful, relentless and continuously gripping picture. There is never a let-down in dramatic interest.
News: Packs action and drama. This talkie transcript has been expertly handled.

St. Paul Houses Have Banner Week

St. Paul. — The turnstiles at all houses clicked merrily and profitably during the past week. "Right to Love" at the Paramount drew top money, as Ruth Chatterton is a great favorite here. "The Criminal Code" at the Orpheum went big, doing even better business than "The Big House."

"War Nurse" played to capacity at the Riviera, although it flopped badly in Minneapolis. "Scotland Yard" is the kind of picture the Tower patrons like, so receipts were heavy.

? OO - MOO - LOO ?

"Africa Speaks" Goes Big in St. Petersburg

St. Petersburg.—The feature of the week was the business done by "Africa Speaks" at the Capitol. S.R.O. day and evening during the four-day run. The Plaza had a great week with "Sin Takes a Holiday" and "Lightnin."

The Florida Theatre re-opened Thursday night with "Reducing." It is now under Sparks management.

? OO - MOO - LOO ?

Sidney Alone in Ehort

Universal is splitting the team of George Sidney and Charles Murray for one picture. Sidney will star in a short subject to be released under the title of "The Butter in Yegg Man." Supporting him will be Gertrude Short, Walter Lang and Bud Fine. It will be directed by Henry Lehrman, who also wrote the script.

? OO - MOO - LOO ?

New Publix Houses

New York. — Four new Publix theatres are nearing completion and will be opened by March 1. They are located in Hamilton, Middletown and Cincinnati, Ohio, and North Platte, Nebraska.

? OO - MOO - LOO ?

Low-priced Wide Film

London.—A wide film which photographs on 35mm stock, the equipment for which will cost the exhibitor only a little more than $100, is being demonstrated by Fulvue Film, Ltd., a British firm.

? OO - MOO - LOO ?

Mo. To Ask Censorship

St. Louis.—M. Buford, member from Ellington, will introduce a bill in the General Assembly, asking Statewide censorship of pictures.

? OO - MOO - LOO ?

Maynard on Publix Tour

New York. — Ken Maynard, the Western star, and his horse, Tarzan, have been signed for a tour of Publix theatres.

? OO - MOO - LOO ?

Profit on Barred Film

Montreal.—Although the Ontario censor barred "The Little Accident," the Laurier Theater, at Hull, Quebec, played it and did exceptionally well.

? OO - MOO - LOO ?

Fox Office in Butte

Butte.—Fox will open an office here this month.

CONGRESS EXPECTED TO ACT ON COPYRIGHT SOON

Washington. — The motion picture industry and, in fact, all branches of show business, are keenly interested in the general copyright bill, which is expected to come up for action in Congress very soon. This vitally important measure has been advocated for several years and, if passed, will do much to safeguard the interests of dramatists, authors, publishers, artists and everyone else in the entertainment world.

The bill would make copyright automatic instead of a protective medium to be obtained through red tape and intricate technicalities. The physical act of putting his thoughts on paper would be synonomous with copyrighting for the creative writer.

Under present conditions there is but one copyright. A writer relinquishes ownership in his work when he sells it. Under the provisions of the bill he could dispose of book, motion picture or stage rights separately.

From an international aspect the measure is extremely important. In other leading countries copyright is automatic. On the other hand, the rights of American authors are recognized only by courtesy, since the United States is not a member of the International Copyright Union.

? OO - MOO - LOO ?

Tiffany Will Make New Series of Shorts

New York.—Grant L. Cook, of Tiffany, announced that he has signed Alfred Mannon to produce four new series of short subjects.

Each series will contain from 13 to 26 complete short reels.

? OO - MOO - LOO ?

Want More for Records

Washington.—A movement is on foot among the phonograph record companies and the Society of Authors and Composers to introduce a bill whereby all radio broadcasting stations must pay a higher rate for every record played.

? OO - MOO - LOO ?

Dave Chatkin on Tour

New York.—David Chatkin, of the Publix forces, is now making a tour of all the Southern theatres.

? OO - MOO - LOO ?

Publix Mgr. in Omaha

Omaha. — Stan Brown has succeeded Lea Richmond as Omaha district manager for Publix.

? OO - MOO - LOO ?

Theatre War Rages

(Continued from Page 1)

the Government side in the court hearings.

Another objection to the RKO-Pathe merger has been filed by the Motion Picture Theatre Owners of New Jersey. Through their counsel, Norman H. Samuelson, a letter has been sent to the Attorney-General, vigorously protesting against "further trustification" in the motion picture industry and suggesting that the Department of Justice take action immediately.

Director and Crew Go To Shoot Bobby Jones

Director George Marshall and a crew of technicians left here last night for Atlanta, Ga., to film part of the Bobby Jones series of golf subjects for Warners. They will be in the southern city five weeks and will return here to complete the series.

? OO - MOO - LOO ?

Larry Trimble Will Do New Dog Features

Larry Trimble, former producer of the "Strongheart" dog pictures, is back in town with northwest capital to produce another series of dog features with a new dog that he has been training for three years.

? OO - MOO - LOO ?

Asso. Labs. To Move

The Associated Film Laboratories will abandon the present quarters on Cahuenga avenue at the end of this week and move to the old Producers laboratory on Seward street. This move is made to secure additional facilities.

? OO - MOO - LOO ?

New Publix Manager

New York. — Emmett R. Rogers has been appointed manager of Publix houses in the district comprising Chattanooga, Nashville, Knoxville, Johnson City and Bristol, and will make his headquarters at Chattanooga.

? OO - MOO - LOO ?

'By Candle Light' for MGM

Metro - Goldwyn - Mayer purchased the rights to the play, "By Candle Light," which was a great success in London and had a fair run in New York.

? OO - MOO - LOO ?

Edna Best in 'Five and Ten'

Edna Best, the London stage favorite, will have the lead in Fannie Hurst's "Five and Ten" for MGM. A. P. Younger is working on the adaptation.

? OO - MOO - LOO ?

New Story for Radio

New York.—"It Would All Depend," by Daisy Wolff and Albert Payson Terhune, has been purchased by Radio Pictures.

? OO - MOO - LOO ?

Arthur Lee to Europe

New York.—Arthur Lee, of the Tiffany foreign department, left Saturday for a business trip through Europe.

? OO - MOO - LOO ?

Carmel Myers Back

Carmel Myers has returned from New York to appear in the supporting cast of Barrymore's "Svengali," now in production at the Warner studios.

? OO - MOO - LOO ?

Hear Andorra Cheering

Paris.—Andorra, the tiny republic of 5000 inhabitants which cuddles down between France and Spain, is going to have motion pictures for the first time in its history.

Publix Checking Star Popularity

New York.—Paramount is getting the real lowdown on the popularity of its stars from patrons of Publix theatres. Since December 2 the chain has notified theatregoers to save stubs from theatres they attend, and send the half tickets to their favorite star who, for each pair, will send a photograph. Sixteen stars are listed, and when all photos have been received by the fan, Publix will furnish a free album. The free photograph idea ends January 31. Not even return postage stamp is requested.

While the plan looks ordinary, the idea is to learn in what cities the company's stars are most popular; in other words, in what localities they draw best. At the same time, the offering of the photographs is a good publicity gag. It may also bring on a demand for higher rentals from indies for certain stars.

? OO - MOO - LOO ?

New Operators' Pact

San Francisco.—The theatre owners and operators have just signed a new agreement, which holds until September 1.

? OO - MOO - LOO ?

Gaxton Makes Short

New York.—William Gaxton has just completed his first Vitaphone short. Arthur Hurley directed.

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OR
MIRIAM SEEGAR?
◆
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◆
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The Hollywood Reporter

Vol. II, No. 45 Price 10c — TODAY'S FILM NEWS TODAY — Monday, January 12, 1931

GOVT. AFTER COMBINES

TRADEVIEWS
by W. R. Wilkerson

WHEN "The Southerner," the MGM production, is shown generally, it will give quite a few directors a headache—the same directors who turned it down with the explanation, "the story is impossible." The story WAS impossible in that there is very little to it, but the finished picture is one of the best entertainment.

Irving Thalberg should feel pretty perky regarding this latest MGM success, for it was Irving's judgment against almost the whole of MGM that made this production possible. Thalberg saw great value in the idea for a Tibbett picture and stuck by his guns during the time that one director after another turned thumbs down.

•

"UNCLE CARL" has certainly been given the wrong end of the argument throughout Central Europe with his "All Quiet On the Western Front." In countries that should have made of this production the outstanding draw of all time, a handful of hoodlums have been the cause of the picture being banned entirely.

"All Quiet" was used as a political weapon by famished Socialists, and what might have been purely local disorders were turned into a national rebellion, demanding that sane minds, the same intellects which saw such great value in the production, curb the showings. And the closing of the picture in those countries has taken at least a Million Dollars away from Universal, a break that it certainly does not deserve.

•

PROF. EINSTEIN hit the nail on the head when he said:

"The ban of this picture means a diplomatic defeat for Germany in the eyes of the world, and discloses a dangerous weakness on the part of the Government in deference to the cry of the streets."

•

THE RESULTS of West Coast's outdoor splash on "Trader Horn" will be watched with interest by every exhibitor in the country, for this is the first time (we think) that a big circuit has ever broken away from newspaper space to such an extent in marketing a big picture.

Big Roxy Gross

New York. — "The Man Who Came Back" in its first week at the Roxy Theatre drew the enormous gross of $130,-430.

"Outward Bound" Cut for British

London. — Warner Brothers have cut several scenes out of "Outward Bound" and will submit it again to the British censor, who objected to it on the ground that it might hurt the religious susceptibilities of some people.

? 00 - MOO - LOO ?

"Birth of a Nation" Big in Minneapolis

Minneapolis.—In spite of the protests from many organizations, "The Birth of a Nation" opened at the Lyceum Theatre here and did an overwhelming business, getting $10,-000 in three days.

? 00 - MOO - LOO ?

Penn. Theatres Close

Philadelphia.—In the last month 62 theatres in this state have been closed. At least half of them will be demolished.

Dept. of Justice Suits of 1929 To Be Tried at Last---Exhibitors Attack Mergers in Letters to Washington

The proposed merger of RKO and Pathe has jogged the memory of the Department of Justice about the two suits, brought under the Clayton act in 1929, against Fox Film Corporation and Warner Brothers, which have never been tried. So the papers have been dug out of the files, dusted off and put in readiness for trial in the Federal District Court of New York, probably in March.

The two suits were brought by the Government in connection with the mergers of Fox and Loew, and Warner-First National. John H. Amen, assistant attorney-general, will handle

(Continued on Page 5)

? 00 - MOO - LOO ?

"Musketeers" for Sutherland Next

New York. — Eddie Sutherland's next directorial assignment upon the completion of "June Moon," will be "Manhattan Musketeers."

It is an original story by Sam Spewack. Charles Rogers, "Skeets" Gallagher and Stuart Erwin will be in the cast.

? 00 - MOO - LOO ?

No. Carolina Proposes Bigger Receipts Tax

Raleigh.—The North Carolina State Tax Commission has proposed a 3 per cent tax on gross theatre receipts, which would about quadruple the amount now received by the state.

Flesh Shows for Publix in South

New York.—Starting this week Publix stage units wil be placed on the bills in a number of Southern cities.

Among those already decided upon are Montgomery, Ala., Spartanburg, Greenville and Asheville, N. C., and Knoxville, Nashville and Chattanooga, Tenn.

? 00 - MOO - LOO ?

Pickford To Dictate "Kiki" Sales Policy

New York. — Mary Pickford will arrive in New York tomorrow. It is understood that the chief object of her visit is to dictate to the United Artists sales department just how "Kiki" shall be sold.

? 00 - MOO - LOO ?

Neighborhoods Profit

St. Paul.—The neighborhood houses in St. Paul and Minneapolis are now playing first runs to bigger grosses than the first run houses were getting.

? 00 - MOO - LOO ?

Hammons Here in Feb.

New York.—Earl Hammons is going to Hollywood next month to lay out the new Educational program with Mack Sennett and others.

? 00 - MOO - LOO ?

Publix Booking Plan

New York.—Effective February 1, the new Publix localized booking plan will go into operation.

? 00 - MOO - LOO ?

"Rango" to the Rivoli

New York. — "Rango," the Schoedsack picture, has been booked into the Rivoli some time in February.

PUBLIX-WARNER WAR HOT IN N.J. AND PENNA.

Philadelphia. — The Paramount-Warner feud is being fanned to fever heat in this sector with the Paramount announcement of extensive buying and building here in the Warner stronghold. Warners are retaliating by crashing in on the Publix-Comerford stronghold around Scranton.

Publix has announced six new houses in Philadelphia, one, and possibly two, in Camden, another in Chester, together with several known deals they have on for the purchase of individual theatres and groups of houses.

Carroll-March Teamed

Fredric March will again play opposite Nancy Carroll in "Between Two Worlds," Edmund Goulding's original story which he will direct at the Paramount Astoria studio.

? 00 - MOO - LOO ?

'Bat Whispers' at Rivoli

New York.—"The Bat Whispers," Roland West's production for United Artists, goes into the Rivoli next Thursday. It will be shown on the wide screen.

"CRIMINAL CODE" — CO-CREDIT—ADAPTATION AND DIALOG BY SETON I. MILLER

"GENTLEMAN'S FATE" BOOST FOR MGM, GILBERT, LeROY

Starts Star Well Up Ladder Again

"GENTLEMAN'S FATE"
MGM

Direction ..... Mervyn LeRoy
Screen Play ..... Ursula Parrott
Dialog and Continuity.....
..... Leonard Praskins
Photography ..... Merritt B. Gerstad
Film Editor ..... William S. Gray
Cast: John Gilbert, Louis Wolheim, Leila Hyams, Marie Prevost, Anita Page, George Cooper, John Miljan, Fericke Beros.

Give Jack Gilbert a good story and an equally good director; put sensible words in his mouth to speak, and Metro - Goldwyn - Mayer exhibitors and the millions of Gilbert fans will have no cause for such complaints as have been made since the talkies took away the Gilbert crown.

This is proved to a great extent by "Gentleman's Fate." This production will do a lot to boost Gilbert back to where he belongs and, with one or two more such pictures, stories with a human appeal, dialog that is intelligent, supporting casts that really support and, above all, a good director with an eye to the box-office, we will have the Gilbert of old, the box-office magnet that none can touch.

In this production Jack is not harassed by the problem of making passionate declarations that somehow lose their ardor through the merciless mike. He is more at ease. His poise returns and he gets over radiant flashes of his former personality a number of times.

The film is real box-office stuff, with names in the cast good for plenty of admission fees. It's almost certain audiences will like it, but Gilbert will have to share honors with several in the cast.

Louis Wolheim has a great part as the hard-boiled guy with a naive streak of tenderness, who turns out to be Gilbert's brother. Two excellent comedy parts fall to the capable hands of Marie Prevost and George Cooper, and they will be remembered for their excellent use of them.

Leila Hyams hasn't much to do, but she has never appeared more beautiful. Neither does Anita Page draw a large part, this being primarily a man's picture, but she does her bit appealingly.

"Gentleman's Fate" is a gangster story about a young man of apparently substantial means and background, who suddenly finds himself the younger son of a racketeer's family and a partner in a liquor racket. It isn't an elegant one either, as might be supposed, with suave, polished gentlemen "in conference" as to who shall be put on the spot, but real gangsters, tough and illiterate.

Introduction of new angles has left the continuity a little sketchy at times. It isn't plausibly explained why an Italian bootlegger, after rearing his younger son in the atmosphere of wealth and culture, should suddenly plunge him into what would have been his natural environment through heredity.

Neither is the manner in which Leila Hyams, the society girl and Gilbert's fiancee until he becomes involved with his lawless relatives, leaves him exactly clear. Especially since she sends a note, interpreted by their personal code to mean that they will be together again.

Other incidents of similar obscurity are embodied in the film. The surprising feature is that these faults do not detract from the interest of the melodrama. Action, romance and comedy seem to serve as a satisfactory cover for these weaknesses in the story's structure.

Mervyn LeRoy, who directed the Ursula Parrott story, displays a sympathetic and understanding flair for box-office results in his treatment. The dialog, by Leonard Praskins, who is also credited with the continuity, has the same trend and is one of the best features of the picture.

An able cast supports the star and featured players. John Miljan gives another of his finished portrayals as the leader of the rival racketeers. Ferike Beros is the father of Gilbert and Wolheim. Gangster roles are played in the accepted movie fashion by Ralph Ince, Frank Reicher, Paul Porcasi and Tenen Holtz.

? OO - MOO - LOO ?

New Radio Laboratory

Construction work on Radio's new laboratory building will start within 30 days. It will be in the studio grounds. Some delay in starting was caused through an unsuccessful effort of the company to get permission to erect it across the street.

? OO - MOO - LOO ?

New Director for Para.

Worthington Minor, who directed the New York stage production of "Up Pops the Devil," will come to Hollywood to direct the dialog in the screen version for Paramount.

? OO - MOO - LOO ?

RKO Holds Westmore

Ernest Westmore, who was responsible for the remarkable make-ups of the players in "Cimarron," has been signed to a new contract by that company.

? OO - MOO - LOO ?

Gersdorf Pub. Head

Phil Gersdorf has been appointed publicity director for the Pathe studios, replacing Don McIlwaine, resigned.

? OO - MOO - LOO ?

Van Loan at Columbia

H. H. Van Loan has been engaged by Columbia to write one of their action dramas.

? OO - MOO - LOO ?

Universal Holds Wyler

William Wyler has been retained by Universal on a five-year optional contract.

Learns Enough English In 6 Months To Play Lead

Conchita Montengero came to Hollywood six months ago, knowing not a word of English. She has mastered the language sufficiently in that time to be cast for the leading role in "Never the Twain Shall Meet," which W. S. Van Dyke will direct for MGM.

? OO - MOO - LOO ?

Dix Gets Atmosphere

New York.—Richard Dix is here with Eddie Cronjager, cameraman, gathering atmospheric shots for "Big Brother," now being adapted to the screen by J. Walter Rubin. Dix will leave for the coast within two weeks and complete the picture at Radio studios.

? OO - MOO - LOO ?

New Deal of Operators

Milwaukee.—The Wisconsin operators and the exhibitors have signed a new agreement whereby Class A houses shall have two projectionists, and Class B houses only one.

? OO - MOO - LOO ?

More Sound in Germany

Berlin. — About 1000 theatres in Germany are now wired for sound, representing more than 500,000 seats. In Hungary 112 houses are equipped.

? OO - MOO - LOO ?

Sparks Visits N.Y.

New York.—E. J. Sparks, head of the Sparks Florida chain, and Frank Rogers, general manager of that circuit, are in New York.

? OO - MOO - LOO ?

Al Wilkie Better

New York. — Al Wilkie, publicity head at the Paramount Astoria studio, who has been ill with flu for several days, returns to work today.

? OO - MOO - LOO ?

Publix Takes Units Out

Indianapolis. — The Publix units have been ordered out of the bill at Warners' Indiana Theatre. Star names and vaudeville will replace them.

? OO - MOO - LOO ?

Rita Laroy Is Signed

New York.—Rita Laroy, who has been in several Radio pictures recently, has signed a new contract with that company.

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Publicity and Sales Campaigns in foreign countries must be prepared and waged in the language and in accordance with the customs long established in each land.
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"Sally, Irene and Mary"

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"The Blushing Bride"

"Lovely Lady"

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"THE CUCKOOS," RKO

"JAZZ HEAVEN," RKO

"NIGHT PARADE," RKO

Were Written by

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◆

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PRODUCTION ACTIVITIES

PICTURES IN PREPARATION

COLUMBIA STUDIOS

"AN OVERNIGHT AFFAIR"—Featuring Evelyn Brent. No director assigned.
"VIRTUE'S BED"—From New York stage hit, with Dorothy Herzog on the adaptation.
"SUBWAY EXPRESS"—From stage hit. Jack Holt featured, with Fred Newmyer to direct.
"ARIZONA"—From the Augustus Thomas play. Jo Swerling on the adaptation.
"THE MIRALE WOMAN"—From the play, "Bless you, Sister." Jo Swerling on adaptation. Barbara Stanwyck featured, with Frank Capra to direct.

FOX STUDIOS

"MERELY MARY ANN"—To be directed by Henry King. Janet Gaynor and Charles Farrell featured with J. M. Kerrigan and Cecilia Loftus supporting. From play by Israel Zangwill with screen play by Jules Furthman.
"WOMEN OF ALL NATIONS"—To be directed by Raoul Walsh. Edmund Lowe and Victor McLaglen featured. Story and dialog by William K. Wells.
"YOUNG SINNERS"—To be directed by Hamilton MacFadden. Thomas Meighan, Dorothy Jordan and William Holden featured. Screen play by Maurine Watkins.
"SIX CYLINDER LOVE"—To be directed by Thornton Freeland. Spencer Tracy featured. From the stage play by William Anthony McGuire, with screen play by William Conselman.
"ALWAYS GOODBYE"—To be directed by Kenneth MacKenna and William Cameron Menzies. Elissa Landi featured. From original story by Kate McLaurin.

METRO-GOLDWYN-MAYER STUDIOS

"THE SQUAW MAN"—Cecil B. DeMille to direct. Warner Baxter, Lupe Velez and Roland Young in cast.
"SUSAN LENNOX"—To be directed by King Vidor with Greta Garbo starred. Story by David Graham Phillips.
"TOAST OF THE TOWN"—To be directed by Charles Reisner.
"IT'S A WISE CHILD"—Starring Marion Davies with Robert Leonard directing. Lester Vail, Robert McWade, Kent Douglas, Polly Moran, Johnny Arthur, Clara Blandick in cast.

METROPOLITAN STUDIOS

"THE CLOUD-BUSTER"—Starring Hoot Gibson. Produced by Liberty Productions.
"THE APE"—Starring Harry Langdon. Direction by Renaud Hoffman. A Liberty production.
"THE BELOVED ENEMY"—Produced by Rogell Productions, Ltd. Directed by Al Rogell.

PARAMOUNT STUDIOS

"CONFESSIONS OF A CO-ED"—To be directed by Max Marcin and Slavko Vorkapich. Phillips Holmes and Sylvia Sidney in cast.
UNTITLED—Original by Dashielle Hammett. Adaptation by Max Marcin. Screen play by Oliver H. P. Garrett. Director, Reuben Mamoulian. Co-starring Clara Bow and Gary Cooper, with Paul Lukas.
"DUDE RANCH"—From "The Lone Rider of the Mojave," by Milton Krims. Adaptation by Percy Heath and Lloyd Corrigan. Director, Frank Tuttle. With Jack Oakie, Mitzi Green, Stuart Erwin, Eugene Pallette, "Skeets" Gallagher.
"SKIPPY"—Original by Percy Crosby. Adaptation by Sam Mintz and Joseph L. Mankiewicz. Directors: Norman Taurog and David Burton. With Jackie Cooper, Mitzi Green, Jackie Searl.

PATHE STUDIOS

"THE HOUSE OF GLASS"—Adapted by James Seymour from play by Max Marcin. Al Green, director.
"REBOUND"—Adapted by Horace Jackson from play by Donald Ogden Stewart. Edward H. Griffith, director. Starring Ann Harding, with Robert Ames and Robert Williams.
"THIS MARRIAGE BUSINESS"—Story by Joseph Santley and Myron Fagin. Joseph Santley, director. Starring Helen Twelvetrees.

RADIO PICTURES STUDIOS

"MADAME JULIE"—Play by Irving Kaye Davis. Victor Schertzinger, director. Adaptation and dialog by Howard Estabrook.
"BIG BROTHER"—Adapted from a story by Rex Beach. Richard Dix, director. Starring Richard Dix.
"SOUR GRAPES"—Adapted from a stage play by Vincent Lawrence. No director or cast.
"WHITE SHOULDERS"—Adapted from a story by Rex Beach. No director or cast.

TEC-ART STUDIOS

"WOMEN MEN MARRY"—From story by Mell Delay, featuring Kenneth Harlan and Randolph Scott. Charles Hutchinson director.
"KING OF THE WILD"—Mascot serial, featuring Walter Miller. Richard Thorpe, director.

UNITED ARTISTS STUDIOS

"OBEY THAT IMPULSE"—Starring Gloria Swanson. Story by DeSylva, Brown and Henderson. Ben Lyon, Arthur Lake, Maude Eburne and Barbara Kent in cast. Leo McCarey to direct.
"THE FRONT PAGE"—Starring Louis Wolheim. Direction by Lewis Milestone. Produced by Caddo Company. Screen play by Bartlett Cormack. In the cast: Edward Everett Horton, Mary Brian, Walter Catlett, Matt Moore, Freddy Howard, James Gleason, George Stone, Nat Clarke and Mae Clarke.

UNIVERSAL STUDIOS

"SEED"—From the novel by Charles G. Norris. To be directed by John M. Stahl.
"APRON STRINGS"—From play by Dorrance Davis, adaptation by Edward Luddy and Jerome Horwin, screen play by Dale Van Every. Vin Moore to direct.
"THE IRON MAN"—From the novel by W. R. Burnett. Lew Ayres to star with Tod Browning as director.
"BLIND HUSBANDS"—Being prepared by Eric Von Stroheim, who will direct.
"THE UP AND UP"—From stage play by Edith Fitzgerald and Martha Madison. Edward Laemmle to direct.
"GAMBLING DAUGHTERS"—From screen play by Edward Knopf and Tom Reed, with Hobart Henley as director. In the cast are Conrad Nagel, Sidney Fox, Bette Davis and Slim Summerville.

WARNER-FIRST NATIONAL STUDIOS

Warner Brothers

"NIGHT NURSE"—From an original story by Dora Macy. Adaptation by Oliver H. P. Garrett. Dialog by Charles Kenyon. William Wellman directing. Starring Barbara Stanwyck. Cast: Ben Lyon, Joan Blondell, Charles Winninger, Robert Gleckler, Vera Lewis, Blanche Frederici, Mildred Harris, Clark Gable and James Cagney.
"RED HOT SINNERS"—Story and dialog by Arthur Caesar. Lloyd Bacon, director. Co-starring Winnie Lightner and Olsen and Johnson. Cast: Marian Marsh, Edward Morgan.
"THE MALTESE FALCON"—From the novel by Dashiell Hammett. Adaptation and dialog, Maude Fulton, Lucien Hubbard and Browne Holmes. Roy Del Ruth, director. Starring Bebe Daniels.

First National

"CHANCES"—From the novel by A. Hamilton Gibbs. Director, Howard Hawks. Adaptation by Waldemar Young. Starring Douglas Fairbanks, Jr.
"BROAD MINDED"—Original story by Bert Kalmer and Harry Ruby. Director, Mervyn Le Roy. Starring Joe E. Brown. Cast: Ona Munson.
"THE RECKLESS HOUR"—Based on Willa Cather's "The Lost Lady." Adaptation by Francis Edwards Faragoh. Frank Lloyd, director. All star cast.

Joan Blondell To Play 5 Leads in 3 Months

The sudden rise of Joan Blondell to screen fame has placed her in a spot where a number of the major producing companies are bidding for her services, but Warners will not loan her out. She is now working in "The Party Husband" and "The Devil Was Sick" simultaneously, and is scheduled to appear in three others.

These are "Big Business Girl," "Night Nurse," and "Public Enemy." All five will be completed within the next three months with the actress playing the comedy lead in all five.

Byron Morgan at F.N.

Byron Morgan has been signed by First National to write a series of original stories. He was formerly with MGM as a staff writer.

? OO-MOO-LOO ?

"Riding Fool" in Work

"Riding Fool," the last of the Trem Carr Westerns, starring Bob Steele, went into production yesterday, with J. P. McCarthy directing.

? OO-MOO-LOO ?

Ona Munson Coming

Ona Munson will return tomorrow to begin work on "Broad-minded," starring Joe E. Brown, with Mervyn Le Roy directing for First National.

Geo. Thomas an Advisor

In addition to acting as editorial director of the Warner-First National publicity department, George Thomas is acting as technical director for "The Mob," now in production, with Richard Barthelmess starring.

? OO-MOO-LOO ?

Sets in Art Course

Realizing the care with which studio sets are constructed to resemble different locales, art institutes about Los Angeles are asking for permission for their students to visit these sets for impressionistic studies.

Warners Are After Australian Circuit

New York.—Warners are about to close for the Fuller Theatres Ltd., of Sydney, Australia, comprising 64 houses throughout that country.

? OO-MOO-LOO ?

Adamless Film To Start

"Women Like Men," a picture without a man in the cast, goes into production at the Metropolitan studios next Monday under the Liberty banner. William Beaudine will direct and Fritzi Ridgway has just been added to the cast.

'SOUTHERNER' A REAL TREAT
'SCANDAL SHEET' IS SURE B.O.

Direction, Cast and Dialog Swell

"THE SOUTHERNER"
MGM

Starring.....Lawrence Tibbett
Dialog and Continuity.....
.....Bess Meredyth and Wells Root
Direction.....Harry Pollard
Supervision.....Paul Bern
Photography .....Hal Rosson
Cast: Roland Young, Cliff Edwards, Esther Ralston, Emma Dunn, Purnell Pratt, Hedda Hopper, Stepin Fetchit, Louis John Bartels.

"The Southerner"is not spectacular; it has no educational value; it boasts no great story, BUT—for sheer entertainment, for audience reaction, for comedy and music that are so entrancing that they excite, this picture must rank at the top of the list for this or any other year. It is SWELL!

Perhaps it was because we did not expect this rollicking, highly sophisticated yarn as a vehicle for Mr. Tibbett that its unfolding filled us with such pleasurable surprise. There is no doubt that, in "The Southerner," Metro has a great treat for every audience fortunate enough to see it. Exhibitors cannot play it up too strongly—for it cannot disappoint—its a WOW!

"The Southerner" is an out and out "writer's picture." Not discounting for one second the perfect cast and the marvelous outbursts of song, it is, nevertheless, the combination of dialog and situation mainly which makes the picture so delightful. It sizzles with delicious nonsense, wit and subtle satire. Even in the dramatic moments, the fluid, natural quality of speech maintains the standard set by the comedy sequences.

To Bess Meredyth and Wells Root must surely go the Grand Special, A-1,dialog prize for 1931, for no one could possibly top the unfaltering and clever script which is "The Southerner."

It is very difficult to give an outline of the story for, in retrospect—there doesn't seem to be much. As we said before, it is a comedy of situation and dialog, with an occasional song, more than of plot. This by no means detracts from the picture's charm. Tibbett plays the role of Jeffrey, black-sheep son of a wealthy, ultra-modern Southern family. He returns to the old family estate, after five years of "hoboing it," with a couple of his tramp friends, and immediately, against his will, becomes involved in the amours of his despised brother's wife. He saves her from further unhappiness with another man, only to fall in love with her himself. In the end, he and his pals take to the road again, but only after his mother, a little old lady who is not only up to the minute, but ahead of it, has arranged a divorce so that he may return and marry his brother's spouse.

We have heard that "The Southerner" was a "hard nut to crack," due perhaps to its unique theme and daring originality. But whatever trouble may have preceded its transition to the screen, the director, supervisor, writers and cast have come through with flying colors. The photography by Hal Rosson is exquisite.

Too much praise cannot be given the work of the entire cast, whose performances contribute so much joy to the picture. Tibbett, as the "black sheep," is natural and ingratiating. He only sings three songs—and HOW he sings them. If "The Rogue Song" put him on the screen map, "The Southerner" will put him all OVER it!. We have run out of adjectives for Roland Young—he's always the bright spot of any scene in which you find him—and this is no exception. A grand piece of character work was contributed by Emma Dunn, as the mother, and Cliff Edwards and Stepin Fetchit added plenty to the amusement. Esther Ralston, Purnell Pratt and Theodore Von Eltz were excellent.

There is some negro choral singing in the final sequences that virtually lifts you out of your seat. There are "hot" songs, spirituals and other negro numbers, some of them led by Mr. Tibbett, that are thrilling and marvelous. The preview audience burst into spontaneous applause after this, and each time Mr. Tibbett sang.

There is not a foot of film to spare from "The Southerner"—every minute of it holds you. It is the kind of a picture that sends you out of the theatre elated—and well it might.

? OO-MOO-LOO ?

Films on Broadway In Current Week

ASTOR—"New Moon."
CAPITOL—"Reducing" (new).
CENTRAL—"Jaws of Hell."
CRITERION — "Reaching for the Moon."
GAIETY—"Devil To Pay."
GLOBE—"Charley's Aunt."
MAYFAIR—"Criminal Code."
PARAMOUNT—"Gang Buster" (new).
RIALTO—"Blue Angel."
RIVOLI—"Royal Family."
ROXY — "Man Who Came Back."
STRAND — "Little Caesar" (new).
WARNERS—"Kiss Me Again" (new).
WINTER GARDEN — "The Lash."

Like To Make Industrials

Ralph Like of the Cinephone studios has just closed a deal with the Alexander advertising firm, of Denver, to produce 52 industrial shorts of 200 feet each for various clients. Like has been instructed to use well-known screen names in these subjects.

Director Shares Honor with Star

"SCANDAL SHEET"
Paramount

Direction.....John Cromwell
Starring.....George Bancroft
Screen Play.....Vincent Lawrence and Max Marcin
Photography.....David Abel
Film Editor.....George Nichols
Cast: Clive Brook, Kay Francis, Regis Toomey, Gilbert Emery, Lucien Littlefield.

A newspaper yarn built for the fans from first reel to fadeout. Bancroft as the editor of a tabloid, whose god is News, and to which he sacrifices everyone and everything. Nothing arty about this one; just good sound box-office for everyone over sixteen, with a human interest tacked on for good measure.

Mark Flint is an editor who refuses to compromise with feelings when it comes to printing news, even though innocent people may suffer from it. He discovers that a supposedly reliable bank is on the verge of bankruptcy because of the illegal sale of a stock issue.

He calls on the president, Noel Adams, for a statement, and just as he has promised to withhold the story for 48 hours in order to give the directors a chance to raise the money to buy back this stock from their depositors, he catches sight of two tickets to Europe, walks into Adams' bedroom and sees his packed trunks. This spells getaway and woman in the case to Mark Flint, so he prints the story and sends photographers to snap Adams and the woman, if possible. The boys get a picture all right and Flint discovers it is his wife. He holds up the next edition for the follow-up on the bank crash and walks back into his office to write the story of the murder of Noel Adams by Mark Flint.

Cromwell contributes his usual capable direction and builds up to the climax in telling fashion. It is hardly his fault that the highly dramatic content of Flint's confession scene should be blurred by having the film continue an already completed story. Check that part up to public service and forget it, for the directing and acting in the interview between Flint and Adams are worth the price of admission.

Bancroft is far better than he has been in some time. He still runs true to type, but minus the bluster and swagger, and the result is highly satisfactory. Clive Brook is excellent as Adams, and Kay Francis as the wife makes an intriguing foil for the affections of these two men. Regis Toomey scores in a minor part, and makes you wonder when they are going to give him bigger and better roles.

There is nothing that can possibly offend in this good old hokum story; there isn't even the proverbial drunken star reporter to offer comedy relief.

"The Street Singer"

"Sally, Irene and Mary"

"The Lady in Ermine"

"The Blushing Bride"

"Lovely Lady"

These and many other New York stage hits were written by—

CYRUS WOOD

◆

"THE CUCKOOS," RKO

"JAZZ HEAVEN," RKO

"NIGHT PARADE," RKO

Were Written by

CYRUS WOOD

◆

Management
Max Hart, Ltd.
WILLIAM S. GILL
GRanite 8157

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart

Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California Telephone HOllywood 4741

New York office, 110 West 40th Street J. A. Milligan, Manager

Chicago office, 6 North Michigan Ave. Daryl Doran, Manager

London office, 80 Wardour St. Heath Cobb, Manager

Paris office, 122 Boulevard Murat Jack Spector, Manager

Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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PRODUCTION NOTES

Universal has selected Lois Wilson to play the mother role in "Seed," which goes into production shortly.

? OO - MOO - LOO ?

Charles Logue assigned to write dialog for "High River House," to be directed by Richard Boleslavsky for Radio.

? OO - MOO - LOO ?

James Gleason for cast of "It's A Wise Child," starring Marion Davies at MGM.

? OO - MOO - LOO ?

Captain Eugene Hager engaged as technical advisor for Charles Rogers' production "The Registered Woman" for RKO.

? OO - MOO - LOO ?

Lester Palmer added to "Unfaithful" at Paramount.

? OO - MOO - LOO ?

Stanley Fields, Juliette Compton and Guy Kibbee to the next Clara Bow picture for Paramount.

? OO - MOO - LOO ?

On Walter Huston's return from his European vacation he will do "The Honor of the Family," the Otis Skinner play of years ago, for Warner Brothers.

? OO - MOO - LOO ?

Oscar Apfel added to cast of "The Mob" for First National.

? OO - MOO - LOO ?

James A. Creelman to write treatment and dialog for "Honor of the Family" which will star Walter Huston at First National.

? OO - MOO - LOO ?

Tom Tyler signed to star in the next Webb-Douglas production for Syndicate release.

? OO - MOO - LOO ?

Charles Grapewin engaged for cast of "The Ruling Passion" at Warner-First National.

? OO - MOO - LOO ?

Theatre at Auction

Charlestown, W. Va.—The Ferguson Theatre here will be sold at auction next Wednesday.

CREAM PUFFS & SLAMS

SYRACUSE, N. Y.

"HELL'S ANGELS"
Loew's Theatre

Herald: Greatest spectacle of aerial warfare, its vivid realism, it breath-taking feats of dare deviltry in the sky and its amazing photography going far to offset the short-comings of its story.

Journal: You haven't an aviation picture to compare with it. You simply forget the story in the bigness of the production.

"THE RIGHT TO LOVE"
Paramount Theatre

Herald: Highly entertaining film.

Journal: Emotional love drama brilliantly illuminated by the genius of Ruth Chatterton. A production which is marvelous.

"PRINCESS AND THE PLUMBER"
Fox-Eckel Theatre

Journal: Don't you love a good fairy story now and then? This is a perfectly delicious one.

Herald: Conventional treatment of a time-worn theme. The performances are quite superior to the script.

"GOING WILD"
Strand Theatre

Herald: Joe E.'s comedy is, after all, quite regulation, and it matters little what vehicle he chooses on which to vent his mirth.

"PART TIME WIFE"
Fox-Eckel Theatre

Post-Standard: Amusing, enjoyable, entertaining—you will like seeing this picture as much as the principals seem to enjoy acting in it.

American: The sort of a love story that doesn't send your pulse beats up a bit and yet there is a certain enjoyment in it. You could feel that the crowd was pleased with it.

Herald: Brimful of laughs and human interest.

"HOOK, LINE AND SINKER"
Keith's Theatre

Herald: There are actually two reels of plot; the balance is what is technically known as "comedy construction." Some of the latter is sure-fire, if not always new and some—but why bring that up?

American: Well, they're going to laugh the old year out. Gags and puns run in swift order. Some may be far-fetched but holiday audiences aren't so critical.

Post-Standard: Bert and Bob pull a lot of gags, some of them old, but some of them new, and their acting is always amusing.

ST. PAUL, MINN.

"LIGHTNIN' "
Paramount Theatre

Daily News: A picture that has two or three kinds of appeal and a load of laughs.

"EX-FLAME"
President Theatre

Daily News: The old, old "little child shall lead them" idea is used, but nevertheless it's good stuff that goes across with any audience.

"SUNNY"
Riviera Theatre

Daily News: Pleasing and entertaining trifle which sets off the Marilyn Miller charms to their best advantage.

"HOOK, LINE AND SINKER"
Orpheum Theatre

Daily News: One of the funniest releases that the Wheeler and Woolsey combination has offered us yet.

"SEA LEGS"
Tower Theatre

Daily News: It is one of those pictures that provides a good time for everyone, no matter what his tastes in humor may be.

JACKSONVILLE, FLA.

"TOM SAWYER"
Florida Theatre

Times-Union: Press agents were not unduly enthusiastic when they hailed this picture as good entertainment "for kids from 6 to 60."

"LIGHTNIN' "
Palace Theatre

Times-Union: Most enjoyable.

"PART TIME WIFE"
Imperial Theatre

Times-Union: Fairly entertaining little comedy about love and golf.

Boston Houses All Show Good Gains

Boston. — Aided by the banner week of show business and several midnight showings, all the theatres showed better grosses than for several weeks.

KEITH'S—"Hook, Line and Sinker" drew big with $21,650.

KEITH'S BOSTON — "Madonna of the Streets" pulled in around $20,000.

LOEW'S ORPHEUM — "Passion Flower" boosted receipts to $24,200.

LOEW'S STATE—"Paid" was one of the best, doing $23,700.

METROLOLITAN—"Princess and the Plumber" pleased patrons to the extent of $35,500.

OLYMPIA—"Blue Angel" a distinct hit with $18,300.

SCOLLAY SQUARE — "Sin Takes A Holiday" got $13,300, good for house.

UPTOWN — Also playing "Blue Angel" and taking around $14,600.

? OO - MOO - LOO ?

'Tom Sawyer' Draws Top In Washington Houses

Washington.—"Tom Sawyer" at the Fox was the best draw of the week, although all houses did well. "Hell's Angels" also went big and was held over.

COLUMBIA—"Hell's Angels" in this little house did $6,450.

EARLE—"Kismet" drew well, getting $17,800.

FOX—"Tom Sawyer" piled them in at all performances for $28,750.

KEITH'S—"Hook, Line and Sinker" drew $11,650.

PALACE — "War Nurse" good all week with $22,900.

RIALTO — "Cohens and Kellys in Africa, good with around $11,000.

? OO - MOO - LOO ?

"Paid" Leads Parade in Kansas City Business

Kansas City.—With "Paid" at the Midland leading the parade of big receipts, every house fell into line with increased business.

MAINSTREET — "Hook, Line and Sinker" did exceptionally well with around $19,000.

MIDLAND — "Paid" topped everything and sent the house gross up to almost $20,000.

NEWMAN—"Right To Love" did good business to tune of $16,300.

PANTAGES—"Reno" was the weak sister, getting around $9,700.

ROYAL—"Along Came Youth" did very well with nearly $5,000 on this 900-seater.

? OO - MOO - LOO ?

Warner Sales Heads Hitting the Trails

New York.—Several of the sales executives of Warner Brothers are on inspection trips. Max Milder is covering the Middle West, J. S. Hummel is making a survey of all exchanges, and C. L. Sears and A. W. Smith, Jr., are out in the East and South.

Edward Sutherland

Enjoys Distinction of
Being Placed Fourth In
Variety's Estimate
of the Six Big Money
Directors of 1930

PARAMOUNT STUDIOS

MYERS OPPOSES MERGER OF ALLIED WITH MPTOA

Chicago.—The word is around that Abram S. Myers leads the chief opposition to the proposed merger of Allied with the Motion Picture Theatre Owners of America in the belief that Allied would have nothing to gain and because he fears another exhibitor organization would spring up immediately if this deal went through.

Those sponsoring the combination, are saying that the reason for Myers' opposition is one of job protection and probable loss of revenue.

? OO - MOO - LOO ?

Warner Writers May Be "Clock-punchers"

Although time clocks have not yet been installed for the writing staff at the Warner-First National studios, orders are out that all writers shall report at 9 o'clock and stay until 5. No more golf in search of inspiration during the day.

With the stringency in the job market, it is probable that the order will be obeyed.

? OO - MOO - LOO ?

Jack Lloyd at Radio

Gerrit J. Lloyd, former scenario editor and writer for D. W. Griffith, has been engaged by Radio to write original stories and screen treatments. Lloyd's latest achievement was the co-authorship with Stephen Vincent Benet of "Abraham Lincoln."

? OO - MOO - LOO ?

New Job for Jack Hunter

San Francisco.—Jack Hunter, manager of the Vitaphone Theatre in Oakland, has been made purchasing agent for the Golden State Theatre Corporation, operating a group of Coast houses.

? OO - MOO - LOO ?

Warner-Para. Feud On

(Continued from Page 1)

to take over Paramount and Warner-First National. When this breach occurred, Paramount immediately began to invade the Warner theatre strongholds and acquired theatre properties in Philadelphia and other spots in opposition to the big Warner-Stanley chain.

Now the battle has been shifted to the Western front, with each studio said to be doing under-cover bidding for the stars and featured players of the other as soon as their present contracts expire, going after the ace writers, outbidding each other on story material and attempting to get the other's best technical men.

There has been an unwritten law among the producers that there shall be no tampering with players and that no studio can make a bid for a player until 90 days after his or her contract has expired.

Rumors have it that Warners will get the services of George Bancroft and William Powell.

It is thought that Will Hays is doing everything in his power while here on the West Coast to call a halt to the hostilities, but so far his work has been without avail.

Heavy Publicity for Sylvia Sidney

Paramount has launched an elaborate publicity campaign for Sylvia Sidney, New York stage actress, who arrives here tonight to begin her screen career.

The campaign will be run similar to that for Marlene Dietrich, who had a ready-made audience before her first picture was released. Paramount and B. P. Schulberg believe Miss Sidney will become one of the most popular screen stars of the organization within a year. She will make her screen debut in "Confessions of a Co-ed," to be followed by the lead in "An American Tragedy."

? OO - MOO - LOO ?

"Leg Art" Order Is Irksome To Studios

Some of the studios resent the recent order of the Hays office against "leg art" for fan magazine use and are going ahead with this type of stills.

The fan publications demand this sort of stuff and the publicity given it is very tempting to the press departments.

? OO - MOO - LOO ?

Publix Switches Some District Officials

New York.—In a change of locations for several officials, Harry Royster former publicity head in Rochester, becomes head of the Rochester-Syracuse division. Sidney Dannenberg former Rochester district manager, becomes chief of the Toledo area, and C. C. Peery heads the Ohio-West Virginia region.

? OO - MOO - LOO ?

Must Hold F.N. Name

Warners will be unable to abandon the name of First National for at least two years because of the many franchises acquired five years ago. The bulk of such franchises have two more years to run.

? OO - MOO - LOO ?

Spier City Manager

San Francisco.—Richard Spier, manager of the Fox Warfield Theatre, has been made temporary city manager of the three recently acquired Publix houses—the Paramount, California and St. Francis.

? OO - MOO - LOO ?

Mackaill in "I Spy"

Dorothy Mackaill's next starring picture for Warners following "Party Husbands" will be "I Spy," from the biographical novel of post-war espionage by Baroness Carla Jensen.

? OO - MOO - LOO ?

Barrymore Better

John Barrymore has recovered from his attack of jungle flu and reported to the studio yesterday to begin preparations for "Svengali." Production will start next week.

Ad - - Austin

Tom Mix was on the verge of buying an Austin car but, after finding there wasn't room to paint his name on it, changed his mind.

Einstein Condemns Ban On "Quiet" in Germany

Professor Albert Einstein was a guest of the Laemmles at Universal City yesterday and saw "All Quiet on the Western Front." He was both shocked and surprised that Germany had banned the production. He said:

"The ban of this picture means a diplomatic defeat for Germany in the eyes of the world, and discloses a dangerous weakness on the part of the Government in deference to the cry of the streets."

? OO - MOO - LOO ?

Hughes-Franklin May Take Metzger Houses

It is understood that the Hughes-Franklin chain will take over the two Los Angeles houses now being operated by Gus Metzger and his Pacific Amusement Co. They are the Fairfax and the Arcade.

? OO - MOO - LOO ?

Writers To Have "Gridiron" Dinner

A special committee of the Wampus-Writers met last night at the club house to go over plans for a dinner patterned after the famous Washington Gridiron Club annual razz fest. The dinner will be held at the Biltmore February 14.

? OO - MOO - LOO ?

Craven Play for Radio

Radio has purchased the screen rights to the Frank Craven play, "Too Many Cooks." It will be produced by Douglas MacLean, who, incidentally, played in the stage production eight years ago at the old Morosco theatre in Los Angeles.

? OO - MOO - LOO ?

Cinn. Film Board Head

Cincinnati.—Louis Klas, of Educational Pictures, has been elected head of the local Film Board of Trade.

ROLFE SEDAN
Comedian d'Eclat
STAGE SCREEN

HANDSCHIEGL COMPOSITE PROCESS
(Patented)
Process Photography on the Original Negative
861 Seward St. GRanite 5954

Unique Campaign on "Trader Horn"

Fox West Coast Theatres and Metro-Goldwyn-Mayer are going the limit on the advertising campaign for the world premiere of "Trader Horn" at the Chinese on January 22. It is said that more than $25,000 will be put in circulation as a result of this advertising appropriation, with most of it going on outdoor displays.

More than 400 boards will be used and every street car in or about Los Angeles will carry either a "Trader Horn" banner or a two-sheet card. Additional outdoor ballyhoo will be gained by the traveling museum.

? OO - MOO - LOO ?

United Artists Get Sacramento Theatre

Sacramento.—United Artists have purchased, for a reported price of $1,000,000, the Alhambra, a 2000-seat house here in a residential neighborhood. It was owned by a group of business men, headed by George Pelcher, a local banker.

? OO - MOO - LOO ?

More Radio for Radio

Beginning next Monday night Radio Pictures will sponsor a weekly broadcast of one hour over KMPC in Beverly Hills. Each program will be dedicated to one of the Radio players and will be made up of electrical transcriptions furnished by the studio. This is in addition to the two national weekly radio hook-ups now being devoted to RKO theatres and Radio Pictures.

MALIBU BEACH
HOUSE FOR SALE
COMPLETELY FURNISHED—
Ready To Move In!
Linens
Blankets
Dishes
Silver
Radio
Piano
Large Lot, Completely Enclosed
3 Bedrooms—5 Closets—Linen Closet—2 Master Baths, Tiled, Enclosed Showers—2-car Garage
Servants' Quarters and Bath
$9,000.00 CASH
This is $3,000.00 under replacement cost—owner going to Europe for summer.
Do not answer this unless interested on these terms, as can rent for season for $3,000.00.
OWNER
c/o W. R. Wilkerson,
Hollywood Daily Reporter

THE Hollywood REPORTER

Vol. 11, No. 44 Price 10c TODAY'S FILM NEWS TODAY Friday, January 9, 1931

WARNERS-PARA. AT WAR

TRADEVIEWS
by W. R. Wilkerson

MACK SENNETT, the old master of laughs, is back in his stride again after having had a pretty tough start at the begining of sound. The short reelers that Mack is now turning out are turning the crowds out of the theatres with plenty of smiles and belly laughs.

For a while we began to think it was impossible to make a good comedy with the sound cameras for most of them were anything but funny.

•

THE BUSINESS at the Warner Theatre here in Hollywood on "Outward Bound" is most surprising to the boys and girls who were of the opinion that, although the picture was one of the finest things ever done by any studio, it would prove a tremendous flop. As a matter of fact, the business here is better than with any picture during the last year.

This influx of paying patrons may be caused by others telling them they will not know what the picture is all about and they are going to convince themselves otherwise. And still, we may have a most sophisticated village in Hollywood, but, whatever the reason, it is most encouraging to those who sponsored the production and it opens the wedge for other fine things.

•

RKO HAS joined the war on Los Angeles newspapers being fought by Fox and Paramount. Looks as if it is going to be a pretty season for the local rags unless they come off their high horse and lower their ad rates instead of boosting them.

•

IN GOING over the list of more than 21 pictures that are being placed in production this week in the major studios we noticed, with great interest, that aside from George Arliss and Frank Fay, there was not a star, a featured player or a director who was not of "the old silent school." Arliss really comes under the heading of a silent player as he participated in two pictures for Inspiration in the pre-sound era. Consequently the honor for being the only stage bet starting in one of the new pictures this week goes to Frank Fay.

Hughes Starting

For the first time in three years Howard Hughes is starting a picture. This time "Front Page." The last picture he started was "The Racket."

Vienna Police Stop "All Quiet"

Vienna. — The showing of "All Quiet on the Western Front" has been stopped by orders of the police, who claim it "endangers public safety."

There have been riots in the theatre and in the streets in front of the house every day since the picture opened.

? 00 - MOO - LOO ?

"Sons o' Guns" Off

New York.—From reports current here United Artists will not make "Sons O' Guns" in which Al Jolson was to be starred. At present Jolson is here, preparing to return to the legitimate stage in a musical.

? 00 - MOO - LOO ?

To Improve Theatres

Cincinnati.—RKO will make improvements in the Capitol, Lyric and Strand theatres here without any interruptions to business.

Two Companies, Estranged by Theatre Split, Now Ready To Battle It Out in the Studios

One of the biggest and most vicious battles that has ever been fought in the history of the picture business is now being planned by Paramount on one side and Warner Brothers on the other. This battle has been in the making for many months as a result of a disagreement between Adolph Zukor and Harry Warner on a theatre deal.

Both companies are mobilizing their full forces to go to the battle, with plenty of ammunition. Where most of the firing has previously been on the theatre front, the battle line will now be shifted to the studios, their players, writers, stories and technicians.

The trouble originally started over what was then termed "a breach of good faith" between Zukor and Warner on a theatre deal. Up to this time both executives were the best of friends and there had been many rumors, all with foundation, that a holding company was to be formed

(Continued on Page 5)

? 00 - MOO - LOO ?

Fox to Take More Publix Theatres

It is reported that Fox West Coast Theatres may take over the Publix Theatres in Arizona. If the deal is consummated it will leave only one theatre in the west operated by the Publix management, this being the Paramount in Los Angeles.

Tampa Theatres Cut Admissions

Tampa.—Two theatres here, the Rivoli and the Tampa, have cut their admission prices, having heard that similar action by houses in Seattle resulted in sufficient increases to put the business above normal.

? 00 - MOO - LOO ?

Connie Bennett at Warners for 2

Constance Bennett has been borrowed from Pathe by Warner Brothers for two pictures.

? 00 - MOO - LOO ?

Indiana Exhibs Plan Legislative Battles

Indianapolis. — Plans are being formulated by the Associated Theatre Owners of Indiana to oppose several bills expected to be introduced in the Legislature which are believed to be adverse to the interests of the picture business.

? 00 - MOO - LOO ?

No Movies, No Golf

Worcester.—When Councilman Scott presents his bill banning Sunday movies, the exhibitors will have a bill presented prohibiting Sunday golf.

? 00 - MOO - LOO ?

20 Features for Col.

New York.—Columbia announces that it will make 20 features in the coming season and that its short program will comprise 104, same as this year.

JANNINGS BACK TO PARA. FIRST IS "MAN I KILLED"

Prompted by the tremendous success of "Blue Angel," made in Berlin by Von Sternberg, Paramount is bringing Emil Jannings back to America for a series of pictures, the first of which will be "The Man I Killed," to be directed by Ernst Lubitsch. Other members of this cast already set are Nancy Carroll and Phillips Holmes. Production is to start in the Eastern studio after Herr Lubitsch finishes the Chevalier picture.

Paramount has three other stories for Jannings, two of which are scheduled for Hollywood production and the other one for the Eastern studio.

Canadian Business Up 5 Percent over 1930

Toronto.—According to a report just issued by the Canadian Government, the motion picture business throughout the Dominion was 5 per cent better in 1930 than it was in 1929.

? 00 - MOO - LOO ?

Heads S.F. Film Board

San Francisco.—C. C. Blumenthal has been elected head of the San Francisco film board.

"OUTWARD BOUND" ADAPTATION, AND ADDITIONAL DIALOGUE BY J. GRUBB ALEXANDER

Mr. Producer!

MARY PICKFORD
MARION DAVIES
BEBE DANIELS
COLLEEN MOORE

Have been among the best Box-Office names for ten years!

COMEDIENNES ALL!

They are still great drawing cards because they made clean and wholesome stories, and because they know how to make people laugh as well as cry.

The public is fed up on sex! They again want

COMEDY! ***YOUTH!*** ***ROMANCE!***

Today in Hollywood there is a young comedienne—a Potential Star—one of those rare combinations of

CHARM • BEAUTY • INTELLECT • ABILITY
YOUTH AND PERSONALITY

SHE WAS A STAR OF THE LEGITIMATE STAGE IN NEW YORK AND LONDON—
SHE HAS BEEN FEATURED IN TEN TALKING PICTURES—
SHE WILL BE POSITIVE BOX-OFFICE—
SHE IS

MIRIAM SEEGAR

Under Personal Management of

RUTH COLLIER

GRanite 4161

THE DAILY REPORTER

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THE LOWDOWN

Hollywood Portrait No. 12: She is of indefinite age. Before she came to Hollywood she had years of the stage behind her. Her stage success was mediocre. But never her ideas. She always spent twice as much money as she earned. The death of a famous man left her poor. She married a penurious actor. He adored her. Her selfishness and extravagance soon parted them. Sudden and tremendous screen success came to her. And with it a yen for her husband. They reconciled. She is a good actress. But not as good as she thinks she is. She has charm and refinement. She drinks too much. She can be very mean. And very generous. She is a lady.

•

The recent separation of a producer and his wife doesn't seem to be "taking." We hear that they are secretly "keeping company"—and having a swell time. There are those, however, who, knowing the wife's proclivity for bathroom drinking and verbal bombardments, doubt the possibility of the "swell time."

•

Nine Airedale puppies made their appearance at the home of William Beaudine recently. Bill decided to keep them all, and then came the question of names. That was the day he started casting for "Women Like Men," which he will direct and which will have nine women in the cast. An inspiration! Call the pups after the nine women. Of course, two of the Airedales were males, but what's that? The sex appeal in the MGM dog comedies is really Oscar. So Irene Rich, Evelyn Brent, Louise Fazenda, June Clyde, Lilyan Tashman, Marceline Day and a few more are godmammas to the pups.

Hays Appoints Court of Ethics

New York.—The Hays office has selected Howard Dietz, Glendon Allvine and Charles E. McCarthy as an appellate division on advertising to pass on any breach of the advertising code, as outlined by the Hays group, that might be made by the advertising department of any of the major organizations.

Should one of the three be responsible for a breach, he will be pulled out and another individual appointed.

•

Universal Peddling Rest of Its Circuit

New York.—The Universal Circuit of Theatres has still 90 or more in town and is anxious to get rid of them. Deals are being offered to exhibitors and chains in all parts of the country for the operation of these houses.

•

Wants Orchestras Back

New York.—Perhaps inspired by the bal's being made by the Federation of Musicians against canned music, Mayor Donnelly, of Utica, has written Warners and Fox, requesting the installation of orchestras in their theatres.

•

Dwan To Do "Chances"

Alan Dwan has been engaged by First National on a five year contract and will direct "Chances" as his first. This will star Douglas Fairbanks, Jr. Waldemar Young is writing the treatment from the Hamilton Gibbs novel.

•

Deals for Columbia

New York.—Columbia has closed deals for all its features and shorts with Smalley's New York chain of nine houses and the Rembusch circuit of nine in the Indianapolis sector.

•

Roxy To Aid Musicians

New York.—The Roxy Theatre will give the first of a series of concerts Sunday morning to aid the unemployed musicians. There will be an orchestra of 200 under Erno Rapee, and the admission will be a dollar.

•

New Plunkett Aide

New York.—Arnold Rittenberg has been appointed by Joe Plunkett as head of RKO's New York state division, replacing E. M. Glucksman, who has been made traveling supervisor of division directors.

•

"Charley's Aunt" O.K.

New York. — The motion picture bureau of the Y.M.C.A. has selected "Charley's Aunt" as worthy of support by its local branches.

•

Publix-Warner Deal

New York. — The Publix Florida chain has closed for the output of Warner-First National.

Plenty of Pictures

A Chicago house, the Rosewood, gave four features and a newsreel on one program during Christmas week. The show ran for six hours straight.

Congo Pictures Lose Chicago Permit Suit

Chicago.—The injunction obtained by Congo Pictures here to restrain the Chicago censor board from calling back its permit for the exhibition of "Ingagi" has been dissolved by court order, with the decision that the company obtained the permit by deception and subterfuge.

Business Much Better in New York, Chicago and Phila.

(Continued from Page 1)

LOEW'S STATE—"Part Time Wife," O. K. with $26,300.
PANTAGES—"Sin Takes a Holiday," first profitable week the house has had in months, $16,700.
PARAMOUNT — "Right To Love," second week, $21,400.
ORPHEUM — "Hook, Line and Sinker," $10,000.
RKO—"Cohens and Kellys in Africa," $9,800.
UNITED ARTISTS—"One Heavenly Night," poor with $7,700.
WARNERS DOWNTOWN—"The Lash," $14,000.
WARNERS HOLLYWOOD—"The Lash," three days $6,100. Outward Bound" opened yesterday to standees with better than $6,900 for two days.

•

Week Brings Smiles To Managers on Broadway

New York.—Broadway is beginning to believe that the people are really coming back to the movies. Nearly every house showed a gain for the past week, the Roxy showing more than $100,000 for the first time in weeks. Here's the news:
ASTOR—"New Moon" caught on for $23,400 for the week.
CAPITOL—"War Nurse" only fair with $61,200.
CENTRAL—Playing "All Quiet." Not much interest now. $5,400.
COHAN—"Birth of a Nation" didn't stir them much—$5,600.
CRITERION — "Reaching for the Moon" jammed them in to the tune of $12,400.
GAIETY—"Devil To Pay" in its third week exceeded the week before by $2,500, getting around $20,000.
GLOBE — "Charley's Aunt" pleased the fans who contributed $24,100.
MAYFAIR—"Hook, Line and Sinker" pulled the house gross up to $36,000.
PARAMOUNT—"Tom Sawyer" In its second week took in $42,500.
RIALTO—"Blue Angel" now in its fourth week holding up well with $23,000.
RIVOLI—"Royal Family" one of the good ones, taking $47,200.
ROXY — "Shepper - Newfounder" ("Part Time Wife") gave the house its best gross for a long time—$102,200.
STRAND—"Sunny" didn't do so well, getting $24,000.
WARNERS — "Viennese Nights" in its seventh week—$11,000.
WINTER GARDEN — "The Lash" brought the house up to $27,800.

•

Business in Chicago Seems on the Up-grade

Chicago.—Business was definitely better generally this past week. "Morocco" at McVickers and "The Lash" at the Chicago were best. The figures:
CHICAGO—"The Lash" boosted the receipts to $40,400.
McVICKERS—"Morocco" pulled them in to the tune of $42,000.
ORIENTAL—"Min and Bill," moved over from McVickers, got $36,000.
PALACE—"Follow the Leader" kept things about the same with $22,100.
STATE-LAKE — "Hook, Line and Sinker" tickled patrons and took in $27,900.
UNITED ARTISTS—"Lincoln" not so good with $9,700.

•

Philadelphia Gates Getting Good Boosts

Philadelphia.—Receipts picked up here to an extent that the box-offices have not seen in a long time. Nearly every house showed big gains. Here they are:
ALDINE—"Outward Bound" played to $12,500.
BOYD—"Kismet" helped quite a bit, getting $22,000.
EARLE—"Divorce Among Friends" brought the gross up to $27,800.
FOX—"See Legs" clicked merrily to the tune of $35,000.
KEITH'S—"Tom Sawyer" was another winner with $23,000.
MASTBAUM — "Going Wild" drew big crowds, taking $67,500.
STANLEY — "The Lash" gave the house a good week—$23,400.
STANTON—"Soldiers' Plaything" fair with $10,500.

National Meeting for Allied Exhibs

Chicago. — The Allied Exhibitors have called a national meeting of their members, to be held here February 10.

The object of the meeting is to place before the entire body the proposition of merging with Motion Picture Theatre Owners of America. This failing, they will formulate new plans for their organization for 1931-32.

•

Serial at Paramount

The Paramount Theatre here will establish a precedent by running the first serial in its five years. The picture is Universal's "Spell of the Circus." It will continue for 13 weeks.

THE Hollywood REPORTER

Vol. II, No. 43 Price 10c TODAY'S FILM NEWS TODAY Thursday, January 8, 1931

TWO MORE NEWSREELS

TRADEVIEWS
by W. R. Wilkerson

WHOEVER was responsible for the Warner-First National idea of REALLY going after new faces and new personalities should be given the Nobel prize of pictures. Every organization in pictures is on the "look" for new acting material, but the above companies are the only ones, to our knowledge, who are REALLY backing their search with ACTION.

The backing consists of a school (for want of a better name) of instruction for their novitiates. This school idea will be presided over by Ivan Simpson, a truly fine actor who has the gift of imparting the tricks of acting to others.

•

SIMPSON is going to put his pupils through their paces in actual work, not on the screen, but on the stage. Jack Warner is building a small theatre for him on the Warner lot, which will be known as the Warner Academy. Simpson is the dean. In this Academy one- act plays will be given by his classes, from material written by men and women on the lot.

Great idea, eh?

These little plays will be given one night each week. The entire Warner official family will be the audience. Directors will be asked to watch the work of the players with an eye to placing them in their various productions if they feel the thespians deserve the part. Writers will be asked to check the material in the little plays with the thought of elaborating them into feature length material. Executive heads of the different departments will be asked to watch the lightings, the mechanical effects and the staging with a hope of working out things for the better development of Warner-First National productions.

Is that an idea? Whoa! Boy!

•

AND WHILE on the subject of Warner-First National, that crowd will bear close watching this year. The manner they are going about things at the start of this season gives further evidence that the old idea of "grinding them out while the money is soft" has been supplanted by "we must have the best pictures in the business."

Another Record

It looks as if the Capitol in New York will break all existing house records this week with Joan Crawford in "Paid." The record to date is $93,000, held by "Romance."

Smith Will Head RKO-Pathe Shorts

New York.—If the RKO buy of Pathe goes past the courts and the many injunctions, that company will be merged with Translux, and Courtlandt Smith will head the short division department which will be formed to take care of all the RKO short reels. He will displace Ray Hall and Terry Ramsaye. Jack Connelly will head the newsreel department.

It is thought that John Zanft, Fox theatre executive, will be placed in charge of all the Translux Theatres that will spot the country shortly.

•

Pathe Report Shows Loss

New York.—According to a report issued today, Pathe Exchange lost $1,043,267 during the past forty weeks of operation.

Hearst May Do One for Warners and Educational Will Come Out with One for The Literary Digest

New York.—Indications are that there will be two more newsreels before many months have gone by. One is to be done by the Hearst organization for distribution by Warner Brothers, and another, to be released by Educational, will be compiled by the Literary Digest.

It is said that the Hearst interest in the Hearst-Metrotone News is just a cut on the profits and his contract with the Fox organization does not prevent him from doing a reel for another company. At the time this contract was drawn it was thought almost an impossibility that anyone would go to

(Continued on Page 4)

•

Dep't of Justice At Pathe Meeting

New York.—John H. Amen, an investigator of the Department of Justice, and John Lord O'Brien, head of the anti-trust division of the department at Washington, will attend a meeting of the minority stockholders of Pathe tomorrow at the Hotel New Yorker here.

The department was interested by Jacob Conn, the Providence exhibitor, who topped RKO's offer for the control of Pathe by $1,000,000, offering $6,000,000. Joseph B. Kaufman is the attorney for the minority stockholders.

Publix To Build 15 New Houses; Katz on Survey

New York.—Before leaving for a survey of all the Paramount-Publix divisions, Sam Katz announced that his organization would build 15 new houses during the next four months. Five will be in Ohio, three in New York state, one each in Tennessee, Kentucky and Arkansas, and two each in Virginia and New Jersey.

The towns that will see these new houses are, Elyria, Mansfield, Steubenville, Fremont and Middletown in Ohio; Glens Falls, Plattsburgh and Newburgh in New York; Newport News and Charlottesville in Virginia; Bristol, Tenn., Ashland, Ky., Helena, Ark., and Plainfield and Long Branch, New Jersey.

•

116 of 552 Houses in Albany Sector Closed

New York.—A survey of all the houses, closed or open, in the Albany district shows 552. Of these, 116 are closed. All but two of the closed houses are unwired. All the open houses are wired.

•

"Resurrection" Premiere

The world premiere of Universal's talking version of "Resurrection" will be at the Orpheum Theatre, Phoenix, Arizona, January 14.

•

Hughes Buys Another

Howard Hughes has purchased the screen rights to "Impatient Virgin," Donald Henderson Clarke's latest novel.

L.A. BUSINESS SPURTS WITH END OF HOLIDAYS

Business in local houses during the past week took a spurt, due to New Year's Eve midnight shows and "the best week in show business." The Chinese and Loew's State carried off the money honors with $28,300 and $26,300 respectively.

CARTHAY CIRCLE—"Lightnin'" opened cold without any advanced price opening. Did $17,000.

CHINESE—"Morocco" sixth week, big with $28,300.

CRITERION—"Paid," fourth and last week, $9,200.

EGYPTIAN—"Feet First," fair at $5,200.

(Continued on Page 2)

Texas Protective Assn. Has 185 Houses in Line

Dallas.—The Texas Theatre Owners Protective Association has lined up 185 houses throughout the State to fight the proposed State censorship started by Will Horwitz, an exhibitor.

•

Two Held Over in N.Y.

New York.—"Charley's Aunt" is held over for a third week at the Globe, and "Criminal Code" for a second week at the Mayfair.

"OUTWARD BOUND" ADAPTATION, AND ADDITIONAL DIALOGUE BY J. GRUBB ALEXANDER

"MEN ON CALL" EXAMPLE OF HOW TO RUIN A STORY

"MEN ON CALL"
Fox

Direction.....John Blystone
Screen Play..James Kevin McGuinness
Additional Dialog.....Basil Woon
Photography.....Charles Clarke
Cast: Edmund Lowe, Mae Clark, William Harrigan, Warren Hymer, Jo Brown, Ruth Warren, Sharon Lynn, George Corcoran.

Something radically wrong happened to this one during the process of making.

A short while ago we read a studio synopsis of this story and immediately figured it would make a great picture, but between the time the synopsis was written and the picture was finished, some energetic soul injected a railroad sequence in the opening, and there you are. You have a story jumping from the cabin of an engine to a sea yarn of the coast guards.

The story is one that did very well fifteen or twenty years ago. It tells of a railroad engineer who falls in love with a show girl. She is accused of having had an affair in New York. He leaves, takes out a special train, wrecks it, loses his job, joins the coast guard, carries a resentment against all women, saves the girl from the sea, his pal falls in love with her, he upraids her for inveigling his friend, they denounce each other, she explains, and eventually all is OK. But not so with the picture.

This picture in its present shape is one of the reasons for bad business in the theatres. The excuse that carries the story on to a finish is too thin. The old alibi of not listening to explanations simply will not be swallowed any longer to create a yarn. And it is just this situation that gives the reason for this picture. Then, later, when they pull in the business of tearing up the letters from the girl, we felt they were carrying it too far. The picture doesn't seem to have a box-office ring to us. The story is entirely too forced and too old-fashioned.

Edmund Lowe has been wasted on this picture. Fox has a great bet in this boy, but is doing little to take advantage of his fine talents. Mae Clarke was sacrificed at the same altar. This girl has great capabilities that were blotted out entirely by the story. William Harrigan, as the captain, gave a good performance. Warren Hymer attempted to furnish the laughs.

●

More Newsreels Likely

(Continued from Page 1)

the expense of equipment for a sound reel.

The Literary Digest reel is one that this publishing organization has had in mind for the last two years but could not get a release of sufficient importance to sell it.

Both of these new reels will be shot in silent, with sound and talk dubbed in after the prints get out of the laboratory, which saves the tremendous expense of sound wagons at a cost of more than $35,000 a wagon.

New Norma Shearer Picture Is Started

"Strangers May Kiss," Norma Shearer's new picture, has gone into production at MGM. George Fitzmaurice is directing, and in the cast are Robert Montgomery, Neil Hamilton, Marjorie Rambeau, Irene Rich, Hale Hamilton, Hedda Hopper and Karen Morley.

The story is by Ursula Parrott, adapted by John Meehan.

●

Warners Will Do Another Stage Show

New York.—The Warners will produce "Heat Wave," a play by Roland Pertwee, in Washington, on February 9.

●

Mary Pickford To N.Y.

Mary Pickford leaves for New York tonight with her secretary to look over the play market on Broadway in search of a new starring vehicle to make for U.A. within the next three months. Her latest picture, "Kiki," is scheduled for open release January 20.

●

Milliken Speaking

Boston.—Carl E. Milliken, of the Hays office, in an address here said that "heroic criminals of the films are something of the past and the glorification of the criminal is taboo." Evidently Carl has not seen very many of the recent releases.

●

Cannon After Record

Raymond Cannon just completed the direction of "Swanee River" for Sono-Art on a seven-day production schedule, plus three days rehearsal. This is piling up a record for fast shooting time.

●

"Illicit" Day and Date

Warners' "Illicit" will open here for a run at both the Warner Hollywood and Downtown theatres, beginning January 23.

●

New One for Paramount

New York. — Paramount has bought "The Social Secretary," an original by Charles Brackett, for production at Astoria.

●

Dorothy Sebastian Signs

Dorothy Sebastian has been signed for the lead in Columbia's "The Midnight Express," which William Nigh is directing with James Hall featured.

●

Publix Managers Meet

Chicago.—All the Publix district managers will meet here today for a two-day conference.

●

RKO Meeting in Chi.

New York.—RKO executives will hold a three-day convention in Chicago about February 12.

Scranton Theatres Hit by Unemployment

Scranton.—The theatres in and around this city are having a tough time making ends meet, due to the fact that more than 2,500 mine workers are out of work, with no immediate hope of going back.

●

Joe Lee Head of New York Film Board

New York.—Joe Lee, of Fox, has been elected president of the local Film Board of Trade and was installed in office at a dinner at the Hotel Astor last night.

●

Publix-Saenger Sew Up Winston-Salem

Winston-Salem, N. C.—The Publix-Saenger crowd have leased the American Theatre here, sewing up the city. Ray Peterson has succeeded Joe Blank as manager of the State.

●

Musicals for Radio

Radio has instructed Pearl Eaton, dance director, to round up the old ensemble of Radio stock dancers and showgirls in preparation for two musical comedies to be produced at an early date. The first will be "Babes in Toyland," which Radio intended to produce several months ago under the direction of Luther Reed.

●

"Dirigible" About Ready

With only a few more pick-up shots to be made, Columbia's "Dirigible" is now in 18 reels and will be cut down to ten reels for an early road-show release. The picture has been in production for the past seven months under the direction of Frank Capra.

●

Swanson Film Delayed

Production on the Gloria Swanson-De Sylva, Brown and Henderson picture "Obey That Impulse," for United Artists has been postponed until early next week. The picture was scheduled to start today but there are still four vacancies in the cast.

●

Geo. Beale Promoted

George Beale, Southern California manager of the United Press, has been transferred to San Francisco as assistant manager of the Pacific Coast division. No successor has been named for the Los Angeles post.

ROLFE SEDAN
Comedian d'Eclat
STAGE SCREEN

B. B. B. Says:
A Bite, A Laff Without Formality
B. B. B. CELLAR CAFE
Cosmo at Hollywood Blvd.
GRanite 3382 HOllywood 9199

"The Street Singer"

"Sally, Irene and Mary"

"The Lady in Ermine"

"The Blushing Bride"

"Lovely Lady"

These and many other New York stage hits were written by—

CYRUS WOOD

◆

"THE CUCKOOS," RKO

"JAZZ HEAVEN," RKO

"NIGHT PARADE," RKO

Were Written by

CYRUS WOOD

◆

Management
Max Hart, Ltd.
WILLIAM S. GILL
GRanite 8157

PRODUCTION ACTIVITIES

COLUMBIA STUDIOS

"MIDNIGHT EXPRESS"—William Nigh directing with James Hall featured.
"THE FLOOD"—Featuring Monte Blue and Eleanor Boardman, with James Tinling directing. From story by John T. Neville
"PHANTOM HOOFS" (formerly "Joaquin Murieta")—Featuring Buck Jones and Aileen Pringle, with Roy Neill directing.

EDUCATIONAL STUDIOS

"PLATINUM"—A James Cruze production, with Walter Lang directing. Leo Carillo, Lloyd Hughes and Lola Lane in cast.

FOX STUDIOS

"CONNECTICUT YANKEE"—From Mark Twain story, adapted by William Conselman, with dialog by Conselman and Malcolm Stuart Boylan. David Butler directing, with Will Rogers, Maureen O'Sullivan, Frank Albertson, Myrna Loy and William Farnum in cast.
"SQUADRONS"—From play by Elliott White Springs and A. E. Thomas, adapted by Jules Furthman. Alfred Santell directing, with Charles Farrell, Elissa Landi and Humphrey Bogart.
"CHARLIE CHAN CARRIES ON"—From story by Earl Derr Biggers, Hamilton MacFadden directing, with Warren Hymer, Marjorie White, John Garrick, Marguerite Churchill and Warner Oland.
"DOCTORS' WIVES"—Adapted from Henry and Sylvia Leiferant's novel. Frank Borzage directing, with Warner Baxter, Joan Bennett and Victor Varconi.
"MORE THAN A KISS"—From story by William Anthony McGuire. William K. Howard directing, with Edmund Lowe and Jeannette MacDonald.
"THREE GIRLS LOST"—From story by Robert Andrews, adapted by Bradley King. Sidney Lanfield directing, with John Wayne, Loretta Young and Joan Marsh.

METRO-GOLDWYN-MAYER STUDIOS

"AMONG THE MARRIED"—From play by Vincent Lawrence, with Edgar Selwyn directing. Cast includes Norman Foster, Adolph Menjou, Leila Hyams, Mary Duncan and Hedda Hopper.
"SECRET SIX"—Scenario and dialog by Frances Marion. George Hill directing, with Wallace Beery and Marjorie Rambeau in cast.
"STRANGERS MAY KISS"—Starring Norma Shearer, with George Fitzmaurice directing, from novel by Ursula Parrott.
"DAYBREAK"—Starring Ramon Novarro. Jacques Feyder directing. From novel by Dr. Arthur Schnitzler; adaptation by Ruth Cummings; dialog by Cyril Hume.
"THE EASIEST WAY" (French)—Directed by Arthur Robison.

METROPOLITAN STUDIOS

"WOMEN LIKE MEN"—Direction by William Beaudine. Starring Evelyn Brent. Screen play by Gertrude Orr and Doris Malloy. Cast includes Lilyan Tashman, Irene Rich, Louise Fazenda, Marceline Day, June Clyde, Helen and Elizabeth Keating. A Liberty production.

PARAMOUNT STUDIOS

"UNFAITHFUL"—By John Van Druten. Continuity by Eve Unsell. Directed by John Cromwell. Starring Ruth Chatterton. With Clive Brook, Paul Cavanagh, Juliette Compton, Donald Cook.
"JUNE MOON"—By Ring Lardner and George S. Kaufman. Adaptation and dialog by Henry Myers and Keene Thompson. Directed by Edward Sutherland. Starring Jack Oakie. With Frances Dee, June MacCloy, Harry Akst, Wynne Gibson, Ethel Sutherland, Harold Waldridge, Sam Hardy.
"CAVALIER OF THE STREETS"—Story by Herman J. Mankiewicz. Suggested by story by Michael Arlen. Directed by Richard Wallace. Starring William Powell, with Carole Lombard, Wynne Gibson.

PATHE STUDIOS

"LOST LOVE" (tentative title)—Screen play by Ernest Pascal. Paul Stein directing. Starring Constance Bennett, with Paul Cavanagh, Frederick Kerr, Joel McCrea, Anthony Bushell and Louise Closser Hale.
"LONELY WIVES"—Screen play by Walter De Leon. Russell Mack directing. Featuring Edward Everett Horton, Esther Ralston, Laura La Plante and Patsy Ruth Miller.
"CAMPUS CHAMPS"—Two-reel comedy by Harry Frazer and Charles Callahan. Fred Guiol directing. Featuring Nat Carr.

RADIO PICTURES STUDIOS

No pictures in production.

TIFFANY STUDIOS

No pictures in production.

UNIVERSAL STUDIOS

No pictures in production.

UNITED ARTISTS STUDIOS

No pictures in production.

WARNER-FIRST NATIONAL STUDIOS

Warner Brothers

"THE DEVIL WAS SICK"—Adapted from French farce by Jane Hinton. Michael Curtiz directing. Adaptation and dialog by Joseph Jackson and Raymond Griffith. Starring Frank Fay. Cast: Laura La Plante, Joan Blondell, Sidney Blackmar, Charles Winninger, Tyrrell Davis, Allen Mowbray, Louise Brooks, Billy House, Yola d'Avril, Fern Andra, Nena Quartero, Eddie Lambert, Hazel Howell, Sisters G, Murray Smith.

First National

"THE MOB"—Original story by John Monk Saunders. John Francis Dillon directing. Starring Richard Barthelmess. Cast: Fay Wray, Regis Toomey, Robert Elliott, Clark Gable, Morgan Wallace and Noel Madison.
"BIG BUSINESS GIRL"—From the story by H. N. Swanson and Patricia Reilley. William A. Seiter directing. Adaptation by Robert Lloyd. Starring Loretta Young. Cast: Frank Albertson, Ricardo Cortez, Joan Blondell, Frank Darien, Mickey Bennett, Bobby Gordon, J. C. Nugent, Nancy Dover and Louise Beavers.
"PARTY HUSBAND"—From the novel by Geoffrey Barnes. Adaptation and dialog by Charles Kenyon. Clarence Badger directing. Starring Dorothy Mackaill, with James Rennie, Dorothy Peterson, Joe Donahue, Helen Ware and Don Cook.

Radio Publicity Dept. Reorganized

A re-organization of the publicity department went into effect at the Radio studios today, with Don Eddy remaining as head.

Herbert Moulton, former assistant to Eddy, is head of the photographic division, a new spot created for the handling of all publicity art work. Ben Markson is news editor, with Perry Leiber as chief planter, assisted by Arthur Levy. Bill Gibbs, fofmer news editor, is editor of the studio's new house organ, leaving Leonard Boyd, Jay Chapman and John P. Miles as straight unit men and Lou Marin at the head of theatre exploitation as before.

●

Frank Tuttle Knocks Over Another One

Frank Tuttle is getting to be the Charley Paddock of directors. He has completed "Have You Got It?" for Paramount, taking just ten days from the time he started rehearsals until the film was in the can.

●

Ned Mann To Produce

Ned Mann, in charge of the trick work in filming "Dirigible" for Columbia, will become a producer of feature subjects upon completing this work. Mann has perfected a composite process for filming trick shots and will employ it for the first time in his own productions.

●

Buying for Philippines

Enrique Ferierra, exchange owner of the Philippines, is in Hollywood booking westerns, dramas and action pictures from independent producers. He represents 25 of the leading picture houses in the Philippines.

●

New ERPI Mgr. Here

C. W. Bunn, general sales manager for ERPI, announces the appointment of J. M. Ridge, formerly of the Dallas territory, as Western divisional sales manager, with headquarters in Hollywood. He succeeds J. R. West, who is transferred to New York.

●

Barbara Worth Signed

Barbara Worth, former contract player to Universal, will stage a comeback on the screen through the Webb-Douglas productions. Miss Worth has been off the screen for more than a year.

PRODUCTION NOTES

Stella Moore, Leslie Palmer, Douglas Gilmore, Sid Saylor and Bruce Warren to the cast of "Unfaithful" at Paramount.

●

Lawrence Gray and Guy Kibbee engaged for cast of "Cavalier of the Streets," the William Powell starring picture at Paramount.

●

Cyril Gardner has been signed by Universal to direct a series of feature productions.

●

Title of "Ex-Mistress" has been changed to "My Past" by Warners.

●

Bruce Mitchell will start his third feature production next Monday at the Cinephone studios. This will be one of a series of six action dramas being made for Big-Four release.

●

Victor Milner assigned to photograph "Cavalier of the Streets," which Herman Mankiewicz wrote and which is being directed by Richard Wallace for Paramount.

●

William Cowen, former director at Pathe, has been engaged by MGM to direct foreign versions.

●

J. Walter Rubin to write dialog for "Bachelor Apartment," at Radio.

●

Norman Kerry and Charles Colman added to cast of "Bachelor Apartment," at Radio.

●

Joel McCrea, Anthony Bushell and Louise Closser Hale added to cast of "Lost Love," the Constance Bennett picture at Pathe.

●

Complete cast for "Gambling Daughters" at U. consists of Conrad Nagel, Sidney Fox, Bette Davis, Bert Reach, David Durand and Slim Summerville.

●

Polly Moran, Johnny Arthur and Clara Blandick will be in the cast of "It's a Wise Child" in which Marion Davies is starring at MGM.

●

J. Farrell MacDonald cast for the role of Big Bill in "The Squaw Man," which C. B. DeMille will produce for MGM.

●

Eddie Woods for the lead in "The Public Enemy," to be done by First National. Joan Blondell the girl and no director assigned.

THE Hollywood DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart

Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California Telephone HOllywood 4741

New York office, 110 West 40th Street J. A. Milligan, Manager

Chicago office, 6 North Michigan Ave. Daryl Doran, Manager

London office, 60 Wardour St. Heath Cobb, Manager

Paris office, 122 Boulevard Murat Jack Spector, Manager

Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

Mrs. J. R. Grainger, wife of the Fox sales head, made a last minute purchase before leaving for New York with her husband tonight. She bought a Beverly Hills home on Foothills Drive. Mrs. Grainger has been spending at least six months of each year here, and now that she has become one of the big California property owners, Hollywood may see more of her.

•

"One Round" Selznick is the only pugilistic representative of the motion picture industry who ever fought in two clubs in one evening. He appeared in a preliminary bout at the Ambassador Club New Year's Eve and then fought the main bout an an all-star program at the Mayfair Club later in the evening with "Tough Guy" Stroheim.

•

A script writer under contract to Fox went around the lot yesterday waving a note signed by W. R. Sheehan and exclaiming: "I'm fired." One of the other writers, looking at the note, saw that it read, "Mr. Sheehan wishes to see you," and remarked—'This note does not say that you are fired, and anyhow, how can they? You are under contract." The other replied: "Bill Fox had a contract and they fired him."

•

In one scene in "Unfaithful" at Paramount, Ruth Chatterton is in a crap game and is supposed to fail to make her point. "What point shall I call?" she asked John Cromwell, the director. "What point is hard to make?" From a juicer, high above the set, came the suggestion—"Why don't you ask 'Dapper Don' Courtney, lady?"

•

Good Times Note—Victor Shapiro, head of publicity at the Fox studio, leaves tonight for New York for an indefinite stay.

NEW YORK CITY AND INDIANAPOLIS

Cream Puffs *and* Slams *On* NEW PICTURES

•

EXCERPTS FROM REPRESENTATIVE CRITICS FOLLOWING PREMIERE SHOWINGS OF NEW RELEASES.

NEW YORK CITY

"PART TIME WIFE"

Roxy Theatre

Journal: The slim story just gets by as program fare.

American: There's enough in it to please the kids, while maybe grown-ups will like the part that christened the picture "Part Time Wife."

News: Mild screen matter, not especially well put together, but which has the benefit of a child in the cast.

World: Under the pretext of chaperoning the children and Aunt Sarah in their visit to the Roxy, you can yourself reach furtively for one of the Christmas hankies and brush away the tender tear that will undoubtedly be extracted by this picture.

Times: While Tommy Clifford is on the screen, all is well.

Herald-Tribune: There is probably entertainment for you in this story.

Sun: It is mildly pleasant second-rate fiction adapted for the talkies. It is thin, but it has a wholesome, nice air, and the production is first-rate.

Evening World: It has a fine balance of pathos and comedy and in more than one spot it succeeds in bringing a mist to the eyes of the audience.

Post: The film delicately sheers off from what might easily have been a cloying, sentimental tale of puppy love versus adult misdemeanors, due principally to Mr. Lowe's ingratiating and adroit talent.

"SUNNY"

Strand Theatre

Post: Thin fare. Fortunately Marilyn Miller came along with it.

Sun: Winds up as a rather hollow, tinny talkie reproduction.

Journal: A nice little program picture.

Evening World: Totters upon the brink of dulness throughout most of its length.

Herald-Tribune: A thinness in the substance and a slowness in the passing of time, are felt acutely. But it has Marilyn Miller.

Times: It is an ably directed film, with pleasing light touches and effective backgrounds.

World: The production as a whole is very nicely projected As program material, it has its share of merit.

News: Just passing-mark movie, despite Marilyn Miller.

American: A very mediocre movie. There is, however, the presence of Marilyn Miller.

Telegram: A lukewarm picture. Miss Miller does remarkably well.

INDIANAPOLIS, IND.

"PART TIME WIFE"

Lyric Theatre

Star: Further evidence that the season is bringing us an unusually good line of program pictures. Excellent light comedy.

News: An amusing tale.

"TOM SAWYER"

Circle Theatre

Times: Here is one picture that should be revived every year. Here is real, human comedy. Every child from 10 to 70 should see it.

Star: We recommend it without reservation for young and old alike. It is great entertainment for the children and it is the finest treat of the season for their elders.

"JUST IMAGINE"

Apollo Theatre

Times: If you rave over this, that's your business. The director and author seem to have struck a brick wall, which prevented them from turning their imaginations loose.

Star: It is one of the brightest novelties of the season. Distinctly different and we suggest that you will find it stimulating as well as amusing.

News: Will be remembered chiefly for a few bits of amusement and examples of elaborate staging.

"ONE HEAVENLY NIGHT"

Palace Theatre

News: Cheerful, tuneful and funny diversion.

Star: Smartly done in consistently good taste. It lifts the spirit and diverts the mind.

Times: It is a gay whatnot, with Leon Errol walking away with the comedy honors.

"GOING WILD"

Indiana Theatre

Times: I think it is a lot of fun because Joe Brown makes it so.

Star: An airplane comedy that has both thrills and laughs.

"All Quiet" Starts Riots in Vienna

Vienna. — Four National Socialist objectors started a fire in a theatre here in which "All Quiet on the Western Front" was being shown by throwing inflammable liquid into the projection booth. All four were arrested.

•

Double Features in Publix Chi. Houses

Chicago.—Paramount-Publix is going "two features" in most of its neighborhood houses here. This includes the Parthenon, Gateway, Belmont, Belpark and others. This move is made to keep pace with the indies, who have adopted a like policy.

•

Operators Must Pay for Damage to Prints

New York.—Exchange managers have notified all operators that they will have to pay for any mutilation or other damage to prints occurring in projection booths.

•

Paramount Acquires Louis Bromfield Story

New York.— Paramount has purchased the Louis Bromfield story, "Twenty-four Hours," and George Abbott will direct it in the East about the middle of March.

•

Warners Buy Control In Atlantic City House

New York.—Warner Brothers have purchased two-thirds of the outstanding interest in the Warner Theatre in Atlantic City from the Boardwalk Properties Company.

•

Will Show Print that Caused German Riots

The Marcal Theatre has secured a print of "All Quiet" which is the same as the one that caused the riots in Germany and will show it for three days, beginning tomorrow.

•

Wampas Hold Meeting

A nominating committee to select candidates for office in the Wampas was appointed last night at its regular bi-monthly meeting, held at the Writers Club. J. LeRoy Johnston presided and introduced the several guests.

•

Cavanagh in 'Squaw Man'

Paul Cavanagh, at present in the Constance Bennett picture just going into production at Pathe, has been signed for the cast of "The Squaw Man," which C. B. DeMille will produce for MGM.

•

Radio Editor Back

Betty Roberts, story editor for Radio, returned to the coast yesterday with a bundle of new plays and novels to submit to William Le Baron for possible purchase.

"WHITE THUNDER" GOOD; COULD HAVE BEEN GREAT

"WHITE THUNDER"

Producer ..... Varick Frissel
Direction ..... George Melford
Screen Story ..... Garnett Weston
Photography ..... Alfred Gandolfi and Maurice Kellerman
Cast: Charles Starrett, Louise Huntington, Alfred Vinton, Captain Bob Bartlett.

It seems a pity that, considering the devoted, patient effort that went into the making of this picture, the result should be just fair. The scenic and sound effects, and that part of the production which deals with the sealing expedition are fine and thrilling. Unfortunately, the major portion of the picture is given over to a highly "meller" plot that leaves it in the average good entertainment class. It has great exploitation value for the exhib and should repay his booking expenses nicely on short runs and show a profit.

The locale is Newfoundland, and it seems that even Newfoundland, despite the hardy simplicity of its people, is not safe from the eternal triangle. Two fellows love a girl. The one, a bold, brave man who has never known fear and scorns the weak; the other, a "jinker,"—that is, the son of a Captain who was notoriously "bad news," and the offspring believes he is too and doesn't stand a chance. And so the two of them go on a sealing expedition, the "jinker" to prove his worth, the other quietly to eliminate said "jinker." And so the two of them become lost in a snowstorm up in the ice-pack. And so the "jinker" drags the other to safety. And so, P.S., he gets the girl.

As was said before, the above story is just too bad, for the photography and the sealing episodes are marvelous, as is the true life of the people living in Newfoundland. Had they stuck to the story of the hardy existence that these same people lead and the adventure and romance connected with their chief industry, sealing, the picture might easily have ranked with "Moana of the South Seas" in doing for the Arctic regions what "Moana" did for the langorous South. The natural backgrounds are terrifyingly gorgeous in their vast iciness and the sound recording is excellent throughout.

Charles Starrett as the "jinker" does very well, and Louise Huntington as the girl, is pleasing. Alfred Vinton as the menace is just a bit old school. It is really Captain Bob Bartlett, playing himself, who is the center of attraction. He accompanied Peary on his Polar Expedition and is a genuine sealer, and he has never lost a man while chaperoning these dangerous forays into the treacherous ice-pack. He is decidedly a "character," not a bit self-conscious, and strikes the one real note in the cast of players, a note that could have borne more repetition.

There is nothing to worry about so far as the box-office is concerned, but this picture should have been a world-beater.

Radio Keeps Kitty Kelly

Radio has retained Kitty Kelly on a five year term contract as a result of her work in "The Private Secretary." Her first assignment on the new deal will be an important part in "Bachelor Apartment."

Miss Kelly was brought here from the New York stage several months ago to appear in Radio's legit stage productions.

Fox Business Booming

(Continued from Page 1)

in show business, but the above figures represent more than that. They are a positive indication that the people who left the theatre in droves during the past seven months are returning faster than they deserted. This is verified by reports from Baltimore, Washington, Dallas, Kansas City, Oklahoma City, Cleveland, Minneapolis, San Francisco, Detroit, Pittsburg and many other towns that have hung up new records during the past ten days.

DeMond Unit Recalled To Work at Universal

Universal has recalled the Al De Mond unit after deciding to let it rest for a few weeks. It is now preparing to produce "Apron Strings" in place of "The Up and Up," which has been deferred. Edward I. Luddy and Jerome Horwin are working on the treatment, with Vin Moore slated to direct under the supervision of Al De Mond.

Harry Cort at Para.

Harry Cort, son of the late John Cort, theatrical producer, arrived in Hollywood yesterday to begin work on his contract with Paramount as a writer and director. Cort has authored and produced three plays, "Listen Lester," "Just a Minute" and "Jim Jam Jems."

No Cut In Sound Costs

There is no prospect of lower prices for sound picture equipment, according to C. W. Bunn, general sales manager for ERPI. He says that to cut price would mean to cut quality and that will not be done.

Whiteman Drops In

Paul Whiteman made his appearance in town yesterday and will return to Chicago tomorrow night. The trip had no connection with any picture deal.

Roland Young Back

Roland Young has returned to Hollywood, after his New York vacation, to prepare for his role in C. B. DeMille's production of "The Squaw Man."

Nothing New on the MPTOA-Allied Merger

Chicago.—It was expected that something definite would come out of the Allied meeting here regarding the merger with the Motion Picture Theatre Owners of America. But no announcement was made.

The Allied crowd claims that the industry reforms agreed on at the famous 5-5-5 conferences have not been acceded to by the Distributors and Producers. It is believed by Allied that the big boys are angling for better terms and they contend they will not budge an inch.

Finkelstein to Spend $10,000,000 in Iowa

Minneapolis.—M. L. Finkelstein, formerly of the Finkelstein and Rubin circuit which sold out to Publix, has set aside $10,000,000 for the expansion of his new chain in Iowa.

He has just acquired two houses in Creston, making six he now has in that state.

Operators' Union To Honor Picture Execs.

New York.—The Operators' Local No. 306 will celebrate its seventeenth anniversary at a dinner and dance at the Hotel Astor on January 17. William F. Canavan will be toastmaster.

Gold cards of honorary membership will be presented to Fire Commissioner Dorman, Sidney Kent, Major Albert Warner and Joseph Vogel.

Three Studios Are Now Without Production

Production is at a standstill at three studios at the present moment, in addition to Tiffany, which is shut down indefinitely. The three quiet ones are Radio Pictures, United Artists and Universal. These three all have stories in preparation and will resume work shortly.

Fight for Sunday Shows

London.—The C. E. A. is continuing its fight for the right to open the picture houses on Sunday, a right that was taken away some weeks ago when a 150-year-old Blue Law was invoked.

Oregon Houses Robbed

Portland.—The safe in the Liberty Theatre, at North Bend, was blown and the receipts taken, and the Fox Theatre here was robbed of $200.

A LINE FROM KLEIN

The oldest foreign sales agency, distributing American films the world over since 1913, is at your service for Happy and Prosperous New Year.

EDWARD L. KLEIN CORP.
6 E. 45th St. New York

Warners To Train Young Players

New York.—Emulating the idea tried out by Paramount several years ago, Warner Brothers are planning to start a school for young players. Ivan Simpson, who has played with George Arliss in all his pictures, will be the head of the school.

Not more than 25 pupils will be enrolled and one feature will be the presentation of the students in one-act Shakespearean offerings. No student will be permitted to graduate until he or she has played roles in such productions.

No Film Legislation in Congress at Present

Washington.—Because of the short term of the present session of Congress, no bills affecting the motion picture industry are expected to come up unless a determined fight is made for action on such legislation.

LeBaron Going East With "Cimarron" Print

William LeBaron will leave for New York Friday with a print of "Cimarron" under his arm that will be used for the world premiere at the Central Theatre, either January 17 or 24.

Pathe Holders Will Meet Again on Jan. 21

New York.—Another meeting of the Pathe stockholders has been called for January 21 to take further action on the sale of the company to RKO.

Harry Langdon on Air

Harry Langdon will be heard over the air on the evening of January 16 as guest star on "The California Melody" hour of the Columbia network. This national hook-up, presided over by John P. Medbury, manages to have one or two well known screen names each Friday.

ROLFE SEDAN
Comedian d'Eclat
STAGE SCREEN

IRVIN WILLAT Writes:
"I trust that enough people will make use of your service to make it highly profitable . . ."
INTERNATIONAL KINEMA RESEARCH
HE 8761 Hollywood Security Bldg.

POWERS CINEPHONE LICENSED RECORDING SERVICE
PORTABLE AND STUDIO EQUIPMENT
RALPH M. LIKE, INC.
Cinephone Film Studios
Hollywood OL-8701

THE Hollywood REPORTER

Vol. 11, No. 42 Price 10c TODAY'S FILM NEWS TODAY Wednesday, January 7, 1931

FOX BREAKS RECORD

TRADEVIEWS

by W. R. Wilkerson

ON THE EVE of his departure, after spending more than two weeks on the coast, Jimmy Grainger was all smiles, and when this baby smiles—well, he has everyone smiling around him. He has that type of personality.

The cause of yesterday's smile was a report that had just reached his desk indicating that cash collections by Fox Film for last week were the greatest that company had ever known in its long history. Added to this, he had just received a call from Oscar Oldknow giving him the figures on the business in the Fox West Coast houses for the week ended January 3.

•

AND TO TOP the above two, he produced a telegram from New York informing him that business at the Roxy Theatre in New York for last Friday, Saturday, Sunday and Monday amounted to $82,721.

These last figures caused him to remark to us; "and you people said that 'The Man Who Came Back' was a poor picture. What do you know about pictures? There is only one critic that means a thing to me or to anyone else and that is Old Man Box-Office, and he is telling the world that this picture that your paper said was no good is breaking records in 75 per cent of the houses it is playing."

O.K., Jim, we are as happy as you are to know it.

•

WONDER what was really behind the move of Jacob Conn, the Providence exhibitor, in making his $6,000,000 offer for Pathe? Also, if the offer had been accepted, would the Pathe crowd have gotten themselves in the same predicament they have been trying to escape for the past year in that they were receptive to a sale but wanted CASH for their stockholders and not a lot of paper. RKO is furnishing that. Would Mr. Conn do likewise?

However, it IS really remarkable the great amount of interest Pathe now takes on when, only a few short months ago, you could not have sold it for $4.85 worth of United Cigar Store coupons that expired a year ago.

West Coast Houses Played To More Business Week Ended Jan. 3 Than Any Week in History of Circuit

The big news of the day, the big news of the week and the best news of the past seven months is gathered from the announcement of Fox West Coast that its houses broke every known record with the cash take for the week ended January 3. The actual figures were $1,211, 276, representing more than 2,225,000 actual paid admissions in the 532 houses from Chicago west.

The above amount topped the corresponding week of last year by $167,418, and was a jump over the week ended December 27 of this year of $511,024.

The week following Christmas has always been known as the best week

(Continued on Page 3)

•

Warners Show Good Profits

New York.—The net profits of Warner Brothers, for the quarter ended November 30 were $2,000,000, which is equivalent to approximately 50 cents a share on 3,826,969 shares of common. After all preferred dividends have been paid, the profits for the second quarter of the year are expected to run about $1,790,000.

The financial program for this organization calls for the payment of all bank loans by the end of January. The cash now on hand exceeds $5,000,000.

•

Warner Frisco House Will Open Next Friday

San Francisco.— The Warner Brothers theatre opens here Friday night. It is the Embassy, remodeled and renamed. The picture will be the world premiere of "Illicit," directed by Archie Mayo.

Jack Warner, Moe, Silver and other Warner executives will attend the opening.

•

J. R. Grainger East

J. R. Grainger, vice president and sales head of Fox Film, leaves tonight on the Chief for New York. He will return here in March to assist in laying out the 1931-32 production program.

Schnitzer Tells Big Money Program

New York.—Joseph I. Schnitzer, on his arrival from Hollywood yesterday, announced that Radio Pictures would spend more than $15,000,000 on next year's program, with an additional $6,000,000 for building and expansion in the production departments. Schnitzer says:

"The picture business is in a healthy condition and has fought itself back in shape. Entertainment of the type that is being produced now offers no compromise for pessimism."

•

MGM Buys Two Plays

New York.— Metro-Goldwyn-Mayer has purchased two plays. One by Noel Coward, is entitled "Private Lives," and the other, by H. M. Harwood, is "The Man in Possession." The latter is for William Haines.

Franklin Takes Robb-Rowley Cir. Another Soon

New York.—With the arrival of Harold B. Franklin and Joseph Schenck, Franklin announced that the Hughes-Franklin chain had acquired the 61 Robb-Rowley houses in Texas and Oklahoma and that another deal for a big circuit will be announced in a day or two.

The Robb-Rowley outfit is the chain that every big circuit in the business has been after for the past few years. First it looked as if Paramount had it, and then Fox got hot on the deal. Warners have been in and out of transactions many times.

•

Milestone Will Do "Queer People"

After finishing "Front Page," Lewis Milestone will direct "Queer People" as his next for Howard Hughes.

Other assignments in the Hughes organization give D'Abbadie D'Arrast "Scarface," to be done after his Paramount production of "Week End," and Edward Sedgwick the air comedy on which Jimmy Starr and Ebba Havez are working.

•

"Resurrection" in Roxy

New York.—Universal has booked "Resurrection" into the Roxy Theatre for an engagement starting January 23.

NEXT CHEVALIER WILL BE MUSICAL; STRAUSS SCORE

New York.—Jesse Lasky announced yesterday that the new Chevalier picture, which goes into production next week at the Long Island studio of Paramount under the direction of Ernst Lubitsch, will be a musical, with Oscar Strauss composing the music and Clifford Grey on the lyrics.

The picture is entitled "The Smiling Lieutenant." Claudette Colbert will play opposite Chevalier and Miriam Hopkins will have an important part.

Hans Dreier, Eric Locke, George Hippard and Merrill White, the Lubitsch attending staff, have left Hollywood to join their director.

Goulding To Make "Between Two Worlds"

New York. — Eddie Goulding will not make "Up Pops the Devil" for Paramount in the East, staring Nancy Carroll. This production has been shifted to the West Coast studios and in its place Eddie will direct Miss Carroll in "Between Two Worlds."

No director has been assigned to "Up Pops the Devil" but Carole Lombard and Norman Foster have been cast for leads.

"OUTWARD BOUND" ADAPTATION, AND ADDITIONAL DIALOGUE BY J. GRUBB ALEXANDER

LAUGHS!

Now Playing
CARTHAY
CIRCLE
TWICE
DAILY
2:15
8:30

WILL ROGERS

in

Henry King's Production

LIGHTNIN'

with LOUISE DRESSER

Joel McCrea Helen Cohan

adapted from the stage success

produced by

JOHN GOLDEN

Pretty dames getting quick Reno-vation, unloading husbands while Rogers unloads laughs. Greatest screen role of clown prince of entertainers. For December release—a Christmas plum!

FOX

"TRADER HORN" A GREAT BET: IT HAS EVERYTHING

"TRADER HORN"
MGM

Direction ..... W. S. Van Dyke
Photography ..... Clyde DeVinna
Based on story by .... Ethelreda Lewis
Adaption ..... Dale Van Every
..... John Thomas Neville
Screen Play ..... Richard Schayer
Dialog ..... Cyril Hume
Film Editor ..... Ben Lewis

Cast: Harry Carey, Edwina Booth, Duncan Renaldo, Mutia Omoola, Olive Golden.

Many a studio in Hollywood would have made an animal picture of "Trader Horn." Metro-Goldwyn-Mayer turned the story into an intense drama of human interest and has used the locale of Africa, the animals and natives of the dark Continent, as the background for the story.

"Trader Horn" rivals "Hell's Angels" in the amount of magazine and newspaper publicity that has been given the company that MGM sent to Africa, the amount of money that the MGM executives sunk into the venture and the amount, and interest, of the material the expedition brought back.

Even in preview form, "Trader Horn" will make good on this publicity, this amazing amount of interest expressed in and out of the industry. "Trader Horn" will please any audience and it will return a handsome dividend on the MGM investment..

Metro-Goldwyn-Mayer, has humanized "Trader Horn." It has taken him out of the fictional character role and made him a very much alive human in whose experiences you are interested. He is an incomparable explorer, who lived, and literally died a thousand deaths, that adventure-lovers might thrill in their theatre chairs over his exploits and wanderings. You are made to forget that the setting for the story dates back to 1870 and you remember only that here, in fact, is Africa and the drama that must lurk in the jungles of that romantic country.

It is doubtful if any other studio will ever hit the same happy vein that MGM has caught in "Trader Horn." Just as there can only be one "All Quiet on the Western Front," so will there be only one "Trader Horn." It will be the standard by which all other pictures of this type are judged.

From the very moment that Horn sets out on his quest of the White Goddess of the savages, you are interested in the story—in the possibilities of the successful outcome of the journey. The animals, the scenic background of Africa are merely a setting—it is the story that holds, and the animal thrills hold that interest to the finish.

Van Dyke has done a noble job. It is hard to conceive of a director with such adventurous desires still having command of such intensely dramatic scenes as are shown in this production. If you did not know Van Dyke and his work, you would accuse the producers of ringing in a dramatic director to shoot the story part. "Van" has done it all—and HOW.

The photography of Clyde De Vinna will be the envy of every cameraman in the business.

Another amazing thing is the recording of the jungle sounds, the hiss of the panther, the snort of the hippo and rhino, the roar of the lions, the snarl of the crocodile . . . every living thing that has voice they have caught with the microphone, and this, surely, has been duped at the studio because, when Van Dyke started for Africa, recording was in its infancy. But it is good, great in fact.

Harry Carey will come back . . . just as strong as Wallace Beery or Marie Dressler ever came back . . . in his playing of "Trader Horn." No heroics here. Carey plays the trapper and trader as a human being of deep, philosophic understanding of human nature. This is the Harry Carey of old days and his performance will set him in pretty with every casting director in Hollywood.

The new girl, Edwina Booth, does a splendid piece of work. What she can do with modern frocks and modern settings remains to be seen, but as the Goddess of the native blacks she gives a great show. Renaldo is negative. Ranchero, the native gun bearer that Van Dyke discovered in the jungle, comes darn close to stealing the acting honors of the picture from the three white players.

Put "Trader Horn" down as a money-maker because that's what it is going to be.

●

U.A. Publicity Dept. Cut

A cut in the publicity department at United Artists has removed Russell Phelps and Ben Markson, leaving only Harry Brand and a secretary. Hank Arnold, publicity head for Sam Goldwyn, will move in with Brand when he returns from his trip. Markson joined the Radio publicity department yesterday.

●

Menzies Assigned

William Cameron Menzies will make his debut as a director for Fox by directing "Always Goodbye," with Elissa Landi featured. The story is an original by Kate McLaurin and will have Kenneth McKenna as a co-director.

●

Arthur-Howe East

Harry Arthur, Fox theatre head in the East, and M. D. "Doc" Howe, head booker for Fanchon and Marco, are leaving for New York after spending the holidays here. Howe leaves tonight and Arthur tomorrow night.

●

Gelsey Out at "U"

Universal has made a settlement on the unexpired contract with Erwin Gelsey, former scenario editor who was made an associate producer six months ago. Gelsey had six more months to go on his contract.

Whitbeck After Kids In "Horn" Campaign

Frank Whitbeck, advertising head of Fox West Coast, will make a big play for the kid patronage with his advertising campaign on the world's premiere showing of the Metro-Goldwyn-Mayer production, "Trader Horn," which opens at the Chinese Theatre, January 27. Frank will have a traveling museum, consisting of a big juggernaut car pulling a trailer. The trailer will house all the trophies picked up in the "Trader Horn" expedition. There will be a lecturer in charge of the car and stops will be made at all schools for the inspection of the kids.

The Chinese will also use busses to transport kids from the schools to the theatre and back for matinees.

●

Universal To Produce Remarque's "Road Back"

Universal is preparing to produce Erich Remarque's latest novel, "The Road Back," as a sequel to "All Quiet on the Western Front."

The new Remarque story will have practically the same cast that appeared in "All Quiet" and is planned as a special on the 1930-31 program.

●

Lukas in "Unfaithful"

"Unfaithful," the next Ruth Chatterton starring picture at Paramount, is getting to be one of those "on again, off again" productions so far as a leading man is concerned. First Paul Lukas was cast, then Clive Brook, then John Loder, and now Lukas is back again.

●

Pathe Meeting Fiery

(Continued from Page 1)

months so that the stockholders could fully consider his offer.

He stated that Pathe was worth many millions more than RKO is paying. He said that the Pathe Film Library alone was worth the purchase price, and that the contracts of Ann Harding, Constance Bennett and Helen Twelvetrees were worth $5,000,000 in themselves. He further stated that, if the RKO deal went through, the Common and Class A holders of Pathe stock would be lucky if they got a dime after mortgages and bonds were paid, leaving them with the 49 per cent of Dupont Film as the sole posession on their investment.

The exhibitor is going into court here tomorrow, seeking an injunction, and hopes to prove the meeting of yesterday unlawful.

Until Conn's injunction application and those of other stockholders are heard, nothing will be done regarding the actual transfer of the Pathe property to Radio-Keith-Orpheum.

ROLFE SEDAN
Comedian d'Eclat
STAGE SCREEN

CYRUS WOOD
WRITER

"THE CUCKOOS," RKO

"JAZZ HEAVEN," RKO

"NIGHT PARADE," RKO

◆

NEW YORK STAGE

"The Blushing Bride," Book and Lyrics

"Sally, Irene and Mary," Book

"The Lady in Ermine," Book and Lyrics

"The Street Singer," Book

"Lovely Lady," Book and Lyrics

"Dew Drop Inn," Lyrics and Co-author of Book

Etc., Etc., Etc.

◆

Management
Max Hart, Ltd.
WILLIAM S. GILL
GRanite 8157

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W. R. WILKERSON.....Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart

Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California Telephone HOllywood 4741

New York office, 110 West 40th Street J. A. Milligan, Manager

Chicago office, 6 North Michigan Ave. Daryl Doran, Manager

London office, 80 Wardour St. Heath Cobb, Manager

Paris office, 122 Boulevard Murat Jack Spector, Manager

Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

A prominent director, whose frugality and careful investments have placed him in the plutocrat class, made a number of bets last year against Bobby Jones winning the four major golf titles. He gave the prevailing Hollywood odds of 50 to one. One bet was with a writer, who wagered $25 against the directors $1250. Jones won, as everyone knows. About that time the writer found himself temporarily out of work, whereupon the director offered to settle the bet for $750. The writer refused and is still waiting. However, the director is big-hearted and the 60 per cent offer still stands.

●

Studio secretaries now have a new excuse for keeping their bosses from being interrupted. Heretofore, book agents, story peddlers and job seekers were given the "in conference" grease, but now its "taking his lesson in Spanish, French or German and will be tied up for several hours."

●

This Jimmy Gleason is a slicker. Try to keep him out of a job. Every time he is engaged to write adaptations he writes in a swell part for himself, one of the kind that only he can play, and then he turns actor again and plays it. He has just finished the one he gave himself in "Beyond Victory" at Pathe, and is now working on the adaptation of "Women of All Nations" for Fox. His friends are wondering what he will play in that.

●

The bad boy director who caused all the rumpus at Agua Caliente Christmas by his threats to "clean up" a highly-respected executive in pictures, was very much on his good behavior during the New Year's holidays because he was told by several friends of the executive to "stay put", or he himself would get a through renovating.

Canada Reduces Censorship Fees

Montreal.—The Canadian Government, which recently raised the cost of censorship fees, has now cut them again.

Fees for American pictures have been reduced from $10 to $6 a reel, and British pictures from $7 to $3.

●

John Gilbert May Make an "In Person" Tour

Metro-Goldwyn-Mayer is considering sending John Gilbert on a personal appearance tour of the Loew houses, feeling that the box office demand for an "in person" view of Gilbert will put sufficient money in their coffers to meet the $9,000 weekly check he is supposed to be drawing from the MGM exchequer.

●

6,000,000 in Music War

St. Louis.—Joseph Weber, president of the American Federation of Musicians, told the Music Teachers National Convention here that 6,000,000 musicians are in the battle against mechanical music.

●

New One by Whelan

Tim Whelan has just completed his second original for Radio and it will be produced under the title of "Tom and Jerry." The cast will have Dorothy Lee, Roscoe Ates, Johnny Darrow and Ned Sparks. No director as yet.

●

Millions for Fox Stories

New York.—It is announced that Fox has appropriated $2,000,000 a year for the next four years for the purchase of stories.

●

Rivers Gets Two Houses

St. Louis.—Harry Rivers has taken over the Miner's Theatre, at Dowell, and the Lyric, at Elkvile.

●

To Cut Star Salaries

(Continued from Page 1)

giving an inch. And this goes for all the major studios.

The producers argue that, with the foreign market entirely gone so far as these players are concerned, with additional costs for casts for the versions to be sent to the various countries reducing the possible income by more than 25 per cent, and with the bad trend of conditions here, salaries of $3000 or more are things of the past.

The stars are of the opinion that the bad conditions throughout filmdom were brought on by the producers themselves "not knowing what it is all about" in the production of talkies, and that nothing but bad pictures have been the cause of poor returns. They feel that, with the proper stories and the proper productions, the money that is being lost in the foreign market will be offset by the additional returns in the theatres here at home.

The players are in full posession of the knowledge that "names" mean more in the present market than ever before and are of the opinion that the producers will have to come through, foreigns or no foreigns.

Para. Names French Advisory Committee

Paris. — A committee of noted actors and writers which will study the possibilities of French talking pictures and also advise on productions has been formed by Paramount in France.

It consists of Sacha Guitry, actor-manager; Pierre Benoit, novelist; Saint-Granier, comedian; Marcel Pagnol, playwright, and Paul Morand, novelist.

●

Corliss Palmer To Try Screen Come-back

Corliss Palmer, at one time the most publicized actress in the business through her husband's periodicals, is attempting to stage a screen comeback, with Universal interested to the extent of giving her a test.

●

Roxy Orchestra Grows

New York.—By the addition of 31 members, the symphony orchestra at the Roxy Theatre has become the largest permanent theatre orchestra in the world. There are now 125 men under the direction of Erno Rapee.

●

Korda To Europe

Alexander Korda left for New York and Europe last night to be gone about a month. He expects to straighten out his quota difficulties and return here on a basis that will provide for him becoming an American citizen. He will visit Paris, London and Berlin.

●

Jones Director Picked

New York.—George B. Marshall, who is a golfer as well as a director, will direct the series of shorts to be made by Bobby Jones for Warners.

●

House for Sablosky

Philadelphia.—Abe Sablosky is building a new theatre here which will seat 3000.

Chatterton Film Tops Minneapolis

Minneapolis. — Paramount's "The Right to Love," starring Ruth Chatterton, was the outstanding film attraction of the week, getting $22,600 at the Minnesota. Other grosses were:

RKO Orpheum—"Hook, Line and Sinker," helped by vaud bill, got $17,550.

State—"Sunny" not so good at $8700.

Century—"Just Imagine" fair with $7750.

●

"Morocco" Best In Business at Omaha

Omaha—"Morocco" led the field here for the week, getting nearly $14,000 at the World Theatre. Big for the house.

Orpheum — "Hook, Line and Sinker" piled them in at this house to the tune of $21,500. Midnight show helped.

Paramount—"Right to Love" did fairly well with almost $10,00.

State — Business was off, "Devil with Women" getting just over $2000 for three days.

●

All Denver Houses Have Cheering Week

Denver.—Business picked up nicely in the past week at all houses, "Paid" at the Denver, with $17,200, getting the nod.

Aladdin — "Viennese Nights" picked up quite a lot of trade, registering around $8700.

Paramount — This house, playing "Right to Love," also got a boost, taking nearly $15,000.

Tabor—"Just Imagine" pleased the fans to the extent of $13,750.

●

48 Foreigns for Fox

New York.—Fox expects to make 48 foreign versions on its coming program. There will be 12 each in French, Spanish, German and Italian.

Harley Clarke Praises Fox Spirit Under Fire

In a letter, signed by him personally, to every department head in Fox Film and Fox Theatres, Harley L. Clarke sends a New Year's greeting and his unstinted praise for the spirit and morale of the entire personnel. He said:

"Our company early this year emerged successfully and with morale unscathed from a financial crisis the magnitude of which has perhaps never been survived by any corporation. Censure, criticism and wild rumors have run amuck during 1930 and our company and the entire industry have not been neglected. I am proud of the indomitable spirit existing in our organization. It has vigorously chucked into the discard these false would-be companions. With the spirit of co-operation demonstrated during this very trying but now past period of 1930, it is with absolute assurance that we can claim success for 1931. F. F. F. stands for Fox Film First."

Brown on "Skyline"

Rowland Brown will make his debut as a director for Fox by handling the megaphone on "The Skyline." Production will start within the next two weeks.

●

Barthelmess in 'The Mob'

The title of Richard Barthelmess's current starring picture for First National is "The Mob."

●

Zellner To East

Arthur Zellner is on his way East to handle special exploitation for the eastern showing of "One Heavenly Night" for Sam Goldwyn.

●

W. Morosco at Columbia

Walter Morosco has been engaged by Jack Cohn at Columbia as a supervisor. No picture has been assigned him as yet.

THE Hollywood REPORTER

Vol. II. No. 41 Price 10c TODAY'S FILM NEWS TODAY Tuesday, January 6, 1931

BATTLE AT PATHE MEET

TRADEVIEWS
by W. R. Wilkerson

MOST of the talent suffered no great surprise in reading that Joe Schenck was in the Hughes-Franklin Theatre deal, for, as this column reported some time ago, the whole thing had the appearance of a shrewd Schenck move.

Mr. Franklin's statement that there would be "a close association" between his chain and the one being formed by Schenck does not exactly hit the point. There will be more than a close association—it will be a merger of exhibition activities and one that will make plenty of trouble all over the country for opposition chains.

What will happen to the original chain of United Artists houses will have a tremendous bearing on this new hookup. With the Rivoli in New York, the United Artists in Chicago, and the ten or twelve other houses sporting the United Artists banner, although being operated by other companies, the Hughes-Franklin circuit would take on an importance that would be more than commanding.

•

THE FILM Boards of Trade are finding plenty of work to do, even in face of the Supreme Court ruling on arbitration. The boards constitute a legal network, operating in every key city, which is now functioning for the distributors in action against recalcitrant exhibitors—the bad boys of the theatres. Such actions are necessary and, without these boards, the distributors would have their hands full trying to iron out credits, collections and the sundry other troubles heaped on local exchanges by theatre owners who always seem to want an edge.

•

METRO-GOLDWYN-MAYER is going to have the laugh on all the wise boys who have, for the past year, relegated "Trader Horn" to the scrap heap.

The picture has everything. It's scope is the entire run of adventure and the intensely interesting entertainment that goes with it. It's appeal is 100 per cent—the old, the young, Broadway, Fifth Avenue and Main Street.

Scenery by Fox

"East Lynne," a Fox picture, was directed by Frank Lloyd, of First National. It stars Ann Harding, from Pathe. It's leading man is Clive Brook, from Paramount, and the chief support is Conrad Nagel, from Warners.

Para. People on One-picture Basis

New York.—Paramount is putting players, directors and writers at the Astoria studio on a one-picture agreement. It is understood that there will be no more long-term contracts.

There are already several players working under this arrangement, including Miriam Hopkins, Ilka Chase, Henrietta Crosman and Charles Starrett. Paramount did not take up the options on Austin Parker and Paul Ganglin, writers, and Howard Bretherton, director.

•

Producers Want "Alice"

Several studios are dickering for the screen rights to "Alice In Wonderland," which is now on the open market, with Albert J. Cohen considering all offers.

•

Publix After Theatres

Philadelphia.—Publix is dickering for the seven houses controlled by the Freihofer interests here.

Exhibitor Offers $6,000,000 for Company--Says RKO Stealing Prize of Pictures, But Sale Is Ratified

New York.—There were plenty of fireworks at the Pathe stockholders meeting yesterday. Most of them were furnished by Jacob Conn, an exhibitor from Providence, who offered $6,000,000 for the company and was willing to post a certified check for $25,000 to bind the deal and make all payments on the same basis that RKO is offering.

The sale of the company to RKO was ratified when Lewis Innerarity, Pathe secretary, produced proxies for 664,082 shares.

Conn had the floor for most of the meeting. He claimed that Joseph P. Kennedy got 75 per cent of his proxies by misrepresentation over Sunday, and asked for an adjournment of three

(Continued on Page 3)

•

Fox Will Close For Four Weeks

Aside from two or three foreign versions in work, all production activities on the Fox lot will cease Saturday for a period of four weeks.

Contract players will be asked to take this lay-off as part of their contract. All those not under contract have been informed of the closing, with notice to report back February 9.

•

Theatre Prices Cut

Seattle.—With the taking over of the Paramount Theatre here by Fox West Coast, all the Fox houses have cut admission prices.

ALL STUDIOS TRYING TO CUT STAR SALARIES

Every studio in Hollywood is trying to reduce star salaries from the prices paid these players in the old silent days. The reason given is that these players do not go in foreign markets and the general conditions throughout this country will not permit the paying of the old salaries.

There is a big rumpus in the star market, with several of the players threatening retirement and other things. The whole proposition has reached an impasse, with neither side

(Continued on Page 2)

Studio "Leg Art" Out

After a series of conferences extending over the past year, the Hays office and the producers have finally agreed to put a stop to all leg art from the studios. Heretofore the studios have made it a practice to photograph their actresses in sexy poses in order to crash the fan magazines. These photos have been used later in conection with exhibitor campaigns of exploitation.

Tiffany Studio Cuts Personnel

Tiffany has abandoned its studio publicity department for the time being, as well as releasing several other departments that are not actually needed at this time, when production is at a standstill.

Phil Goldstone, studio head, is now in New York conferring with L. A. Young and Grant Cook on the plans for next season's product. The company has four features left on the old program, which will not be made for several weeks.

•

Schenck-Franklin East To Close for Houses

Joseph Schenck and Harold B. Franklin returned from their Frisco jaunt Sunday morning and left that night for New York, where they are expected to close for several theatre groups for the Hughes-Franklin chain.

Franklin will return to Hollywood in two weeks and Schenck will proceed to Palm Beach, returning here in early February.

•

"East Lynne" Is Next At Carthay Circle

"East Lynne" will follow "Lightnin'" at the Carthay Circle in about four weeks.

•

Para. After Lait Story

Paramount is negotiating for the screen rights to Jack Lait's latest novel, "Gangster Girl." If the deal is closed, it will be used as a starring vehicle for Clara Bow.

"OUTWARD BOUND" ADAPTATION, AND ADDITIONAL DIALOGUE BY J. GRUBB ALEXANDER

A HELLUVA GOOD PICTURE ABOUT HEAVEN!

"OUTWARD BOUND" is the talking picture that has caused all the talking. It has been an amazing success wherever it has been shown. Its opening at the Warners' Hollywood Theatre tonight will have all of California talking tomorrow.

The critics have used only superlatives to describe this remarkable picture. That the public shares the enthusiasm of these expert judges is reflected in the capacity crowds at every performance anywhere the picture has been shown.

"OUTWARD BOUND" is the something different so eagerly sought for by every exhibitor. Nothing quite like it has ever been seen on the screen before.

It is based on Sutton Vane's internationally celebrated play and was directed by Robert Milton. Its distinguished cast includes Leslie Howard, Douglas Fairbanks, Jr., Beryl Mercer, Dudley Digges, Alison Skipworth, Helen Chandler, Alec B. Francis and Montague Love.

"OUTWARD BOUND"

Heavenly Picture of a Heavenly Hell!

DEMAND FOR MORE HOKE BRINGING GAG MEN BACK

The demand for more hokum in pictures is causing a number of the major producing organizations to reach out for the old-time gag men who were prominent in production three years ago, or before the screen began to grow sophisticated.

W. R. Sheehan, at a general meeting of directors, writers and executives of the Fox studios, told them to get down to earth and produce the old type of picture that clicked at the box-office. The trouble, he added, with the present screen fare, is not the story, but the way the story is handled by the directors who have allowed themselves to become too highbrow and to lose the perspective of the general theatre-going public.

Warner Brothers have hired at least 10 gag men within the past week. MGM is giving comedy more consideration than it ever has. Paramount has made no definite decision as to its future policy, but undoubtedly will jump on the bandwagon. Universal, as evidenced by the suspension of its feature comedy unit, is inclined to wait and watch, though its best box-office pictures of the past year have been comedy.

•

New Warner Building

New York.—Warner Brothers are ready to open their new music building on 55th street, which will also house the shipping departments for subsidiaries.

"Daybreak" To Start Soon

Ramon Novarro will start in three weeks on "Daybreak," his next MGM starring picture, under the direction of Jacques Feyder. Following the English version, Feyder will direct him in Spanish and French versions of the same story.

•

New Broadcast Hour

The California Melodies broadcast, which has been going out over the Columbia network with John P. Medbury as "master without ceremony," will hereafter be heard Friday evenings at 8 o'clock. The new time goes into effect January 16.

•

Theatre Owner Dies

Montreal. — While attempting to rescue his family from a fire in the Queen's Hotel at Cochrane, Ontario, Charles Palangio, owner of the Empire Theatre there, was burned to death.

•

Para. Holds Paul Lukas

Paul Lukas has just signed a new contract as a featured player with Paramount.

•

Keaton in Spanish

MGM will make a Spanish version of "Parlor, Bedroom and Bath" with Buster Keaton in the star role.

Dickinson Circuit Invading Illinois

Chicago.—The Glen Dickinson circuit, of Kansas, is invading Illinois with plans for a 1000-seat house at Beardstown.

•

Burtnett Reorganizes

The Biltmore trio, for many years an outstanding night club attraction in Los Angeles, is about to be released from the Earl Burtnett orchestra and will be replaced by musicians who can sing as well as play. Other changes in the musical aggregation are contemplated, which entail a general reorganization of the Biltmore supper club orchestra.

•

New Recording Device

New York.—Stewart C. Whitman, of the Whitman Sound Corporation, has developed a portable recording machine with a frequency range of recording light sources as high as 14,000 cycles.

•

Chevalier Due Jan. 15

New York.—Maurice Chevalier is expected to arrive here January 15 to report to the Paramount Long Island studios and prepare for his next starring picture. It will be directed by Ernst Lubitsh. No title has been selected.

•

Clem Pope with Fox

Tacoma.—Clem Pope has been appointed Tacoma city manager for Fox West Coast.

Radio Will Split Wheeler-Woolsey

Word is around the Radio lot that that organization will split the team of Bert Wheeler and Robert Woolsey and that each will be starred individually.

•

Harry Gold Suing for Big Commission

New York.—Harry Gold is suing Mark and Mayme Browar, former owners of the New Kenyon Theatre, of Pittsburgh, for a commission of $44,250 in negotiating the sale of the house to Warners.

•

Halstead at Olsen's

When George Olsen and his band left for Miami January 2, he turned his club over to Henry Halstead's orchestra on a percentage basis.

•

Mae Murray at Radio

Mae Murray has been signed by Radio Pictures for a role in "Bachelor Apartment," in which Lowell Sherman is the director-star. The J. G. Mayer office handled the deal.

•

"Bachelor Apt." Starts

Lowell Sherman has started shooting on "Bachelor Apartment."

•

RKO Washington House

Washington.—RKO is to build a new theatre here, with seats for 3000.

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GARRETT FORT

Adaptation, Continuity and Dialogue

" DRACULA "

LAEMMLE, SR., SLASHES PAYROLL AT UNIVERSAL

Carl Laemmle, Sr., has taken actual physical charge of all production and business operation of the Universal studios and a general slash in the payroll is being made. All contract people not connected with any production are being asked to take their annual lay-off at this time instead of later on in the year, when the organization will be in a better position to go ahead with its program.

The most drastic slash made so far is the suspension of the Al De Mond unit until March 1. This unit, comprising De Mond with Jerome Horwin as assistant, Edward L. Luddy as writer and Vin Moore as director, was responsible for four of the best box-office attractions turned out by this company last year. These were "The Little Accident," "See America Thirst," "Cohens and Kellys in Africa" and "Many a Slip."

Although the studio is placing four pictures in work this week, there will be no others starting much before Morch 1. The four new ones are "Gambling Daughters," "The Iron Man," "The Up and Up" and "Seed."

•

Damita As "Mme Julie"

Radio Pictures has signed Lily Damita for the title role in "Madame Julie." Others cast to date for this picture are O. P. Heggie and Lester Vail. Victor Schertzinger will direct.

Radio Field Men Complete Meeting

New York.—Field men for Radio Pictures, gathered here in meeting for the past three days, have left for their various zones.

A prize of $1000 is to be given the office manager who makes the best showing during the months of January and February.

•

Jolson To Do Stage Show in New York

New York.—Al Jolson is here looking around for a play to do. He wants to produce and star in his own show.

He is expected to take up his United Artists contract after the run of this play.

•

Robt. Frazier Funeral

Funeral services will be held today at the Edward Mortuary for Robert Frazier, representative of the General Casting Directory, who passed away January 1 from a heart attack.

•

John Mack Brown Held

MGM has exercised its option on Johnny Mack Brown for another year and on Dorothy Jordan for six months.

Publix Florida House Taken Over By Sparks

St. Petersburg. — The Florida, the largest house here, has been taken over from Publix by the E. J. Sparks Enterprises. Jess Clarke, formerly Publix supervisor for the state, has taken charge of the Florida, Pheil and Plaza, all Sparks houses.

The Florida will open in a few days, probably with "Reducing."

•

Chicago Theatre Held Up Twice in Same Night

Chicago.—The Buckingham Theatre was held up twice in the same night. The robbers got $70 the first time, and, on the second visit, took $38 from Charles Ryan, the assistant manager.

•

Delay "Red Hot Sinners"

The start of production on Warners' "Red Hot Sinners" has been delayed until February 19. Winnie Lightner, who is starred, is making personal appearances in the East and will return to Hollywood in about three weeks. Lloyd Bacon will direct.

•

Aileen Pringle Held

Aileen Pringle, now playing opposite Buck Jones in "Phantom Hoofs" at Columbia, has been retained by that company for the lead in "Subway Express," which goes into production this week, with Fred Newmyer directing.

Wheeler-Woolsey Film St. Paul Top

St. Paul.—"Hook, Line and Sinker" at the Orpheum was easily the best draw of the week. Wheeler and Woolsey are great favorites here and the picture kept the house full all week.

"Lightnin" at the Paramount was a steady draw with nothing sensational. "Sunny" at the Riviera did very little, and "Ex-Flame" died at the President. "Sea Legs" good at the Tower, it being the type film patrons of this house like.

•

"Tom Sawyer" Is Best Draw in Indianapolis

Indianapolis. — "Tom Sawyer" packed them in at the Circle, but broke no box-office records because a 15-cent holiday rate was announced for the kids. The Lyric, with "Part Time Wife" and the Brown Brothers in the vaudeville was crowded all week.

The Indiana did well with "Going Wild" and Belle Baker in person, and "One Heavenly Night" was a hit at the Palace. "Just Imagine" flopped at the Apollo.

•

Hank Arnold on Trip

Hank Arnold, in charge of Samuel Goldwyn publicity, left Saturday night for Salt Lake, Denver and other cities in the interest of the Goldwyn pictures.

Happy New Year

Robert Z. Leonard

THE Hollywood REPORTER

Vol. II, No. 40 Price 10c TODAY'S FILM NEWS TODAY Monday, January 5, 1931

FILM STOCKS SHRINK

TRADEVIEWS
by W. R. Wilkerson

IT IS BORNE in upon us when we look at a main title on the screen or see the motion picture theatre ads in the newspapers that the writer doesn't get much of a break. After all, he is an important factor in the making of a picture; more important now than in the silent days. Then a director could throw away a script and shoot the picture "off the cuff," and many of them did. But with dialog, which must synchronize with the action, it's a different story.

Besides that, it seems to us that giving the writer about the same amount of screen credit that the electrician and the set designer get is not only unfair to him, but bad business on the part of the producer.

•

IF A WRITER'S name means enough to have it sell stories and novels and plays, it should be of some help in selling a picture. But in a recent issue of the New York Sunday Times, 85 per cent of the stage plays advertised carried the name of the author. In the same issue, in the motion picture theatre advertising, not one ad carried the name of the person who wrote or adapted the story. That doesn't look like good business. It looks like throwing away a selling argument, and Heaven knows those are needed these days.

Also it is unfair from the standpoint of the writer. A man builds up a national, even international reputation as an author. His stories command high prices. He goes into pictures, lured by the big salary. He stays two or three years. Then he goes back to story-writing. He finds that his style has changed, his fans —for writers have fans—are reading someone else. There is not the demand for his stuff. The editors and publishers tell him so. It may be a year or two or even more before he can get back to the financial height that he enjoyed before.

•

THERE ARE now—or have been recently—in Hollywood such writers as John Colton, Zoe Akins, William Slavens McNutt, John V. A. Weaver, Charles Francis Coe, Bartlett Cormack, Martin Flavin and many more. Ever hear of them? Sure—in magazines, but not in pictures.

Singing from the Teeth Out

Director Edward Sutherland had an expensive New Year's Eve—he lost a pair of platinum fillings while singing "Body and Soul."

Pathe-RKO Deal Will Go Through

New York.—With more than two-thirds of the proxies in hand, the deal for the sale of Pathe to Radio-Keith Orpheum will be ratified at the Pathe stockholders' meeting today.

No actual transfer can be made until the court hearings of the suit by the ABC Development Corp., representing certain bondholders, and that of a stockholder, are heard next Friday.

•

Richrath Sales Mgr. for General Talkies

New York.—P. J. Richrath has been made general sales manager for General Talking Pictures, succeeding Irving Lesser. Hank Linet, who has had charge of publicity, has resigned.

•

Checkers in Phila.

Philadelphia. — The Federated Checkers accounting service has opened a new office here, its eleventh branch.

Five Major Companies Decline $71,433,482 in Paper Values During the Past Thirty Days

Motion picture stocks took a terrific licking during the month of December, according to figures compiled by Wall Street statisticians. The sharp decline in all stocks during the month was topped for the most part by pictures issues.

Paramount led the parade with a depreciation of $23,635,-717. The high on this stock during the past month was 45⅛ with a low of 34⅞. Loew's was next in line with a drop of $15,-429,098, the high on this issue being 51⅜ with a low of 41¾. Warners was next with a loss of $13,186,555, with the stock showing a high of 18⅞ and a low of 9¾. Radio Pictures dropped $10,701,302 and the range of the stock went from a high of 21⅜ to a low of 14⅜. Fox showed the strength of the pack with a depreciation of $8,489,010, the stock showing a high of 32⅞ and a low of 24½.

Oils and utilities suffered greater depreciations during the month, but, aside from these two, pictures were hit the hardest.

•

C. B. DeMille and MGM To Split

It is reported that, upon the completion of "The Squaw Man," soon to go into production, Cecil B. DeMille and MGM will part company.

Mr. DeMille will go to Europe for a rest before announcing his future plans, which may involve withdrawal from production activities.

Chi. Exhibs Ask Elimination Right

Chicago. — Exhibitors throughout Cook County are banding together in a demand on the exchanges for an elimination clause in their contracts that will provide for them to reject 25 percent of contract pictures if they desire. The reason advanced is that studios are making such poor product and business is so bad that they have to have something in their contract that will give them at least 25 percent protection.

These exhibs have drafted a request, suggesting that producers fold up the gangster and sex angles in stories, feeling that these yarns have been done to death and the public is no longer attracted by them.

•

Howard Hughes Buys "Hollywood Melody"

"Hollywood Melody," an original by Winnifred Reeve, has been bought by Howard Hughes and will go into production soon. It is a story of an extra girl, and Joseph March is doing the adaptation. The deal was handled by Hal Horne.

•

Scranton Passes the Twenty-cent Seat Tax

Scranton.—In spite of the efforts of the Comerford and Publix officials, Scranton has passed the bill imposing a tax of 20 cents on theatre seats.

•

To Argue Protection

Philadelphia. — Protection will be the chief subject of debate at the meeting of the MPTO of Eastern Pennsylvania, to be held here January 22.

SCHENCK ON BOARD OF HUGHES-FRANKLIN CHAIN

The board of directors of the Hughes-Franklin Theatres, announced Saturday, includes the name of Joseph Schenck, United Artists head. On being questioned regarding this affiliation, Harold B. Franklin stated:

"There will be close association between the theatre chain Mr. Schenck is building and the one to be operated under the Hughes-Franklin banner."

Asked if he would operate the U.A. chain as part of the houses controlled

(Continued on Page 3)

Universal Purchases "Waterloo Bridge"

New York.—Universal has purchased the Robert E. Sherwood play, "Waterloo Bridge," and will make it for the 1931 program.

•

New Industrial Films

New York. — RKO and Kinograms are planning to enter the field of industrial film production in the East.

"OUTWARD BOUND" ADAPTATION AND ADDITIONAL DIALOGUE BY J. GRUBB ALEXANDER

NEW YORK CITY

Cream Puffs *and* Slams *On* NEW PICTURES

●

EXCERPTS FROM REPRESENTATIVE CRITICS FOLLOWING PREMIERE SHOWINGS OF NEW RELEASES.

"THE ROYAL FAMILY"

Rivoli Theatre

American: It is due to the troupe that this is superior, though by no means great entertainment.

World: I recommend it as being one of the better—the much better—things of our modern screen.

News: A perfectly swell picture. Always sparkling and deliciously funny.

Herald-Tribune: The cinema on the whole has done nobly by this brilliant romantic-satirical comedy. It is a highly engaging photoplay.

Times: It seems over all too soon. Crackerjack entertainment.

Journal: A neat piece of workmanship. Good entertainment.

Evening World: Surely the despised movie is reaching man's estate when it can produce such a picture, for here is a picture which will be able to hold its head high for a myriad of reasons.

Telegram: Great fun. A witty and humorous talking picture.

Sun: It is more than a good talkie. It is a first-rate romantic comedy drama with satirical trimmings, tastefully, understandingly produced and directed.

Post: Should certainly be listed among the distinctly better movies.

"CHARLEY'S AUNT"

Globe Theatre

Post: For its sheer side-splitting absurdity there is nothing that quite compares with this Ruggles creation.

Sun: As a talkie it is just what it used to be; namely, the lowest form of humor. But so long as it is very, very funny to see a man impersonating a skittish aunt, this will keep on being revived.

Herald-Tribune: When Mr. Ruggles is working with his fine and knowing ardor, it does, in a rather shameless way, manage to be hilarious.

Times: In some respects this audible version is perhaps even more boisterous than it was either on the stage or silent screen.

World: Grand fun for anyone under ninety years. The dialog is frightful, the supporting cast worse, but the play's action somehow makes you laugh and ask for more.

American: Never was it funnier than in its present version. Ruggles tops every gag.

Telegram: Charlie Ruggles is a riot. Certainly whatever amusing moments the picture possesses—and it possesses many—are due to him and him alone.

Journal: The reliable old farce is still drawing howls. Mr. Ruggles is the entire picture.

Evening World: Charlie Ruggles absolutely ignores the doddering age of "Charley's Aunt" and makes of it a vehicle which will cause a million laughs.

News: A laugh tonic for sure.

"NEW MOON"

Astor Theatre

Sun: Here, perhaps is a crescent rather than a new moon, but Miss Moore and Mr. Tibbett sing better than anyone in the talkies and you shouldn't ask for more.

Post: Conventional screen musical comedy of last year's vintage, partially redeemed by Grace Moore.

Telegram: Good singing, but very little more.

Journal: Easily the best of the screen operettas. You'll enjoy it.

World: Important chiefly as a means of displaying again the voices of Grace Moore and Lawrence Tibbett, and it is recommended as such.

Evening World: Not at all times a motion picture. Good singing, but it is still far from what it is hoped musical pictures will be.

Times: The picture is an excellent combination of fine singing, romance and adventure.

Herald-Tribune: Everything considered, it is a reasonably lively film musical drama. The effective voice and presence of Mr. Tibbett are, however, the important features of the photoplay.

News: This is one which we recommend to the music-loving film public. They'll get their box-office worth.

"HOOK, LINE AND SINKER"

Mayfair Theatre

Journal: Follows the same general trend with better material than their former vehicles, and the result is a series of absurdities that are for the most part amusing.

World: Perhaps the funniest of their series.

American: On the whole may be classified as a typical Wheeler and Woolsey vehicle. If you like them, you'll enjoy the picture.

Times: Drew loud and fairly continuous laughter from an audience containing a large sprinkling of high school boys on vacation.

HAPPY NEW YEAR

TO ALL MY

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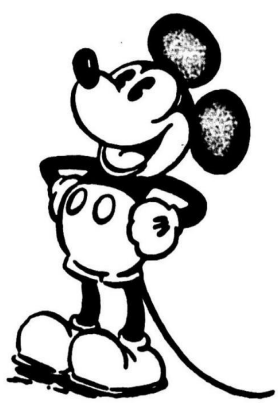
from the WALT DISNEY Studios in Hollywood



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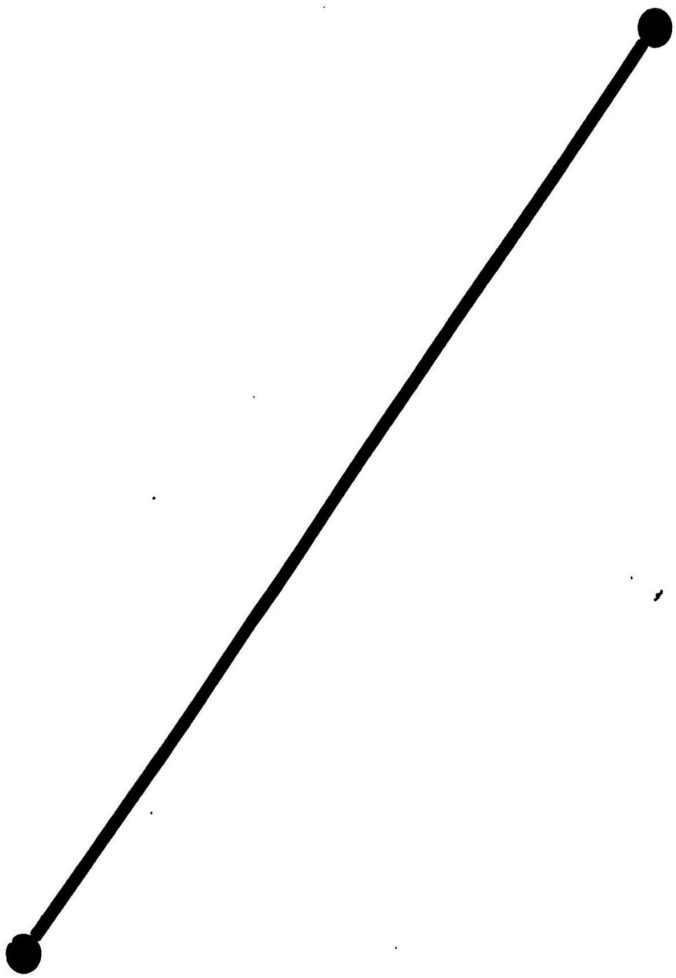

Director

M-G-M

'BLUE ANGEL' SUPERBLY DONE 'PAINTED DESERT' PLEASES

Direction and Stars Admirable

"BLUE ANGEL"
UFA
Paramount Release

Direction .....Josef von Sternberg
Starring .....
Emil Jannings and Marlene Dietrich

Emil Jannings returns to American audiences to repeat his silent success in a German-English talkie. And the Jannings-Dietrich combination is more than enough to arouse interest and hold it. The story is of doubtful appeal for the smaller communities, but the big cities should go for it in a big way. It will make Jannings' followers wonder how Paramount could ever have let him go and will firmly entrench Marlene Dietrich in the hearts of her newly-won public as a distinctive, glamorous personality, who has no one but herself to thank for the merits of her outstanding performance.

The story is that of a professor who goes to the Blue Angel cafe to haul his pupils out of the clutches of the devil, the devil being Lola Lola, star performer. The Professor falls in love with her. His pupils are witnesses to the start of this entanglement and are the cause of his being forced to resign his position at the school. He marries Lola and becomes a hanger-on with the theatrical troupe, until he finally becomes the clown who plays straight man to the magician. In the end, he goes mad when he sees his wife in another's arms, finally sneaks away from the Blue Angel, goes back to his old schoolroom and there meets eternal peace.

It is the type of story which is right up von Sternberg's alley and his monotone way of directing is superb for this production. His dramatic scenes are powerful and he spares no feelings. Combined with the perfection of Jannings' acting, there is no one who can touch von Sternberg when it comes to the realism of such tales.

It is a pleasure to be able to see and hear Jannings. His English lines, though marked by an accent, are O.K., and he is thoroughly at home before a mike. He is a superb actor, talking or silent, and audiences will want more of him.

Marlene Dietrich is gorgeous. A fine actress, and herself. There is no need to fear odious comparisons here. Miss Dietrich is distinctive in her work and a boon to pictures for the masculine and feminine contingents both. After seeing her in this, there is no doubt of the tremendous future that awaits her in American pictures.

Exploitation of the names of Dietrich and Jannings should pack any house, anywhere, with long runs in store for the picture in the more sophisticated areas.

Lew Ayres To Star in "Mississippi" for "U"

After juggling with the story of "Mississippi" for the past year, with several writers contributing treatments, Universal has finally decided to go ahead with the production at an early date.

The story will serve as a starring vehicle for Lew Ayres and will go into production immediately after "The Iron Man."

●

Edith Ellis Is Leaving MGM Soon

Edith Ellis, who has been responsible for the continuity and dialog in "The Great Meadow," "The Easiest Way," "Susan Lennox" and "Southern Queen," all for Metro-Goldwyn-Mayer, will leave that organization at the expiration of her contract, January 17, and join the writing staff of another studio.

●

Hoover Secretary Goes with Paramount

Verifying the exclusive publication of the news in the Hollywood Reporter last Wednesday, Adolph Zukor has announced that George Akerson, secretary to President Hoover, has joined Paramount in an executive capacity.

●

Vote on Sunday Movies

Carbondale, Ill.—As a result of a petition signed by 25 per cent of the voters, the question of Sunday movies will be voted on at a special election to be held tomorrow.

●

Schenck in New Chain

(Continued from Page 1)

by Howard Hughes and himself, Franklin countered:

"Don't rush me on these announcements."

However, it looks to this publication as if the first announcement of the Hughes-Franklin Theatres will show more than a close association of the two circuits that are now in the process of formation.

Schenck and Franklin were in San Francisco Saturday night, closing for several theatre properties around the Bay City.

Franklin is leaving the West Coast for New York tonight, to be gone for several weeks, establishing a New York office and closing deals on options he holds for several groups of theatres in the East.

The board of directors of the Hughes-Franklin Theatres, in addition to Schenck, Hughes and Franklin, includes Neil McCarthy, the Hughes attorney, and Noah Dietrich, financial advisor for Hughes.

The Hughes-Franklin headquarters is located in its own building at 7051 Hollywood Boulevard, from which spot all theatre activities will be directed.

Pathe Picture A Super-Western

"THE PAINTED DESERT"
Pathe

Direction .....Howard Higgin
Photography .....Ed Snyder
Screen Play.....Howard Higgin and Tom Buckingham
Film Editor .....Clarence Kolster
Starring .....Bill Boyd
Cast: Helen Twelvetrees, William Farnum, J. Farrell McDonald and Clarke Gable.

Most of the studios have already made a graceful exit from the drawing-room, or crawled up from shell hole and underworld dive. Pathe is on the move also, going into the wide open spaces. Lest we forget that once the West was wild and woolly and that deadly dangers lurked in strange places, they have given us "The Painted Desert."

It's the kind of he-man stuff the kids will love—plenty of noise and chases. And there's a subtle undercurrent that will please their elders.

The story starts off with the finding of a baby in a deserted camp by Cash and Jeff, who quarrel over the child and separate, Cash taking the little boy by force. After many years the two are still enemies and the feud is extended to Jeff's daughter, he having married in the meantime. The baby, grown up to be Bill Boyd, quarrels with Cash and becomes Jeff's partner in a mine. Then things begin to happen. Someone blasts half the mountainside and generally wrecks the mine. Of course, everyone suspects Cash, but he's cleared in the end, and the two one-time cronies make up, after both shoot Bill while aiming at each other. There's a love interest, of course, and mild menace is provided by the heavy.

The dialog is at all times natural and fitting and exactly what you'd expect to hear bandied about many years ago on the Painted Desert.

In some of the outdoor scenes the photography was poor and a strain on the eyes, while in others it was a thing of beauty.

Howard Higgin's direction is smooth and he keeps the interest of the audience throughout.

The virile Bill Boyd is a pleasing hero and is at an advantage in a part that seems made for him. Helen Twelvetrees' opportunities to display her talents are limited. She spends considerable time pointing a rifle at someone or other, but is infinitely more appealing when not called upon to portray a gun-toting female. J. Farrell McDonald and William Farnum are perfect as Jeff and Cash. Clark Gable, as the heavy, won't send any chills up and down your spine, but the fault lies with the role allotted him.

Although "The Painted Desert" won't keep you at a high pitch of excitement, it will leave you with a satisfied feeling.

PRODUCTION NOTES

Oscar Apfel engaged for the role of the sheriff in C. B. DeMille's production of "The Squaw Man" at MGM.

●

Lester Vail, Robert McWade and Kent Douglas to cast of "It's A Wise Child," starring Marion Davies, at MGM.

●

Dorothy Revier signed by Columbia to play opposite Buck Jones in "Phantom Hoofs."

●

Lloyd Hughes and Leo Carillo signed by James Cruze Productions for the cast of "Platinum."

●

Eric Kalkhurst added to "Unfaithful" at Paramount.

●

Billy West, former comedian and producer, added to First National writing staff.

●

Karl Ettlinger, German character actor, engaged by MGM for the German version of "The Big House."

●

Lucille Williams signed by Pathe to play opposite Franklin Pangborn in "What a Time."

●

June Clyde engaged by Liberty Productions for the cast of "Women Like Men."

●

Marjorie White To F.N.

First National has borrowed Marjorie White from Fox to play opposite Joe E. Brown in "Broad-Minded." This is Kalmer and Ruby's first original story under their present contract. The picture will be directed by Mervyn Le Roy, with production slated to start around February 1.

●

Schnitzer-Marcus East

New York. — Joseph I. Schnitzer and Lee Marcus, president and vice president respectively of Radio Pictures, will arrive here from Hollywood tomorrow. Schnitzer will return in two weeks.

●

More Spanish at MGM

Maria Tubau, noted Spanish actress, and Ferdinand Mignoni, scenic artist, have arrived in Hollywood to work in Spanish pictures for MGM.

ERIK LOCKE Writes:

"Mr. Lubitsch has asked me to convey to you his feeling of sincere appreciation for the splendid service rendered."

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THE DAILY REPORTER

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News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart

Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California Telephone HOllywood 4741

New York office, 110 West 40th Street J. A. Milligan, Manager

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THE LOWDOWN

The "Zanuck Maniacs of Jazz" had their world premiere in the main dining room of the Agua Caliente Hotel, New Year's Eve. The band made an instantaneous hit, with the result that Harry Weber, Leo Morrison, Frank Joyce and several other agents, present for the opening, are in a mad scramble to get the orchestra on a contract. The personnel of the band, in addition to Daryl Zanuck, as conductor, includes Eddie Mannix on the tuba, Hunt Stromberg holding sway over the traps (not what you think), Arthur Franklin at the piano, and the Harmony Trio, consisting of Jack Warner, John L. Warner and J. L. Warner.

•

Victor Barravalle wanted to be sure to see the old year out at Caliente, so he went down a week before, engaged a room and held it against all comers. New Year's Eve afternoon he retired to his room for a little rest before the big activities of the night. He awoke to see daylight sifting through his window. He had slept through the night.

•

Things are not going so well between a big indie producer and his backers. The organization started out with a lot of fanfare and trumpets which died down to a whisper with the showing of their first picture. The backer blamed the producer and is now taking a more than active charge of production affairs.

•

E. Mason Hopper, who has a collection of cook books valued at $20.000, is not the only picture director interesting in things culinary. Al Santell is a bug on salt and pepper shakers. He has a collection of more than 200 sets at his Malibu home, and his staff, knowing of his weakness, gave him 20 more sets at Christmas.

MGM Seeks Local French Players

Al Lewin, head of the foreign production department at MGM, has spent the past few days interviewing and testing several hundred French-speaking men and women dug up locally by his scouts.

Each has been registered and classified in anticipation of a heavy schedule of French versions in the coming year. The same practice will be followed in securing casts for Spanish and German versions.

•

Howland Celebrates

L. A. Howland, head of the International Kinema Research, last week celebrated the eighth anniversary of his entrance in the picture business. His concern is now the oldest research body in Hollywood.

•

Dane-Arthur Go Big

Milwaukee.—Karl Dane and George K. Arthur, appearing in vaudeville here, again broke house records at the RKO Riverside. They will play Publix houses in Chicago for the next 10 weeks.

•

Loder with Chatterton

John Loder will play opposite Ruth Chatterton in "Unfaithful" at Paramount because Clive Brook, who was slated for the role, is working in "East Lynne" at Fox.

"Among the Married" To Have Notable Cast

Norman Foster has been engaged by MGM for the lead in Edgar Selwyn's production of "Among the Married." The picture has two leading women, Leila Hyams and Mary Duncan, and others in the cast are Adolphe Menjou and Hedda Hopper.

•

"Madame X" in Spanish

MGM is to start production at once on a Spanish version of "Madame X," to be directed by Carlos Borcosque. The cast is headed by three noted Spanish players, Maria Ladron de Guevara, Rafael Rivelles and Jose Crespo.

•

Garbo Hit in Germany

Louis B. Mayer is in receipt of cablegrams from the MGM foreign office stating that the first Greta Garbo German-speaking picture, "Anna Christie," is breaking box-office records wherever shown in Germany.

•

Texas Manager Ill

San Antonio.—Jack Edwards, manager of several picture houses here, is in the hospital, recuperating after an operation for stomach trouble.

•

Rose Hobart Leaves N.Y.

New York.—Rose Hobart, with a five year Universal contract in her pocket, left for Universal City Saturday.

Hornblow Busy on Goldwyn Story

Arthur Hornblow is back in Hollywood after four weeks in London and is interviewing directors and making other preparations to start the next Ronald Colman picture, which Michael Arlen and Walter Hackett will write. The two writers will be here with Samuel Goldwyn about February 1.

Mr. Hornblow is also preparing for the production of "Street Scene."

•

Wood Leaving Radio

Cyrus Wood, writer, is leaving Radio Pictures at the expiration of his contract next week. While at Radio he completed the script and dialog on "The Cuckoos," "Jazz Heaven" and "Night Parade." His stage writings includes such hits as "The Blushing Bride," "Sally, Irene and Mary," "The Lady in Ermine" and others.

•

Crawford Back Jan. 15

Joan Crawford, now in New York, will return to the Coast January 15 to start work on "The Torch Song," which Harry Beaumont is now preparing.

•

New Portland "U" Mgr.

Portland, Ore.—Harry Fields has been made manager of the Universal exchange here.

NEW PRODUCTIONS STARTING THIS WEEK

Studio	Title of Picture	Star	Director	Starting Day
Columbia	"Midnight Express"	James Hall	Nigh	Today
Columbia	"Subway Express'	Jack Holt	Newmeyer	Thursday
First National	Untitled	R. Barthelmess	Dillon	Today
First National	"Big Business Girl"	Loretta Young	Seiter	Today
First National	"Party Husband"	Dorothy Mackaill	Badger	Today
MGM	"Strangers May Kiss"	Norma Shearer	Fitzmaurice	
MGM	"Daybreak"	Ramon Novarro	Feyder	Wednesday
MGM	"It's A Wise Child"	Marion Davies	Leonard	Saturday
MGM	"Parlor, Bedroom & Bath," Spanish	Buster Keaton	Not Assigned	Saturday
Pathe	"House of Glass"	Star Not Assigned	Green	Saturday
Pathe	"Lost Love"	Constance Bennett	Stein	Thursday
Radio	"Bachelor Apartment"	Lowell Sherman	Sherman	Wednesday
United Artists	"Front Page"	All-star	Milestone	Today
United Artists	"Obey That Impluse"	Gloria Swanson	McCarey	Wednesday
Universal	"Gambling Daughters"	Nagel-Fox	Henley	Tuesday
Universal	"The Iron Man"	Lew Ayres	Browning	Tuesday
Universal	"The Up and Up"	Mary Nolan	Laemmle	Saturday
Universal	"Seed"	John Boles	Stahl	Thursday
Warners	"Ruling Passion"	George Arliss	Adolfi	Today
Warners	"Devil Was Sick"	Frank Fay	Curtiz	Today
Warners	"Svengali"	John Barrymore	Mayo	Today

PICTURES NOW IN PRODUCTION

COLUMBIA STUDIOS

"THE FLOOD"—Featuring Monte Blue and Eleanor Boardman, with James Tinling directing. From story by John T. Neville.

"PHANTOM HOOFS" (formerly "Joaquin Murieta")—Featuring Buck Jones and Aileen Pringle, with Roy Neill directing.

FOX STUDIOS

"EAST LYNNE"—Suggested by novel by Mrs. Henry Wood; screen play by Bradley King and Tom Barry. Frank Lloyd directing. Ann Harding, Clive Brook, Conrad Nagel and Cecilia Loftus in cast.

"CONNECTICUT YANKEE"—From Mark Twain story, adapted by William Conselman, with dialog by Conselman and Malcolm Stuart Boylan. David Butler directing, with Will Rogers, Maureen O'Sullivan, Frank Albertson, Myrna Loy and William Farnum in cast.

"SQUADRONS"—From play by Elliott White Springs and A. E. Thomas, adapted by Jules Furthman. Alfred Santell directing, with Charles Farrell, Elissa Landi and Humphrey Bogart.

"CHARLIE CHAN CARRIES ON"—From story by Earl Derr Biggers, Hamilton MacFadden directing, with Warren Hymer, Marjorie White, John Garrick, Marguerite Churchill and Warner Oland.

"DOCTORS' WIVES"—Adapted from Henry and Sylvia Leiferant's novel. Frank Borzage directing, with Warner Baxter, Joan Bennett and Victor Varconi.

"MORE THAN A KISS"—From story by William Anthony McGuire. William K. Howard directing, with Edmund Lowe and Jeannette MacDonald.

"MR. LEMON OF ORANGE"—From original by John Hays, dialog by Eddie Cantor. John Blystone directing, with El Brendel, Fifi Dorsay and William Collier, Sr.

"THREE GIRLS LOST"—From story by Robert Andrews, adapted by Bradley King. Sidney Lanfield directing, with John Wayne, Loretta Young and Joan Marsh.

METRO-GOLDWYN-MAYER STUDIOS

"GENTLEMAN'S FATE"—Novel by Ursula Parrott, with continuity and dialog by Leonard Praskins. Starring John Gilbert, with Anita Page, Leila Hyams, Louis Wolheim and George Cooper. Mervyn LeRoy directing.

"SECRET SIX"—Scenario and dialog by Frances Marion. George Hill directing, with Wallace Beery and Marjorie Rambeau in cast.

"STRANGERS MAY KISS"—Starring Norma Shearer, with George Fitzmaurice directing, from novel by Ursula Parrott.

"DAYBREAK"—Starring Ramon Novarro. Jacques Feyder directing. From novel by Dr. Arthur Schnitzler; adaptation by Ruth Cummings; dialog by Cyril Hume.

"LET US BE GAY" (French)—With Adolphe Menjou and Lily Damita. Andre Luguet directing.

"MIN AND BILL" (Spanish)—Directed by Arthur Gregor.

"MADAME X" (Spanish).

"THE BIG HOUSE" (French).

METROPOLITAN STUDIOS

CHESTER CONKLIN COMEDY—Starring Chester Conklin. Direction by Del Lord. A Phil L. Ryan production. Screen play by Clarence Hennicke. In the cast: Vernon Dent, Bud Jameson, Stanley Blystone and Ethel Sykes.

PARAMOUNT STUDIOS

"UNFAITHFUL"—By John Van Druten. Continuity by Eve Unsell. Directed by John Cromwell. Starring Ruth Chatterton. With Clive Brook, Paul Cavanagh, Juliette Compton, Donald Cook.

"JUNE MOON"—By Ring Lardner and George S. Kaufman. Adaptation and dialog by Henry Myers and Keene Thompson. Directed by Edward Sutherland. Starring Jack Oakie. With Frances Dee, June MacCloy, Harry Akst, Wynne Gibson, Ethel Sutherland, Harold Waldridge, Sam Hardy.

"HAVE YOU GOT IT"—Adaptation by Arthur Kober. Directed by Frank Tuttle. With Norman Foster, Carole Lombard, "Skeets" Gallagher, Eugene Pallette.

"CAVALIER OF THE STREETS"—Story by Herman J. Mankiewicz. Suggested by story by Michael Arlen. Directed by Richard Wallace. Starring William Powell, with Carole Lombard, Wynne Gibson.

PATHE STUDIOS

"LONELY WIVES"—Screen play by Walter DeLeon. Russell Mack directing. Featuring Edward Everett Horton, Esther Ralston, Laura La Plante and Patsy Ruth Miller.

"WHAT A TIME"—Two-reel comedy by Mauri Grashin. Directed by Arch Heath. Featuring Franklin Pangborn with Dot Farley, Lucille Williams and Oscar Apfel.

"CAMPUS CHAMPS"—Two-reel comedy by Harry Frazer and Charles Callahan. Fred Guiol directing. Featuring Nat Carr.

RADIO PICTURES STUDIOS

"PRIVATE SECRETARY"—Original story by Alan Brener Schultz. Melville Brown directing. Adaptation and dialog by Carey Wilson. Featuring Mary Astor, Robert Ames, Ricardo Cortez, Kitty Kelley, Catherine Dale Owen, Noel Francis, Roberta Gale, Katyna Sorina, Valma Valentine and William Morris.

"KEPT HUSBANDS"—Adaptation and continuity by Forrest Halsey. Lloyd Bacon, director. Featuring Dorothy Mackaill, Joel McCrea, Ned Sparks, Robert McWade, Clara Kimball Young and Mary Carr.

"LADIES FOR HIRE"—Original story by Robert Milton and Guy Bolton. George Archainbaud, director. Adaptation and continuity by Wallace Smith. Featuring Betty Compson, John Darrow, Gilbert Emery, Margaret Livingston, Ivan Lebedeff, Daphne Pollard and Edgar Norton.

WARNER-FIRST NATIONAL STUDIOS

Warner Brothers

"THE RULING PASSION"—From the story "Idle Hands," by Earl Derr Biggers. John Adolfi directing. Adaptation by Julien Josephson. Dialog by Booth Tarkington. Starring George Arliss. Cast: Florence Arliss, Evalyn Knapp, David Manners, Bramwell Fletcher, Noah Beery, James Cagney, Ivan Simpson, J. C. Nugent, Sam Hardy, J. Farrell MacDonald, Charles Grapewin, Charles E. Evans, Ethel Griffies and Ben Hall.

"SVENGALI"—From the novel "Trilby," by George DuMaurier. Adaptation and dialog by J. Grubb Alexander. Archie Mayo directing. Starring John Barrymore. Cast: Marian Marsh, Carmel Myers, Lumsden Hare, Donald Crisp, Luis Alberni, Paul Porcasi, Adrienne d'Ambricourt.

"THE DEVIL WAS SICK"—Adapted from French farce by Jane Hinton. Michael Curtiz directing. Adaptation and dialog by Joseph Jackson and Raymond Griffith. Starring Frank Fay. Cast: Laura La Plante, Joan Blondell, Sidney Blackmar, Charles Winninger, Tyrrell Davis, Allen Mowbray, Louise Brooks, Billy House, Yola d'Avril, Fern Andra, Nena Quartero, Eddie Lambert, Hazel Howell, Sisters G, Murray Smith.

First National

UNTITLED BARTHELMESS—Original story by John Monk Saunders. John Francis Dillon directing. Starring Richard Barthelmess. Cast: Fay Wray, Regis Toomey, Robert Elliott, Clark Gable, Morgan Wallace and Noel Madison.

"BIG BUSINESS GIRL"—From the story by H. N. Swanson and Patricia Reilley. William A. Seiter directing. Adaptation by Robert Lloyd. Starring Loretta Young. Cast: Frank Albertson, Ricardo Cortez, Joan Blondell, Frank Darien, Mickey Bennett, Bobby Gordon, J. C. Nugent, Nancy Dover and Louise Beavers.

"PARTY HUSBAND"—From the novel by Geoffrey Barnes. Adaptation and dialog by Charles Kenyon. Clarence Badger directing. Starring Dorothy Mackaill, with James Rennie, Dorothy Peterson, Joe Donahue, Helen Ware and Don Cook.

STUDIOS NOT SHOOTING

TIFFANY STUDIOS

Pictures in Preparation

"X MARKS THE SPOT"—From story by Edward Dean Sullivan, adaptation by Frances Hyland. James Whale will direct.

"MORALS FOR WOMEN"—Original by John F. Goodrich.

"LEFT-OVER LADIES"—Original by Ursula Parrott, with adaptation by Frances Hyland.

"THE TWO-GUN MAN"—Original by Jack Natteford, to star Ken Maynard.

"THE TALE OF A FLEA"—For the prize fight shorts series, starring Paul Hurst. Story by W. Scott Darling.

"THE RIDING FOOL"—A Trem Carr production, starring Bob Steele and to be directed by J. P. McCarthy.

UNIVERSAL STUDIOS

Pictures in Preparation

"SEED"—From the novel by Charles G. Norris, with Norris and Gladys Lehman on the treatment. John Stahl will direct, with John Boles and Genevieve Tobin co-starring.

"THE IRON MAN"—By W. R. Burnett, to star Lew Ayres with Tod Browning directing.

"BLIND HUSBANDS"—Now being adapted by Erich Von Stroheim, who will also direct.

"GAMBLING DAUGHTERS"—To feature Sidney Fox and Betty Davis, with Hobart Henley directing.

"THE UP AND UP"—To be directed by Edward Laemmle, with Mary Nolan starred.

THE HOLLYWOOD DAILY REPORTER

W. R. WILKERSON.....Editor and Publisher

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THE LOWDOWN

He was a great guy, basking in the sunshine of success as an independent producer, and because of this he maintained a smoke screen of happy home life. They were considered the happiest married couple in Hollywood, until adversity set in and he was forced to hire himself out as an associate producer for a larger company. This new job required his constant companionship with the head of the organization, both in business and socially. The wife felt neglected and the producer was caught between two fires. He could only serve one master and he selected his employer, with the result that wifey is doing a solo in New York.

•

One of the Fox directors has just realized that the advice of a songwriter has cost him a cool half million dollars. It happened several months ago when he chipped in with the composer to buy a beach home on the site of the present oil boom in Venice. Both lived in the same house until the songwriter complained of the noise made by a test well nearby, so both decided to move to Malibu. Their Venice property was disposed of for just what they paid for it. Last week the man who bought it figured up his revenue from five wells on the property and discovered it was beyond the $500,000 mark.

•

Emulating the Pathe rooster idea, the Fox newsreel in Australasia has adopted a bird to start and finish each reel. It may be only a coincidence, but the bird used is the Kookaburra, more commonly known as the Laughing Jackass.

•

Sound technicians have created a new name for a craft within the organization. It is the "Voice Droppers." These are the boys who reduce or amplify the voice at will and who were formerly known as sound mixers.

Prospects Brighter for Independent Producers

The market for independently produced pictures with low negative costs is more active today than it has been for the past three years, or since the inception of sound pictures. There are no less than 35 small companies operating in Hollywood, with one-third of this number actually engaged in producing, another third preparing, and the balance looking for a release in order to acquire capital to produce.

The number of portable sound recording equipments has made it possible for the small operator to work and places him in the same position as were the larger companies in the silent days when a fairly good feature could be made for $50,000.

The demand for outdoor pictures, without any great production backgrounds, has brought about this change for the better on the independent side. Almost any reliable and capable producer can finance a worthwhile story on a sure release through an independent distributor and the pictures are welcomed by the exhibitor because of their merit and the low rentals.

•

D'Arcy Corrigan Goes Back To Editorial Work

After spending six years in Hollywood as a writer and actor, Prof. D'Arcy Corrigan has been invited by the University of Chicago to become a member of its editorial committee in the preparation of a dictionary of American slang. He has also received an offer from the Weiden Publishing Company to assist in preparing 12 volumes of student reference books. Corrigan will accept the second offer.

•

Pathe Shipping Shorts

Pathe has completed three more two-reelers within the past week and the prints have been shipped to New York. They are "Over the Radio," with Franklin Pangborn; "Parading Pajamas," with Johnny Arthur in the cast; "Stage Struck," with Walter Catlett. Work starts immediately on "What a Time" and "Open House," also two-reelers.

•

New Studio in India

Calcutta. — The United Pictures Corporation of India has just opened a new studio at Lucknow and started the production of silent pictures. The first is "The Shadows oof the Dead." Heretofore the film business of India has been confined to Bombay and Bengal.

•

New Paris Sound Studio

Paris.—The British music publishing firm, Francis Day & Hunter, has opened studios for sound recording at Courbevoie, a suburb of Paris, for the convenience of French producers.

•

Dick Sears Improving

Boston.—Dick Sears, head of the Pathe newsreel in New England, is recovering from a severe attack of pneumonia.

Theatre for Spanish Pictures and Plays

A group of Spanish capitalists, headed by Leon Esprinzi, are planning to build a theatre that will present Spanish plays and Spanish-speaking pictures. As the present demand for Spanish talkers will not justify a weekly or bi-weekly change in program, it is proposed to alternate the screen plays with stage productions, done by local talent.

There are more than 200,000 Spanish-speaking people in Los Angeles and a theatre devoted exclusively to this trade seems assured of adequate patronage.

•

Suzy Vernon Sails

New York. — After appearing in several foreign versions for Warners, Suzy Vernon sails tomorrow for France.

Chinese Phone Exchange On Film

The entire organization of the A. T. & T. will soon be able to see upon the screen the workings of the Chinese telephone exchange in San Francisco, considered the most unusual telephone office in the country. The film was made for the A. T. & T. by the industrial division of the Metropolitan Sound studios. It also made a two-reel subject, entitled "Making the Grade." This shows how the average telephone lineman is selected and what he has to go through to perform his duties.

The same studio is now making an eight-reel industrial feature for the Standard Brands Company of America.

•

Noel Francis at RKO

Noel Francis, former contract actress at Fox, has been signed by Radio to play the ingenue lead in "Bachelor Apartment," which Lowell Sherman will direct.

Business in New York and Chicago Fails To Show Gain

(Continued from Page 1)

Line and Sinker" was the attraction. Here's the news:

CARTHAY—"Min and Bill," in its sixth week. boosted receipts up to $16,250.

CHINESE—"Morocco," in its fifth week, also felt the spur and jumped to $20,300.

EGYPTIAN — Playing "Scotland Yard" had a very good week with $7,800.

LOEW'S STATE — "Reducing" pulled them in heavily, the turnstiles clicking to around $37,000.

PANTAGES—"Tom Sawyer" gave this house its best for some time, with $15,200.

ORPHEUM — "Hook, Line and Sinker" was a wonderful help. Nearly $18,000.

RKO — With "Madonna of the Streets" this house took an upward leap, registering about $14,500.

WARNERS' DOWNTOWN —Barthelmess in "The Lash" did wonders for this house. Receipts around $20,500.

WARNERS' HOLLYWOOD — Also playing "The Lash" and got nearly $21,000.

•

Only Few N.Y. Theatres Showing Improvement

New York.—The improvement in business which usually comes with the week after Christmas failed to show to any great extent. One or two houses picked up, notably two of the long run pictures, "Viennese Nights" and "Mothers Cry," probably because of the rush of out-of-town visitors. Also "The Royal Family" caught on at the Rivoli. Here is the list:

ASTOR—With "New Moon," good with nearly $7,000 in three days.

CAPITOL—"Passion Flower" not so good with $55,750.

GAIETY—"Devil To Pay," in second week, building with $17,500.

GLOBE — "Cohens and Kellys in Africa" didn't do so well with $7,250 in five days.

MAYFAIR—"Danger Lights" in its second week slipped to around $23,000.

PARAMOUNT—"Tom Sawyer," held over and still good at $67,550.

RIALTO—"Blue Angel," in third week, doing well with $32,750.

RIVOLI — "The Royal Family of Broadway," a sure hit with $22,300 for three days.

ROXY—"The Middle Watch," not so good with $34,800 for five days.

STRAND — "Widow from Chicago" held over and picked up a bit over previous week, getting $26,300.

WARNERS — "Viennese Nights" in sixth week and drew $14,750.

WINTER GARDEN—"Mothers Cry" in fourth week also picked up a little getting $19,900.

•

Business in Chicago Fails To Show Any Gain

Chicago.—The expected good week did not materialize and most of the first run houses held about even or showed smaller receipts. The report:

CHICAGO — "Part Time Wife" couldn't hold the pace set by "Paid" and receipts dropped to $30,300.

McVICKERS—"Min and Bill" in third week holding up well with $19,800.

ORIENTAL—"Paid" moved over from the Chicago and got $32,500.

PALACE — "See America Thirst" kept the house on even keel with $22,850.

ROOSEVELT—"A Lady's Morals," in second week, slid off to $10,750.

STATE-LAKE—"Free Love" dropped the gate to around $15,000.

UNITED ARTISTS—"Hell's Angels" in its fifth week still doing very well with $18,800.

WOODS—"Czar of Broadway" not so good at around $9000.

"ROYAL FAMILY" IS A DELIGHTFUL PICTURE

"THE ROYAL FAMILY"
Paramount

Direction ..... George Cukor and Cyril Gardner
Photography ..... George Folsey
Based on the play by ..... Edna Ferber and Geo. S. Kaufman
Cast: Ina Claire, Fredric March, Mary Brian, Henrietta Crosman, Arnold Korff, Frank Conroy, Charles Starrett.

Thoroughly amusing and diverting piece about the home life and secret desires to "get away from it all" of a family of traditional troupers. Expertly played and neatly directed, it offers film fare and fun that should make the box-office look decidedly happy. The big towns will better appreciate its significance, but there are enough laughs, hokum and good-natured kidding to make it popular with everyone.

It is a well-mannered comedy of the tragedy of not having lived a normal home existence that enters the life of an actor at least once during his or her career. The Cavendish family has been a tradition in the theatre for generations. And in every generation someone has tried to rebel, only to find that the stage is in the blood and it's no use trying to fight it. And this particular expose contains a great big share of entertainment.

The directors have made a fine, smooth-running production which carries itself along in a gay, high-handed manner that is at all times comedy in good taste and never comic. There are excellent touches (some particularly well managed exits and entrances), and they have forgotten nothing in the line of caricature without malice.

This picture brings Ina Claire back to the talking screen in an effort entirely worthy of her talents. As Julie Cavendish she is perfect. Good to look at, well dressed and above all an excellent comedienne. She has caught the spirit of her role to the "T" and gives a gay and witty interpretation of the leading actress of the American stage. Fredric March, as her brother, Tony Cavendish, who has almost disgraced the family by becoming a picture star, is great. His patent imitation of one of the screen's foremost lovers is nothing short of marvelous, and he keeps it up through the entire picture, completely submerging his own personality and giving a remarkable performance.

Mary Brian as Gwen, daughter of Julie, is grand. She has grown up, she is animated and she is a darned good little actress. Also, the part of the manager as played by Arnold Korff, is an outstanding achievement in this galaxy of all-star performances. Henrietta Crosman, as the dowager Cavendish, is somewhat of a disappointment. She seems to be too much herself in her acting, instead of being an imitation of herself imitating herself, acting. Her's is the big dramatic part of the play—and it is full of possibilities never fully realized by Miss Crosman.

It is altogether a treat for those who know their American stage, and something to enjoy finding out for those whose knowledge is more limited.

Dubin and Burke Sign

Dubin and Burke, composers, have had their present contract with Warner-First National abrogated and a new ticket substituted, which calls for their services on a five-year optional basis. Al Dubin will return to New York January 6 to join his partner, Joe Burke. New York will be their headquarters for at least three more months, or until they are recalled to the coast.

New Comedy for Wests

Buster and John West have started on a new Vanity comedy for Educational. It is from an original story by Walter DeLeon and Neal Burns, and William Watson is directing.

Mayberry After Chain

Chicago.—Cecil Mayberry, formerly with Pathe and later sales manager for Columbia, is lining up a chain of small theatres in Missouri.

Continental's New One

Continental Talking Plays, under the direction of Ray Johnson, is now preparing to produce its fifth melodrama in a series of six. It will go into production shortly at the Darmour studios, under direction of Joe Levering.

MGM Abandons Realife

New York.—MGM is reported to be definitely off of Realife and to have decided not to issue "Great Meadow" on wide film. Practically all the Loew houses have the wide screen installed.

Another for Marx Bros.

New York. — Arrangements have been completed for the Marx Brothers to make another picture for Paramount. It will be produced at the Long Island studios in April.

Rudy Kuehn To RKO

New York.—Rudy Kuehn, general manager of the Consolidated Amusements chain, has resigned to join RKO, and is now managing the Regent.

W. J. Craft To Produce

William J. Craft, former Universal director, has turned independent producer and is organizing his own company. He plans to produce a series of six features for the independent market.

Distribution Survey

Washington. — The complete survey of the motion picture distribution situation has been finished by the U. S. Government and the report is expected within a few weeks.

Films on Broadway In Current Week

ASTOR—"New Moon."
CAPITOL—"Paid" (new).
CENTRAL—"Jaws of Hell" (new).
CRITERION — "Reaching for the Moon."
GAIETY—"Devil to Pay."
GLOBE—"Charley's Aunt."
MAYFAIR—"Criminal Code" (new).
PARAMOUNT — "Right to Love" (new).
RIALTO — "One Heavenly Night" (new).
RIVOLI—"Royal Family of Broadway."
ROXY — "Man Who Came Back" (new).
STRAND — "Man to Man" (new).
WARNERS — "Viennese Nights."
WINTER GARDEN — "The Lash" (new).

Reicher to Pathe

Frank Reicher completed his contract with MGM as writer and director and has moved over to the Pathe lot, where he will play a part in "Beyond Victory" and then write and direct dialog for the same company. Reicher was with Pathe before he joined MGM several months ago.

The new Pathe contract was negotiated through the Wadsworth office.

Para. To Boost Production and Advertising Budgets

(Continued from Page 1)

give them greater and ever greater values."

One of the lessons of the past year, he continues, is this:

"To us in the motion picture industry, one of the outstanding lessons which 1930 has driven home repeatedly is that the public, no matter what general conditions may be, will patronize good pictures. Nothing can take their place, nothing is so absolutely necessary to continued prosperity of all phases of the industry. Week after week, when poor pictures have been starving, we have seen good pictures draw thousands of people to the box-office. The record has been so plain that the wonder is that anyone could ever have been deluded with the idea that there was a substitute for good pictures."

Mr. Zukor declares that Paramount's program for the coming year will be the greatest in its history.

"Last year we spent $25,000,000 in production," he says. "This year we shall spend many millions more. While sensible economy must be practiced at all times, this is not the time for petty trimming of budgets, no time for squeezing of pennies. Greater pictures must be made. This costs money, and Paramount purposes to invest this money, knowing the public will reward its efforts.

"Good product must be intelligently and adequately advertised. We propose to support every picture with increased advertising in national publications, in newspapers and by radio. Our advertising effort will be greater than ever before. This is an insurance that Paramount gives to exhibitors.

"Also we commend to everyone good, old-fashioned hard work. For the workers, for the thinkers, for those who apply themselves to the tasks of this business with thought and energy, the rewards of 1931 will be as great, if not greater, than ever before. We of Paramount-Publix purpose to get our share of these rewards. We purpose also to see that our customers and the public that patronizes Paramount pictures get their shares."

More Foreigns for Universal in 1931

After completing 10 foreign versions of Universal feature productions on the current year's program, the foreign department is preparing for a much more active season during the ensuing year. It is estimated that at least 52 versions of the 26 pictures on Universal's 1930-31 list will be made.

Paul Kohner, head of the foreign department, is preparing for this increase in production by tieing up all foreign talent available.

Nine Educationals To Be Released in January

Educational will release nine subjects this month. The list includes: "Three Hollywood Girls," an Ideal comedy; "No, No, Lady," a Mack Sennett; "Girls Will Be Boys," with Charlotte Greenwood; "The Love Bargain," with Alberta Vaughn; "Dance Hall Marge," with Marjorie Beebe and Harry Gribbon; "Marriage Rows," with Lloyd Hamilton; "The Ulrich Case," the fourth of the W. J. Burns detective stories; and two Terry-Toons.

Hoffman To Wembley

New York.—Milton Hoffman, general production manager for Anglo-American Films, has been signed by Ralph Pugh, representing the Wembley Trust in England. Hoffman will go there shortly to supervise the construction of the new studios.

HANDSCHIEGL COMPOSITE PROCESS
(Patented)
Process Photography on the Original Negative
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THE Hollywood REPORTER

Vol. II, No. 39 Price 10c TODAY'S FILM NEWS TODAY Friday, January 2, 1931

"SPEND MONEY"--ZUKOR

TRADEVIEWS
by W. R. Wilkerson

HAD A second look at "Cimarron" and liked it better than at the first screening because "Wes" Rugglies has done quite a bit of beneficial cutting, footage that was not noticeable when it was first shown, but when clipped out, surprisingly added to the picture.

In seeing the picture again we were more and more impressed with the fine acting of Georgie Stone and Roscoe Ates. Ladies and gentlemen, these two boys have made acting history with their impersonations of Sol Levy and Jess Rickey.

•

SOME of the papers throughout the country are certainly trying to take the picture business for a ride. There has never been a racket originated that has anything on the modern method being attempted by the press in "spotting" the picture business.

The papers tell the industry, "we will not run any more of your publicity," and with the next breath they ask for a big raise in advertising rates at a time when every audit shows a loss in circulation, plus the fact that conditions are not what they were in any line of business and prices of everything are making new lows.

•

DID YOU hear the one about one of our male stars, charged with all the Christmas spirit and everything that goes with it, buying five hundred dozen roses, hiring a truck and sending them to a feminine player, many miles away, and receiving a wire in reply, which stated: "You bad boy—and I wanted orchids all the time!"

•

ONE OF the finest things we have ever encountered in this business was the two weeks' vacation given every Fox salesman by Jimmie Grainger. And maybe those boys will not work when they return to their desks next Monday.

•

THE decision on the Western Electric appeal from the Wilmington decision in favor of General Talking Pictures is about due. . . . There will be plenty of production activity from now on until Spring. . . . Archie Mayo thrilled with the "Svengali" script.

"No Time To Squeeze Pennies," Says Paramount Head---Production and Ad. Appropriations Are Bigger

Announcing greater appropriations for the production of greater Paramount pictures and to advertise them, Adolph Zukor, president of Paramount-Publix, issues a warning against "petty trimming of budgets and penny-squeezing" at this time. The past year, he says, should have taught the picture industry and all other business lessons from which profit may be gleaned.

"The American people have plenty of money.," Mr. Zukor says, "and we believe they will spend it if this industry offers them greater values for their dollars. It is not enough to give them the class of product offered them last year, or even last month. Producers must

(Continued on Page 3)

•

Auto-Movies to Be A Chain-Store Gag

St. Louis.—Automatic motion picture houses, to be run like chain stores, are to be installed in and around St. Louis by the Trans-Lux Corporation, of which Courtland Smith is the head.

Small theatres are to be used where obtainable and, in other cases, stores will be converted. The staff will include two men and a turnstile, and an hour's show will be given for a dime.

•

Paramount Perfects Cheap Color Process

New York. — Paramount has just completed its first picture with its own color process, which is said to cost very little more than black and white.

It is understood that the company will place it on the market for others, and an announcement to this effect is expected shortly.

•

Publix Houses Book Columbia's Product

New York.—All Columbia's features and shorts have been booked for 500 Publix houses in a deal just closed. This follows similar arrangements by Columbia with RKO and Warners.

360 Movie Houses Now in Manhattan

New York.—With five new motion picture houses built in Manhattan in the past year, the borough now has 360 film theatres. Of these 143 have seating capacities of 600 or less.

The total number of seats in all houses is 390,294.

•

Cukor Will Direct Tallulah Bankhead

New York. — George Cukor, co-director with Cyril Gardner of "The Royal Family of Broadway," has been assigned by Paramount to direct "New York Lady," Tallulah Bankhead's first feature. The story is an original by Donald Ogden Stewart.

•

Abe Warner Coming

New York. — Abe Warner will leave for Hollywood next week to stay a month.

Australia Exhibs Not Buying Ahead

Sydney.—Although the buying season for pictures is nearly over, very few exhibitors have signed contracts for the new output. The principal reason given is uncertain business conditions, but another cause is the changes and rumors of changes in the major circuits. Poor box-office returns in 1930, attributed to poor pictures, is an added factor.

Outlets for some pictures are assured, because two of the big circuits are practically controlled by American producing companies, but the suburban exhibitors are holding off. The distributors are not forcing the issue because they realize that the financial depression has affected business and there is too much discrepancy between the prices they want and what the exhibitors are willing to pay.

•

Lasky and Doran Will Arrive Here Next Week

Jesse L. Lasky and D. A. Doran, Eastern story editor for Paramount, are due to arrive here January 6. Doran will confer with coast studio executives on story requirements for the next year. Following this, Ed Montagne will leave for New York to review possible material now being placed on the market there.

•

Warners Plan To Drop First National Name

New York. — It is understood here that the Warner Brothers are planning to drop the First National name very shortly.

Rumors of another retrenchment campaign by this firm are also current.

BUSINESS JUMPS IN ALL LOS ANGELES THEATRES

With the kids out of school, the Christmas drain on the purse over, and the aid of midnight shows, business in every local theatre showed decided improvement. Some of the grosses more than doubled those of the fatal pre-Christmas week. This was especially noticeable in the two Warner houses, playing "The Lash," and at the Orpheum where "Hook,

(Continued on Page 2)

RKO To Build and Buy Theatres in London

New York.—Joseph Plunkett, head of the RKO theatre chain, and B. P. Kahane, general counsel, will sail for England on January 17 to make a survey of the theatre situation there.

RKO is considering building a de luxe theatre in London in addition to acquiring several others.

"CRIMINAL CODE" IS A NATURAL FOR ANY BOX OFFICE
A COLUMBIA PICTURE

THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.
Advertising Staff: Larry Hughes, Larry Urbach, Vic Enyart.
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave. Daryl Doran, Manager
London office, 80 Wardour Street Frank Tilley, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

To offset the unemployment situation in New York, Jimmy Quirk, of Photoplay, gave a "depression party" the other night and kept a vast mob of his friends busy until the wee, sma' hours having a swell time and loving the "work." P. S.—And no casualties.

•

It is understood that Sam Katz, head of Publix, has been finally divorced from Eleanor Maurice. She secured the decree in Paris, but no one seems to know why the news has been kept secret, not a word having appeared about it in the papers so far.

•

One of the oldest and best known Hollywood directors, became involved with a married woman and found himself in a jam some time ago when the hubby threatened a court suit. Not wishing an open scandal, the director was shaken down by friend husband for a settlement out of court. The wife is still ignorant of the financial transaction, but is wondering what became of her boy friend.

•

An ex-New York newspaperman, here on a chance of landing a scenario job, asked one of his more successful confreres the requirements to land a job. His pal, already set in a studio berth, said: "First: you must be a Master Dramatist, Second: A Master Diplomat, Third: Be able to hang around the studio 16 hours a day, and Fourth, have an uncle that owns the studio."

•

The romance between Lew Ayres and Lola Lane, which seemed to be on the brink of a wedding march, is now being buzzed around the boulevard as being a complete bust. Just why no one knows but the parties involved.

CREAM PUFFS & SLAMS

MINNEAPOLIS, MINN.

"GANG BUSTER"
State Theatre

Journal: One of Oakie's best.

"NAUGHTY FLIRT"
Astor Theatre

Journal: Has its good moments.

"FOLLOW THE LEADER"
Lyric Theatre

Journal: Fair.

"THE EASIEST WAY"
Minnesota Theatre

Journal: Weak. An unfruitful adaptation of the Eugene Walter play.

"MILLIE"
Orpheum Theatre

Journal: Good. Has a forceful story, and there is every probability that it has the qualities that never fail to send patrons clamoring in long lines at the box-office.

ST. PETERSBURG, FLA.

"PASSION FLOWER"
Plaza Theatre

Independent: Has to do with the usual and eternal triangle. The only saving graces were Zasu Pitts and a small boy.
Times: An entertaining movie.

"ONE HEAVENLY NIGHT"
Florida Theatre

Independent: Miss Laye makes a pleasing success of the picture.
Times: Brings to the screen a lovely actress, Evelyn Laye.

"THE LION AND THE LAMB"
Capitol Theatre

Independent: One of the most entertaining pictures of its type.

"INSPIRATION"
Florida Theatre

Independent: Certainly not a good play and it would have been very bad indeed in any other hands than Garbo's.

Columbia Acquiring Stories For New Group

Columbia has just bought Warren Duff's story, "Let's Get Famous," for its coming season's program. This is the fifth story acquired.

The other four are "The Men in Her Life," by Warner Fabian; "Pagan Lady," the Lenore Ulric play, by William Du Bois; "Help Yourself to Happiness," by Frank R. Adams; and "It Might Have Happened," by Bella Muni and Adam Finkel.

•

Canadian F. P. Books The Johnny Farrell Series

Montreal.—The Canadian Famous Players has booked the entire series of Johnny Farrel golf shorts which RKO-Pathe will produce.

•

Bob Benchley Here

Robert Benchley, screen critic, humorist, etc., arrived in Hollywood over the week-end an dtook a desk at Howard Hughes' quarters at United Artists. Benchley went right to work in collaboration with Carroll and Garret Graham on an original air comedy, which Ed Sedgwick will direct.

WATCH
The
HARRY WEBER
AGENCY

Foreign Directors On English Films

Warner-First National has disbanded the foreign department for at least five months, or until a definite check-up is made on the reception of the foreign output.

Shutdown in this department places three foreign directors on English pictures. William Dieterle will make "Spent Bullets," starring Richard Barthelmess and based on John Monk Saunders Liberty Magazine series, "Nikki and Her Boy Friends." William McGann, who has been making the Spanish product, has received a long term contract and will do English versions. John Daumery, who has been making the French versions, has gone to France, Germany, England and Spain, to shoot special material for "Spent Bullets." He will return as a full-fledged director of English films.

Reports have it that Henry Blanke, present head of Warner-First National foreign department, will supervise "Spent Bullets."

•

Grauman Show Is Big

The leasing of a theatre in San Francisco by Sid Grauman for the staging of "Once In a Lifetime" has been deferred until some more definite closing of the run at the Mayan can be determined. It was believed last week that the show would conclude its Los Angeles run within the next five weeks, but from present indications, it will stand ten more weeks here.

Congratulations
from
GLADYS LEHMAN

"Bachelor Apt." Is Another "Better" Picture From Radio

Sherman Fine As Star and Director

"BACHELOR APARTMENT"
Radio

Direction .....Lowell Sherman
Story.....John Howard Lawson
Screen Play.....J. Walter Ruben
Photography .....Leo Tover
Cast: Lowell Sherman, Irene Dunne, Mae Murray, Norman Kerry, Claudia Dell, Ivan Lebedeff, Noel Francis, Roberta Gale, Arline Judge, Charles Coleman.

There's a lot of fun in this, despite the fact that the story cannot be accused of any serious departure from form. There is plenty of meat for Sherman fans, both in the acting and direction, so that an hour of good entertainment is assured. It will increase the exhibs' respect for the Sherman name.

The picture derives its title from the fact that most of the plot centers about the bachelor apartment of Lowell Sherman. Sherman is a gay philanderer, until he meets Helene, (Irene Dunne) and for her sake he performs a number of kind deeds without benefit of any response from her. Helene really loves him, but is afraid that he will not give her a wedding ring—and, besides, a married lady by the name of Agatha, (Mae Murray) seems to take up too much of his time. One day Agatha's husband follows her to Sherman's apartment to catch her there and to shoot Herman, but when the bedroom door is opened, guess who comes out? Why Helene, of course, but she refuses to stop and listen to explanations. However, in the end everything is straightened out and the Park Avenue philanderer is about to become a virtuous husband to Helene.

One can hardly credit the famed playwright, John Howard Lawson, with a brain storm for thinking up that plot, but one can credit J. Walter Ruben with plenty for making one forget it by virtue of his excellent screen play. And Lowell Sherman deserves the plaudits for the light, engaging touch with which he has directed it. There is one scene, which takes place in Lee's (Norman Kerry) apartment that is worth the price of admission. And then there is Mr. Sherman's acting . He is still the only man in picture who can romp standing still.

The cast boasts two oldtime favorites, Norman Kerry and Mae Murray. Kerry is O. K. and looks well. Miss Murray, (America's own bouncing baby) is still being very much something or other, in various stages of undress—with 80 or 90 tosses of the head. Claudia Dell as Lita, the would-be gold-digger who never strays from the straight and narrow, is very good, and Irene Dunne does well. Charles Coleman as the butler is excellent, and Ivan Lebedeff as Henri, has a gag part, in that he speaks only one word throughout the picture and gets a laugh every time.

Literary Digest Plugs "Cimarron"

The Literary Digest has selected "Cimarron" as the outstanding picture to reach the screen recently and is running comment, newspaper reviews and photographs on the picture in the current issue.

No Diplomatic Post For Mayer, He Says

New York.—Louis B. Mayer, who has just returned from visiting President Hoover, in Washington, says that no diplomatic post was offered him.

Mr. Mayer, according to his friends, says the only thing he wants of the President is his continued friendship.

•

Exhibitors To Talk To N. Y. Legislature

Albany.—A number of picture men from up-State New York and several members of the T.O.C.C. will go before the Legislature tomorrow to discuss pending bills affecting the industry.

•

Discuss Sunday Laws

Philadelphia.—A meeting of Pennsylvania exhibitors is being held here this week to decide on some action in the matter of five Sunday closing bills now in the State Legislature.

Lilyan Tashman Signs At Para. For Long Term

Lilyan Tashman has signed a long-term contract with Paramount, bringing to an end for the time being the wild bidding going on among producers for her appearance in individual productions. It is said Miss Tashman will receive $1,250 a week over the first term, in the face of her recent salary of $1,500 a week per single picture.

•

Old Protection Plan For Eastern Pa. Exhibs

Philadelphia.—At a meeting of the Board of Managers of the M.P.T.O.A., of Eastern Pennsylvanian, South Jersey and Delaware, it was announced that the local exchanges would grant the same protection held by exhibitors before the adoption of the much condemned "tentative zoning plan." At the annual meeting of the group last week, a resolution was passed condemning the unfairness and irregularity of the zoning plan then in operation, and requesting a return to the old system.

•

Stoloff To Direct Fox "Fatal Wedding"

Ben Stoloff has been assigned the direction of "The Fatal Wedding," taken from an old Al Woods melo. Spencer Tracy, Virginia Cherrill, Frank Albertson and and Warren Hymer in the cast.

PRISON FOR THOSE WHO RUN IMMORAL PICTURES

Austin. — Representative Hatchitt has introduced a bill in the State Legislature placing talking pictures under the statute which governs silents.

The bill provides that any operator found guilty of exhibiting a picture calculated to degrade the public morals shall be punished by imprisonment of from 48 hours to a year and the theatre shall be padlocked for a month to two years. The question of what constitutes indecency is left to the jury.

•

H. Del Ruth At Darmour

Hampton Del Ruth has been engaged by Darmour to direct "Defenders of the Law," the third feature length production to be produced in a series of 12 for Continental release.

•

Derr-Sullivan For Hughes

(Continued from Page One)

der this arrangement will be "Scarface," to be directed by Howard Hawks.

The entire Hughes production organization will move over to the United Artists lot at the end of the week in quarters that have been weeks in building.

Hanson Has New Plan

(Continued from Page One)

try on the possibility of using the screens in more than 2,500 theatres for their advertising. This advertising wil be in the form of what are known as "sponsored shorts." The pictures will be two reels in length and will present entertainment in forms of travelogues, cartoons, educational subjects and slapstick comedies, with the name of the advertiser sponsoring them appearing on the main title and at convenient spots throughout the pictures.

It is figured that audiences will bear no resentment against this advertising as they will get entertainment.

The first big contract bagged by Hanson, in addition to the Allied theatres, is the Cooperative Exhibitors Service of Detroit, with better than 100 houses.

Who will make the pictures and where they will be made has not as yet been decided on. Hanson has been seen talking in New York to Charles Christie, whose Metropolitan Industrial Department here at the Metropolitan studios has been doing a lot of advertising subjects.

The Industry Acknowledges the Fact that

ALEC B. FRANCIS

Is One of America's Most Distinguished Actors.

•

His Performance in

'OUTWARD BOUND'

Helps to Carry on This Tradition

•

DICK POLIMER
Agency
GLadstone 6159

CHAPLIN RECEIPTS DROP RAPIDLY IN L.A. SHOWING

Los Angeles is not going for the Chaplin picture in anywhere near the manner that H. L. Gumbiner, owner of the new Los Angeles, and Chaplin thought. The first week was a stand-out, but every day since has been dropping. Gumbiner has reduced his price three times, the tariff now running 35 cents in the morning; 50 cents in the afternoon and 65 cents at night, with one show with the loges reserved at $1. The original price was 50 cents in the morning, 65 cents and 75 cents in the afternoon and 75 cents and $1 at night.

Gumbiner laid down $50,000 for the first run of the picture here, with Chaplin taking an option of 60 per cent of the business.

The picture is slated to go off February 27, to be followed by "Aloha," the Rogell-Tiffany production, minus a stage show.

Rumors still persist that the house will be operated by H. B. Franklin as a part of the Hughes-Franklin chain within 60 days.

•

"City Lights" For the Erlanger In Phila.

Philadelphia.—United Artists announce that Charlie Chaplin's "City Lights" will open at the Erlanger theatre, a legitimate house, on Friday.

Pictures on view in Philadelphia this week are "The Easiest Way" at Mastbaum; "Follow the Leader" at Fox; "The Gang Buster" at Keith's; "Charley's Aunt" at Earle; "Illicit" at Boyd; "Cimarron" at Stanley; "The Criminal Code" (third week), at Stanton; "Sit Tight" (second run), at Karlton, and "No Limit" (second run) at Arcadia.

•

Students Find Foreign Language Films Help

Charlotte.—E. C. Smith, owner of the Carolina Theatre, at Chapel Hill, N. C., finds that his idea of running a foreign-language talkie once a week is a paying investment as the students at the nearby university have found such pictures a help in their language studios.

•

Believes Film Record Better Than The Disc

New York—Porter Evans, chief engineer of the Warner Vitaphone studios, believes that, because of the recent perfection of noiseless recording, the film record will be made superior to the disc.

•

Col. Has 15 Stories

Fifteen scripts have been "okeyed" at Columbia and are awaiting executives' decision as to which three will go in production next week.

•

Bandy To Europe

New York.—H. A. Bandy, foreign manager for Warner-First National, has sailed for Europe for his annual inspection trip. F. Wynne-Jones, of UFA, also sailed.

MPTOA Will Meet In N. Y. About March 10

New York.—The board of directors of the MPTOA will hold its meeting in this city about March 10. The members will be asked to publicize on their screen the plans for the production by the U. S. Government of the George Washington bicentennial picture.

•

Alexander-Green Are In Washington

Washington.—J. Grubb Alexander and Alfred Green, of Warner Brothers, are here to attend the opening of the play, "Heat Wave," before it opens in New York. Alexander will do the screen play and Green will direct it when it is ready for the cameras.

•

Berlin Undecided About "Hell's Heroes"

Berlin.—"Hell's Heroes," directed by William Wyler, has opened here with mixed criticisms, the main trouble being that neither audiences nor critics understood the story.

The Zelnik production of "Foersterchristel" looks to be in the bag and good for a profitable run.

•

Hal Hodes Talks To RKO Managers' Convention

Chicago.—One of the principal speakers at the meeting of the RKO theatre district managers here today was Hal Hodes, of Columbia, who told them how to put over the Columbia pictures booked into RKO houses.

•

Knotts Leases A West Coast Theatre

Azusa, Calif.—William Knotts, former secretary of the MPTOA of Southern California, has leased from Fox West Coast Theatres the Azusa theatre here. It was one of the Fox-Principal houses.

•

Ned Mann To N. Y.

Ned Mann returned to New York last night to arrange a release for a series of novelty shorts. He will return via Washington, where he will visit the patent office about a dispute on certain patent rights now alleged to be infringed on by many of the major producing organizations in the way of filming miniature effects.

•

"Trader Horn" In Phila.

"Trader Horn" will open as a road show attraction at the Chestnut Street Opera House, a Shubert theatre, next Monday.

•

Irene Dunne In N. Y.

New York.—Irene Dunne, leading woman in Radio Pictures' "Cimarron," arrived in New York yesterday on vacation.

Foreign Versions of 3 At United Artists

United Artists is engaged in making foreign versions of "Condemned," "Raffles" and "Whoopee." They are being made three ways with no specific country in mind for consumption. One is a silent with English titles, another has explanatory titles used with the English dialog, and the third is a straight musical score, with titles to be translated into any language.

•

Montreal Theatre To Show French Talkies

Montreal.—The Cinema de Paris, formerly the Roxy theatre, in this city, will open soon with the French talkie, "La Maison de la Fleche."

The house, which is owned by Robert Hurel, representing French film interests, will be used as a first-run theatre for French films.

•

Wyoming Exhibitors Sidetrack Bad Bills

Cheyenne.—Owing to the concerted efforts of the exhibitors of this state, no bills adverse to motion picture interests will be presented to the present Legislature.

•

Big List For Joinville

New York.—Paramount announces that its Joinville studio, near Paris, will turn out 80 features and 100 shorts this year.

White Will Help On "Flying High"

George White will remain on the coast to assist A. P. Younger in preparing the screen treatment of his latest musical, "Flying High." This property was recently acquired by MGM on a flat sum to De Sylva, Brown and Henderson, the authors, and 50 per cent of the net profits to White, the producer of the stage version.

It is planned to have featured players now appearing in the Chicago cast brought here to act in the picture. Ed Mannix will act as producer of the picture for MGM.

•

Johnson Making It Easier For His Men

Johnny Johnson, publicity chief at Universal, has devised a scheme to ease the pinch on the pocketbooks of his staff during the studio shutdown.

Members of the staff will alternate, with half the personnel working one week and the other half taking a layoff. This will continue until the studio gets under way.

•

Rockne Goes East

Knute Rockne left Hollywood last night for San Francisco, whence he will go to South Bend, arriving March 15. Plans are all set for his eight two-reelers at Universal, which will start shooting with Sam Friedman supervising when the studio reopens in April.

THE Hollywood REPORTER

TODAY'S FILM NEWS TODAY

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TODAY'S FILM NEWS TODAY

W. R. WILKERSON....Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave. Daryl Doran, Manager
London office, 80 Wardour Street Frank Tilley, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

We finally have the lowdown on the recent signing of a so far "unpictured" star. It seems the head man is this way, that way and those ways about her. (Case No. 786214). No one else around the studio shares his enthusiasm, but he IS the head man.

●

A famous star who recently acquired a two-picture contract at one of filmdom's highest prices is very determined at the moment to find a way of ducking the commission due to the agent who arranged the deal. This star has a long list of "shady deals" to her credit, but this stunt shows her up plenty. If she does not decide to act "white" for a change, things will probably pop in the wrong direction. And we know why.

●

Douglas Fairbanks, Jr., created a sensation at First National yesterday when he introduced his new portable bungalow-dressing room to a gaping cast and studio technicians. A virtual house on wheels, the bungalow has all the modern conveniences, including an electric ice box, modernistic decorations, dainty curtains, and all the comforts of home.

●

A leading director, who was treated very kindly by the press during his recent marital troubles, which aren't quite smoothed over yet, has developed a rabid aversion to everything pertaining to publications. One of Hollywood's most important magazine editors visited his set the other day to be openly insulted in no quiet tones. The ed. was then ushered from the presence of the director, who yelled "Rabble!" at the departing scribe.

●

Mrs. Louis B. Mayer and Mrs. Harry Rapf will represent the motion picture leaders at a dinner and dance in Cocoanut Grove at the Ambassador, March 2, for the benefit of the El Cedo Children's Camp.

CREAM PUFFS & SLAMS

NEW YORK CITY

"DRACULA"
Roxy Theatre

World: A somewhat effective telling. Its settings provide gloomy grandeur on a tremendous scale. Its players are competent. And the camera work is very good.
Times: What with Mr. Browning's imaginative direction and Mr. Lugosi's makeup and weird gestures, this picture succeeds to some extent in its Grand Guignol intentions.
News: We're asking you not to miss this talkie if you go in for the spooky sort of cinema. Brrrrrr! We enjoyed it.
Journal: This is much more effective than the stage adaptation. Will hold the attention of those who prefer their entertainment morbid as well as spooky.
Post: The legendary horrors are effectively preserved by Tod Browning, who, as director, has managed to show his skill at this type of picture by marshaling the thrills in the proper order and keeping them well to the front during most of the action.
Herald-Tribune: This fascinating medieval legend has been admirably transferred to the screen by exactly the right man for the job.
Sun: Whether it is half as good as it might have been, its subject matter, at least, has a curdling effect on the spectator every other reel or so; and its the best picture of the week.
Telegram: Although for the most part Mr. Browning has told his story with skill and turned out an exciting, thrilling picture, it is a picture that is good enough to make you wish it had been better.

SYRACUSE, N. Y.

"CIMARRON"
Keith's Theatre

Herald: Unquesionably one of the best ten, regardless of what the ensuing ten months may bring. As epochal as "The Birth of a Nation," "Ben Hur," "The Ten Commandments" and a few other cinematic milestones. You not only should see it, but actually must see it.
Post-Standard: This is an "Epic." This may be only the second month of 1931 with ten to go, but I doubt very much if, in those ten months any better picture will be produced.
American: It's the big smashing shot of pioneer history. A real document of how the land was won from a prairie waste to civilization.

"FREE LOVE"
Fox-Eckel Theatre

American: It is a nice, farcical, harmless treatment of this wife subject and nowhere near as naughty as the title suggests.
Post-Standard: It's a most amusing picture.
Herald: A bit dull in spots, it starts off slowly, increases its tempo gradually and ends up with a bang.

"INSPIRATION"
Loew's State Theatre

Journal: When it comes to twisted love affairs, there isn't anyone of the screen just like Garbo.
Post-Standard: It's a love story—nothing else—and very well done.
Herald: To the legion of Garbo fans whose delight in their idol is so great that her deep throaty voice and clinging robes are sufficient, this picture will be acceptable.

"ILLICIT"
Strand Theatre

Herald: It is an old, old story told in a refreshing way.
Journal: Society love drama gets a conspicuous boost in this picture.

JACKSONVILLE, FLA.

"FIGHTING CARAVANS"
Florida Theatre

Times-Union: By virtue of having been adapted from a Zane Grey story, enacted by a group of expert players, the picture ranks among the more enjoyable descendants of the "Covered Wagon," ace of pioneer films.

"THE NAUGHTY FLIRT"
Imperial Theatre

Times-Union: Another of those comedy-romances in which there is a maximum of gaiety and a minimum of sentimentalism.

"SCANDAL SHEET"
Florida Theatre

Times-Union: An entertaining melodrama. An enjoyable picture.

"KISMET"
Palace Theatre

Times-Union: Assures one of an enjoyable evening's entertainment.

Paramount Gives New Contracts

Sam Jaffe, production manager, and E. Lloyd Sheldon, associate producer, head the list of those who have just received new contracts from Paramount. The others are Regis Toomey, actor; Edward Goodman, director; Paul Hervey Fox and Albert Hackett, writers; and Travis Banton, costume designer.

Jaffe has been with Paramount since 1918, starting as an office boy. He was made production manager in 1928. Sheldon is another old-timer, having been with Paramount ten years. In addition to these, Carole Lombard and Helen Johnson recently signed new contracts.

●

Eddie Cantor Here

Eddie Cantor reported to the United Artists lot yesterday after a three weeks engagement at the Floridian Night Club in Miami. He is now engaged in writing "Palmy Days," which will serve as his next starring picture for Samuel Goldwyn.

●

Mack At Universal

Russell Mack ,former Pathe director, yesterday signed a long term contract with Universal.

●

"U" Buys Hurst Book

New York.—"Back Street," Fannie Hurst's latest novel, has been purchased by Universal.

PRODUCTION NOTES

Harold Schwartz engaged by Louis Brock to write series of comedies for Rosco Ates at Radio.

●

Florence Roberts added to cast of "Too Many Cooks" at Radio.

●

Irving Pichel for the role of the district attorney in "An American Tragedy," which Josef von Sternberg will direct for Paramount.

●

Mitchell Lewis for the role of Captain Larrieu in "Never The Twain Shall Meet" at MGM.

●

J. P. McCarthy started production on a new Tom Tyler picture at the Trem Carr studios.

●

Frank Biggy, former lab expert at Associated, now engaged in the same capacity at Fowlers.

"ALOHA"
"MOTHER'S MILLIONS"
"DRUMS OF JEOPARDY"
Dialog Directed by
GENE LEWIS
GRanite 6777

LEON ERROL

THE Hollywood REPORTER

Vol. III. No. 21. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, February 17, 1931

BIG ADVERTISING PLANT

TRADEVIEWS
by W. R. Wilkerson

FOR MANY weeks now, we have been listening to a lot of squawks about the lack of story material for the screen; that is, originals. Word has come from all the major studios to the effect that they are looking for stories in general, and, in particular, for suitable stuff for their pet stars and drawing cards. They seem to be doing everything but direct mail advertising and yet:

The authors tell a different tale. From all sides we have heard that it is practically impossible for writers not under contract to get their stories before the pleading buyers.

•

ANOTHER wail is for new ideas. And yet we have noticed that producers are more than a little wary of such radical thought. We have seen many scripts and plays bought that have contained something different, some unusual twists, and yet by the time they reached the screen their individuality had been sacrificed to standard formulas. Instead of making use of powerful advertising campaigns to pep the public up to something new, producers are content to sell the customers what they have grown accustomed to seeing, and using advertising and stars to drag them in.

Producers bemoan the fact that writers for the cinema are trying to sell them synopses when they know that screen plays today must have dialog. And yet, with a few outstanding exceptions, film companies insist upon doctoring and changing; hiring someone to write additional or new dialog, who, very often, has not the faintest conception of what the original author meant to convey, or who has not the capacity to write it in the story teller's particular vein.

•

IT IS ALL very confusing to one whose business it is to understand the workings of the picture industry. It must be completely bewildering to the thousands of potential screen writers who are trying to submit the Great American Drama or comedy, and who find that, when they try to fill a great need, producers can't use their aid.

Farrell Weds Virginia Valli

Charles Farrell and Virginia Valli were married Saturday in Yonkers, N. Y. They are leaving for Europe on a honeymoon immediately.

Picture Stocks Are Most Active

Stocks on the N. Y. Stock Exchange were led by the picture issues in the big flurry of yesterday. Warners was in the lead for activity, with sales of 118,900 shares for a net gain of 1¼.

There is a report making the "street" that powerful short interests in Fox are about to go to work.

Huston Due Tomorrow

Walter Huston arrives in Hollywood from New York tomorrow on the Chief.

•

Wolheim Operated On

Louis Wolheim was operated on at the Osteopathic Hospital yesterday for a stomach disorder. He is doing O.K.

Allied and Indie Exhibs Going For Oscar Hanson's New Plan Of "Sponsored Entertainment"

New York.—Oscar Hanson, former general sales manager of Tiffany Productions, is about to enter the field of "sponsored entertainment" with more than 2,500 independent theatres already giving the nod to the plan of using these advertising-entertainment reels in their houses for the next year.

The Allied exhibs will use this method to build up a war-chest and pay off their officers. Independent exhibs, not connected with Allied, are looking to get at least 52 entertaining shorts without paying any film rental.

The move of Hanson is to sell big advertisers throughout the coun-

(Continued on Page Three)

•

Canada Indies Tell Of Favors To Para.

Toronto. — Commissioner Peter White, who is investigating the Famous Players Canadian Corporation for the Canadian Government, is hearing testimony from many independent exhibitors as to the discrimination shown in favor of that company.

•

Harry Warner Better

New York.—Harry Warner, much improved in health, has returned from Florida.

Business Poor In Argentine

Buenos Aires.—Business is at the low ebb here, which is always the case during February. What with the carnival spirit dominating the thoughts of every possible patron, with the buying of costumes for the masked balls, etc., there is little or nothing left for the theatre.

Out of the 1500 theatres in the Argentine, there are but 244 equipped for sound, and exhibitors are showing no wild rush to get the talkie apparatus for their theatres. There is plenty of silent film, made in the pre-sound days, for their use, in addition to the fact that most of them are of the impression their patrons do not want Hollywood Spanish pictures.

Both exhibitors and distributors feel that the new season, from March to October, will be exceptionally good.

•

Zukor Denies Akerson Is Slated For Hays Job

In a telegram to this publication yesterday, Adolph Zukor denied that George Akerson had been engaged by Paramount for a schooling in pictures with the ultimate intent of placing him at the Will Hays desk. Mr. Zukor says "the story is unfounded and untrue."

•

"Their Mad Moment" Put On The Shelf

It is understood that Fox has shelved the Dorothy Mackaill picture, "Their Mad Moment."

HOWARD HUGHES SIGNS DERR AND SULLIVAN

After a lot of discussion and many details, Howard Hughes yesterday signed a contract in his office that will bring E. B. Derr, former Pathe president, and Charles Sullivan, executive assistant to Derr, into the Caddo organization as production heads.

Hughes, Derr and Sullivan have been talking contract since the day the latter pair left Pathe, where they made quite a record for themselves. They will have complete charge of all the Hughes units, working directly under Howard. Their first picture un-

(Continued on Page Three)

Henley Will Direct "Passionate Sonata"

Hobart Henley has been assigned the direction of the "Passionate Sonata," which will star Dolores Costello for Warners.

•

George Kleine Ill

New York.—George Kleine, pioneer producer and distributor, is seriously ill at his home here.

"MANY A SLIP" Directed by VIN MOORE

GREETINGS, ~~UNCLE~~ "GRANDPA" CARL!

THE Hollywood REPORTER

Vol. III. No. 25. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, February 24, 1931

HAMMONS GETS TIFFANY

Will Be Merged with Educational and World Wide--Cook Out, Rowland On Production

New York.—Earl Hammons, president of Educational Pictures, is to take over Tiffany and merge it with Educational and World-Wide.

Richard Rowland is still in the picture, in charge of all production.

It is understood that L. A. Young, president and backer of the concern, receives no cash in the deal, but that he will get a percentage of the receipts from all Tiffany releases until $5,000,000 has been returned to him.

Grant L. Cook, who has been the executive vice-president, is understood to be definitely out of the company.

This news, which became known here today, seems to settle a problem which has been of keen interest to the entire motion picture industry for several weeks. The air has been full of rumors ever since the resignation of Phil Goldstone, who was in charge of production at the Hollywood studio.

Lee Marcus On Vacation

New York.—Lee Marcus, president of RKO-Pathe, has gone to Palm Beach for two weeks' vacation.

Christie Coming Back

New York.—Charles Christie, who has been here for several weeks, starts for Hollywood Thursday.

TRADEVIEWS

CARL LAEMMLE must enjoy a greater satisfaction in completing today a quarter of a century in motion pictures than any other individual we know. The man whose affectionate nickname recently changed from "Uncle" Carl to "Grandpa" Carl has earned his position among the film immortals by honest toil.

Laemmle's beginning was humble but determined. In his 25 years in this fickle and fascinating business of ours he has had his back to the wall many times, but he has remained champion of the independents all that time and has come out of every scrap with a smile.

•

LAEMMLE is filmdom's divine optimist. The romance of his great adventure is equal to any scenario Universal ever produced. This publication need make no appraisal of "Grandpa" Carl, for he is too well known to thousands. No one ever saw Laemmle in a high hat. No one ever found him too busy to listen attentively, and appreciatively, to constructive criticism. He has always been as eager to make pictures for the little fellow as for the big city showman. Hundreds who are acqaintances of other producers are real friends of "Grandpa" Carl. Many executives, stars, writers and directors fittingly look up to him as the paternal teacher of their little red school house days, for Universal City has been a screen university.

•

NO MORE intensely human man than Carl Laemmle ever sat behind an executive desk in any industrial office. He understands human hearts better than most other executives care to. He has a distinct sense of humor and never permits the gloom to enter his sanctum sanctorum. At an age when most men rest on their laurels, Laemmle arrives at his office promptly each day and engages in his work with the same verve that won him national prominence in 1906.

Laemmle's job is making decisions—dealing with realties and visioning the road ahead. He doesn't procrastinate. His confidence in men, his loyalty to his obligations, are outstanding characteristics.

N. Y. Believes Warner, First Nat., Radio To Merge

New York.—Wall Street and the motion picture industry in New York believe that the next merger in the industry will put Warners, First National, Radio and Pathe in one company.

This belief comes from the definite knowledge that M. J. (Mike) Meehan is in the Raskob-Dupont pool, and following the hint given by Hiram Brown, president of RKO, at Chicago that Radio Pictures will further extend its field of operations. Mr. Brown, speaking at a meeting of RKO managers, said: "Big plans are in prospect for the expansion of our companies, which may take in a few more mergers that have to date been denied."

•

Hughes-Franklin Profit Already

New York.—The Hughes-Franklin chain, which now includes 96 houses, showed a profit of $10,000 on last week's operations.

As the circuit is only three months old, this is a truly remarkable showing.

•

Lewis Warner Better

New York.—Lewis Warner has been quite ill from septic poisoning as a result of the extraction of a tooth. He is out of danger and getting along nicely.

Publix Managers See Better Times

New York.—Better times are just around the corner, according to the Publix managers who are submitting their own quotas for future business.

They estimate that business in March, April and May will better that period last year by from 50 to 80 per cent, according to the section of the country.

•

Frank Newman Made Aide To M. A. Silver

Owing to the present expansion program of the Warner West Coast Theatre chain, M. A. Silver, general manager, has appointed Frank L. Newman, former theatre executive of the Publix circuit, as his assistant. This will create a new position for Max Schagrin, who was Silver's assistant. He will be executive field manager of the circuit, under Silver's direction.

•

Rest For Schlesinger

New York.—M. A. Schlesinger, head of General Talking Pictures, has gone to French Lick Springs for a rest.

•

Georgia Kills Tax Bill

Atlanta.—The tax bill calling for ten per cent tax on theatre admissions has been killed in the Legislature.

•

Many New Theatres

New York.—The F. W. Dodge Co. reports that 24 new theatres, costing $2,191,000, are being constructed on contracts let in January.

CARL LAEMMLE OBSERVES 25TH YEAR IN INDUSTRY

Carl Laemmle today celebrates his twenty-fifth anniversary in the motion picture business. Behind him he has left a career of achievement equalled by no one else in the industry over this period of time.

The names of those who stood at the top of the industry in 1906 when Mr. Laemmle entered it, are practically all forgotten. That of Carl Laemmle still shines brilliantly.

In 1906 Mr. Laemmle, who had come to America as a boy from Laupheim, Germany, and had eventually

(Continued on Page Five)

General Talkie-W. E. Decision Due Friday

New York.—The decision in the General Talking Pictures-Western Electric case is expected on Friday.

•

Exhibs. Band For Fight

New York.—Charles O'Reilly and Jules Michels are reorganizing the New York State exhibitors to fight legislation and labor troubles.

"ILLICIT" Adaptation and Dialog by HARVEY THEW

'Doctors' Wives' Is Just Fair; 'Single Sin' Looks a Good Bet

Baxter Scores In Fox Picture

"DOCTORS' WIVES"
Fox

Direction ..... Frank Borzage
Story ..... Sylvia and Henry Lieferant
Screen Play and Dialog ..... Maurine Watkins
Photography ..... Arthur Edeson
Film Editor ..... Jack Dennis
Cast: Warner Baxter, Joan Bennett, Cecilia Loftus, Ruth Warren, Marion Lessing, Victor Varconi, John St. Polis, Paul Porcasi.

"Doctors' Wives" is more of that mild, rather draggy sort of entertainment based on the traditionally glorious marriage turning rapidly into misunderstanding and then very slowly righting itself to bring the man and wife to that full and rich understanding. The women will like it better than the men. Its appeal will not be to all classes, although it should make a pretty fair matinee show. Warner Baxter makes an efficient appearing doctor and is a devil with the ladies, as usual.

"Doctors' Wives" attempts to show what goes on behind the locked doors of a popular and handsome doctor's office—allowing an intimate glimpse or two. Warner Baxter as Dr. Penning is a most busy and attractive physician. After a short courtship he marries a winsome little girl whom he meets quite by chance. Love and kisses for a few scenes, and then the heroine begins to feel neglected, proving to her own satisfaction, as the story progresses, that a doctor's wife has control over her husband's destiny only as long as some other woman doesn't want him. For no good reason at all, the doctor shows a patronizing interest in a tricky Miss Crosby, who insists on a complete examination. Naturally, the examination reveals only that Miss Crosby is suffering from palpitations of the heart.

The wife runs away because she is suspicious and jealous of her husband's time, and is indiscreet with another doctor with an understanding heart. In the end she watches her husband perform a great operation on doctor No. 2. Thus she learns the great lesson that good doctors are blessings to humanity and deserve to be humored.

The direction of Frank Borzage is about all it could be to fulfill the requirements of the story, which does not impress one as being particularly true to life. Dialog tends toward the suggestive in spots.

Warner Baxter plays the part of the doctor as well as anyone could, although his particular ability deserves more action. Joan Bennett shares starring honors as the doctor's wife who is determined that marriage must mean plenty of time for spooning in the garden. She is convincing in the part of a rather girlish, clinging vine of somewhat immature judgment.

Victor Varconi will go over as Dr. Kane Ruyter. His portrayal is natural. John St. Polis as another doctor is just the type. However, it's pretty hard to understand why Dr. Denning paid much attention to Miss Crosby who impressed one as being a little too flippant to demand attention.

The rough and ready element will fidget at "Doctors' Wives." It is too close to the same old thing to suit many, although it is not without box-office appeal, chief of which is Warner Baxter.

"Caesar" At the Hip

New York.—"Little Caesar" has been moved to the Hippodrome after four weeks at the Strand, during which time it had 202 showings to 326,000 paid admissions.

Deep Sea Picture Very Interesting

"MONSTERS OF THE DEEP"
Natural Pictures Ltd

Produced and Directed by ..... Harold Austin
Photography ..... Lauren Draper
Film Editor ..... Grace McKee

"Monsters of the Deep" just misses being an epic of the sea. The picture, like its shorter predecessor, "Fisherman's Paradise," follows a crew and its small schooner to Magdalena Bay off the coast of Mexico, and concerns itself not only with tuna, but also many other kinds of fish and weird, tremendous denizens of the ocean.

The picture is always interesting, sometimes exciting, especially the latter sequences, which have been presented with an air of mystery and vast danger. The picture needs a little cutting, for many scenes become a trifle monotonous, merely by their length or repetition, not by their content.

Audiences anywhere should find "Monsters of the Deep" entertaining as well as educational. The thousands of amateur fishermen throughout the land will eat it up. The picture contains some grand shots, and the final scenes wherein the terrifying Devil Fish is finally conquered are thrilling and amazing. If a little more humor is injected into the accompanying "spiel", and the whole thing pepped up a bit, "Monsters of the Deep" will be a great bet for any distributor.

Twin Opening Gag In Twin Cities By RKO

Minneapolis.—RKO is using the twin opening gag in this city and St. Paul, with Publix opening its first runs here and St. Paul following. Publix is expected to follow the RKO example shortly.

Should Please Every Audience

"THE SINGLE SIN"
Tiffany

Direction ..... William Nigh
Photography ..... M. Dupont
Story ..... A. P. Younger
Adaptation, Dialog ..... Frances Hyland
Film Editor ..... Charles Harris
Cast: Kay Johnson, Bert Lytell, Paul Hurst, Geneva Mitchell, Holmes Herbert, Sandra Ravel, Matthew Betz, Charles McNaughton, Lillian Elliott, Robert Emmett O'Connor.

"The Single Sin" is a good bet for the exhibs. There's enough in it to please any type of audience. It ranges all the way from comedy to pathos, with stopovers for drama, melodrama and fisticuffs.

The theme, that of a girl who comes back, has been done before, but the treatment, the acting and the intelligent direction give it new life and keep you wondering how it's going to turn out.

Kate, the partner of Bowman, a bootlegger, and in love with Joe, a shiftless drunkard, wants to go straight, but her lover can't see things her way. The two men (Bowman mad with jealousy) fight in Kate's apartment; the police arrive, discover the liquor, and the girl and her partner go to jail, she for ninety days, he for two years. When Kate gets out she is more than ever determined to go straight, and leaves Joe while they are both drunk.

Three years pass. Kate, under an assumed name, has become the secretary of a millionaire, whom she marries. Then Bowman, determined to revenge himself on her for his two lost years, gets himself hired by her husband as her chauffeur, and the dirty work starts. She meets Joe, now married and a successful builder of boats, and he determines to save her from Bowman. But Slug, his comic friend, takes matters into his own hands while Bowman is on his way to tell all to Kate's husband. Everybody happy?

As stated above, Mr. Nigh's direction is satisfactory in every way. He has made his characters real men and women, not puppets reciting lines. He has not over-stressed any situation nor carried any sequence beyond its natural finish.

The photography is good, but in a few instances unkind to Miss Johnson.

Kay Johnson is great as Kate, and the part gives her plenty of opportunity to exercise her talents. Bert Lytell, with less to do, is good as Joe, and his drunk scene with Kate is swell. Matthew Betz is an acceptable heavy, and Holmes Herbert and Geneva Mitchell both give good performances; Mr. Herbert as Kate's husband and Miss Mitchell as Joe's wife. But it is of Paul Hurst we must rave. He's got some swell lines and gets over in great style as "Slug", Joe's dumb friend.

Miriam Seegar

Pronounced

SEA-GUR!

Not

CE-GAR!

Ruth Collier
CR. 4161

ESTELLE TAYLOR

AS

Dixie Lee

IN

'CIMARRON'

CRITICS RAVE FROM

LOS ANGELES EXAMINER

Films' Finest Pioneering Epic

EARLY HISTORY SHOWN WITH DRAMATIC APPEAL

Story of Picture at Orpheum Deals With Opening of Oklahoma Land; Richard Dix and Others in Big Cast Excellent

By Louella O. Parsons

Motion Picture Editor of Universal Service, and Hollywood Correspondent for Los Angeles Examiner

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"Cimarron" proudly walks away with first honors as our finest pioneering epic. No other motion picture dealing with actual American history presents so poignantly, so forcibly and with such clear emphasis the difficulties of founding a new country. "Cimarron," which opened at the Orpheum last night with a gala premiere, has more dramatic appeal than any pioneer tale yet filmed. For that matter, it equals in magnitude, in excellence of production and in absorbing interest any motion picture on any subject.

LOUELLA O. PARSONS

Holds Interest

The opening up of the Oklahoma land and later its acceptance into the Union as a state occurred such a short time ago that it is practically within our memory. I mean to say Edna Ferber's novel touches our present-day civilization and for that reason holds great interest. Miss Ferber's book was read by thousands. The motion picture version adapted to the screen by Howard Estabrook will be seen by millions.

People who do not care to read will be lured into the theater on the promise of seeing something out of the ordinary. They will not be disappointed. Wesley Ruggles has made a tremendously vital picture.

One of the most thrilling scenes is the rush of buggies, wagons, carriages, bicycles and horseback riders across the border of Oklahoma where the signal is given that it is open to homeseekers, a scene that has never been duplicated on the screen.

Virile Performance

In this crowd of eager homesteaders there rides one outstanding figure, Yancey Cravat, who leaves his comfortable Southern home and family for the love of [illegible] who lives alone with "Cimarron." The book covers much ground and is so detailed. No [illegible] could be more significant scenes and weeded out the unimportant incidents.

Unbelievably Fine

Side by side with Yancey stands his wife, Sabra, Irene Dunne, a comparative newcomer to the screen, is unbelievably fine in the character. I say unbelievably because I think of no other actress who could so adequately express the Sabra who wants to stand by her husband in his wild adventuring, but who is forced by her heritage to do the conventional thing.

Miss Duane's Sabra of early young womanhood is refreshingly real. Her Sabra, later burdened with the cares of motherhood and the responsibilities of managing a newspaper, is still another character. And finally the Sabra who conquers and wins a place in Congress at the very end, is charmingly portrayed.

Another performance that deserves our best brand of adjectives is that of Estelle Taylor as Dixie Lee. Miss Taylor has never really had a chance since she entered as Lorretta Young in "Don Juan." Here again she proves that she has it in her when she is given the opportunity. She is not only beautiful as the woman with a [illegible] reputation but she gives an outstanding performance.

Characters Real

The leading characters in "Cimarron" are all so real. You see them in their youth and later when they have grown to maturity along with the town of Osage, Oklahoma. Edna May Oliver is delightful as Mrs. Tracy Wyatt. Her snobbery and her self-appointed position as a leader furnishes a characterization that puts her in the front row of comediennes.

George E. Stone is excellently cast as Sol Levy who starts in life as a peddler and later becomes one of the leading merchants in Osage. Another who grows old with Yancey and Sabra is Roscoe Ates, the stuttering expert. Eugene Jackson as Isaiah, the faithful little colored boy who follows Yancey and Sabra into the wilderness, wins applause.

Oh, there are so many excellent performances. William Collier Jr. as the Kid, Stanley Fields as Lon Yountis, Robert McWade as Louis Heffner, pompous storekeeper; Nancy Dover as Yancey's daughter, Donald Dillaway as the son, Nance O'Neil as Felice Venable, Sabra's mother; Nell Craig in a small part registered as to looks and ability. It's good to see an old favorite back again.

Undoubtedly "Cimarron" is at the Orpheum for a long run. It's the sort of picture everyone will want to see. Last night's premiere brought out all of Hollywood's [illegible] to "Cim-

LOS ANGELES RECORD

"Cimarron" Praised For Story and Acting

CIMARRON—"Cimarron," with Richard Dix, Irene Dunne, Estelle Taylor and Stanley Fields and Nance O'Neil; Edna May Oliver, Roscoe Ates, Eugene Jackson, Robert McWade and others. Based on the novel by Edna Ferber. Screen play by Howard Estabrook. Directed by Wesley Ruggles. At the Orpheum.

By LLEWELLYN MILLER

"HE'S part of history. Men like him build the world. Men like me, we just come along and live in it."

That is what one of the characters in "Cimarron" says about Yancey Cravat, inveterate pioneer, persistent champion of the downtrodden, dead shot and poetry quoter.

Though Yancey empire-builds with large, romantic gestures all over Oklahoma, he emerges not a wholly heroic figure, which is just the thing that makes Richard Dix's part an entire success, and which makes "Cimarron" a human drama as well as a stirring footnote to history.

* * *

I DID not read Edna Ferber's book, so I do not know how closely it is followed in the film, but one thing is certain. "Cimarron" is an intensely interesting tale on the screen, riotous with the color of the days when the only law was the six-shooter, and when the quicker man was right and the slower man was dead.

The film starts with the land rush that followed the opening of the Oklahoma territory for settlement in 1889. Swarms of eager, land hungry men pour over a wide sweep of prairie, at break-neck speed, racing for the choice spots in the many thousands of free acres.

* * *

THESE are exciting shots showing careening lumbering wagons and spidery tearing along with shouting men in the come the thousands of stragglers on get a plot of the new empire of the

Yancey is tricked out of his h but he goes back to Wichita enthra try, packs up his wife, little boy starts back to find fortune in the

Irene Duane plays the part of is any one thing that dominates of this young woman. In the first animated with the quick tempera tried wife. There is a little fleeti distaste flickering between her eye ways of

LOS ANGEL TIMES

PIONEER DAYS WELL DEPICTED

"Cimarron" Relates Colorful and Dramatic Story

Scenic Realities Increase Film's Attractions

Irene Dunne, Richard Dix and Others Approved

BY EDWIN SCHALLERT

The pioneering spirit of the West lives once again. "Cimarron," screen transcription of Edna Ferber's novel, achieves the revivification, an epical and human impression of the land rush days in Oklahoma.

"Cimarron" came to the Orpheum Theater last evening as an event. The special celebration of the big premiere, with the customary routine of lights, crowds, radio greetings, etc., surrounded its arrival. [illegible] a large turnout of stars, directors and other film first-nighters. [illegible] will draw attention [illegible] and colorful [illegible]

CIMA

RADIO'S SMASHING

COAST TO COAST!

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LOS ANGELES EXPRESS

A Magnificent, Sensational Produc

Orpheum Audience Cheers Wildly At Brilliant Premiere Showing

RADIO PICTURES PRESENTS FINEST SUPER AUDIFILM

By JIMMY STARR

THE word "cimarron" means "wild untamed." The motion picture "Cimarron" means probably one greatest thrill of 1931.

Each year there is always an outstanding production. Last year it was "All Quiet on the Western Front." My prediction is that "Cimarron" will be judged...

It is the close of the romantic-to-forgotten productions... "Cimarron," the colossal cinema epic, flashed upon the screens of the Orpheum Theater last evening before an audience that burst into applause throughout the showing and wildly acclaimed the sensational, dramatic points of the thrill...

LOS ANGELES DAILY NEWS

'Cimarron' Dramatic Fare

By ELEANOR BARNES

Cimarron were united upward, cheering crowded out of the theater breathless during its picture history as "Cimarron" unfolded on the screen last night. Edna Ferber's Pulitzer prize novel of the Oklahoma land rush, finished on the film version of the famous story...

THE PLOT

A powerful story of an adventurous spirit, Yancey Cravat, adventurer, gambler, lover, fighter, editor, empire builder, and Oklahoma pioneer, is the picture's theme. Yancey Cravat is the vehicle by which Edna Ferber has given to the screen Richard Dix, a great character, enabling him to display his many qualities to the best advantage. Cravat, not a well-known name, but one to be remembered, is typical of the pioneer spirit that made the Oklahoma country what it is today. He is a fighter, a dreamer, a builder, a lover of romance, and a man who lives his life to the fullest extent...

LOS ANGELES HERALD

'CIMARRON' EPOCHAL SMASH H

Richard Dix Is Grand Hero in Orpheum Film

By HARRISON CARROLL

...terrific drive of an empire stampeding westward in "Cimarron," which last night received its premiere at the Orpheum theater.

...doubt, Radio Pictures has converted Edna Ferber's ...to one of the two great film epics of the American ...e other was "The Birth of a Nation."

...ore has the pioneer spirit been so completely captured as in the person of Yancy Cravat, the brilliant, intrepid, restless and humanly erring hero of "Cimarron." And never before has a part been more vividly realized than by Richard Dix, the man whom Hollywood thought was through.

Dix's portrayal of Yancy Cravat is an heroic statue of the pioneer. It is one of the most completely convincing characterizations that has ever been given on the screen.

Tops All 'Epics'

Miss Ferber, of course, supplied the richly vital material which lifts "Cimarron" above...

He Fights—For Lar

RRON

EPIC DRAMA!

THE Hollywood REPORTER

Vol. III, No. 15. Price 10c — TODAY'S FILM NEWS TODAY — Monday, February 9, 1931

ERPI MONEY FOR INDIES

TRADEVIEWS
by W. R. Wilkerson

THOSE IN the know around New York are of the opinion that, before the end of 1931, all production organizations will have cut out foreign versions altogether and will turn to the making of silents with synchronized music and effects in an effort to get back the foreign dollars that have been so important to the growth and upkeep of our American industry.

It is our thought that, the sooner this is done, the better for all concerned. This includes our producers here, the distributors who have offices in all the capitals of Europe and South America, and all foreign exhibitors.

•

FOREIGN TRADE in motion pictures has been made possible by the product our studios have sent them. That business, as a result of our going talkie and taking away all the personalities that meant so much to the foreign box-office, has slipped to almost nothing. Talkies made in their own studios with their own people have not been able to register anything at the box-office, and our foreign versions have been worse.

•

DID YOU SEE the 24-sheet Paramount has posted for the Clara Bow picture, "No Limit?" If you have, surely you will agree with us that it is the most beautiful sheet of paper that has ever been turned out and one that will help the click of the box-office ticket machine.

Paramount seems head and shoulders ahead of all other companies in turning out SELLING lithographs, and a sheet such as the "No Limit" one should cause other advertising and exploitation organizations to wake up to the fact that some progress is being made in the creation of paper that will sell tickets.

•

IT IS OUR opinion that Radio-Pathe made a wise selection in the appointment of Charles Rogers as production head of the studio. Rogers has been in all ends of the business during the past fifteen years and has excellent production judgment.

The Reporter At New Address

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The new address of the Hollywood Reporter is 5746 Sunset Boulevard. The telephone number remains the same. HOllywood 4741

Goldstone Quits As Tiffany Head

Phil Goldstone has resigned as production head of Tiffany. No successor will be appointed until the arrival in Hollywood of R. A. Rowland, the new executive head of the company, in a few days.

Goldstone will remain on the job until Rowland's arrival. After that he will become an independent producer, the same work that he did before joining Tiffany.

•

Roech RCA Vice-President

New York.—Alexander Roech has been appointed executive vice-president of RCA-Photophone, succeeding the late Charles J. Ross.

•

Allied Rush To Chicago

New York.—The Allied members from this section have chartered special trains to attend the Chicago convention, starting to-morrow.

Big Electric Out to Corner Independent Producers for Pictures To Be Shown in 5000 Houses

It looks as if Electrical Research Products, the subsidiary of Western Electric, will do more than remodel, re-equip and open the 5000 or more dark houses throughout the country. According to plans under consideration, it contemplates the financing of a group of independent producers for the making of cheap product for the houses as well.

There have been three or four men of the "banker" make-up interviewing "Poverty Row" producers during the past ten days on a plan of concentrating independent production under one roof, with finances coming from a central source and with each producer working on a unit basis with a cost-plus plan of operation. These individuals will not

(Continued on page six)

Universal Closes Feb. 21 to Mar. 15

Universal will close down February 21 and will remain closed until March 15, when the new program goes into work.

Two pictures, "Blind Husbands" and the Murray Anderson feature, which were set for this year's program have been pushed ahead to the 1931-32 group.

Sam Morris Out of Warner Bros.; Others May Go

The shake-up at Warner-First National, which started with the resignation of Spyrous Skouras, has now included the resignations of Sam Morris, executive vice-president and general manager, and A. P. Waxman, former advertising and publicity head and more recently in charge of exploitation.

No one in the organization will be quoted, but it is the general impression that other executives are slated to bow out. The merger of Warners and First National carried over a lot of people whose duties overlapped, and it was felt that some of them must be dropped.

•

31 Contract Violation Cases in Conn. Courts

New Haven.—The Connecticut courts have 31 cases pending in which exhibitors are being sued by distributors to enforce contracts.

RKO recently won a decision of $5000 against the Brede, in Norwich.

•

Balaban Out, He Says

New York.—A. J. Balaban, who has just returned from Switzerland, says that he has definitely retired from the exhibition field. It was rumored that he would succeed Spyrous Skouras at Warners.

ROBB-ROWLEY'S 65 AND CHARTER FOR H-F CHAIN

A charter has been granted Hughes-Franklin Theatres Ltd. in Deleware, with a capitalization of 400 shares of common stock.

The deal for the purchase of the Robb-Rowley chain of 65 houses in Texas and Oklahoma has also been definitely closed, giving this new theatre chain the most important circuit in the Southwest.

Both Robb and Rowley will remain with the houses in charge of the Southwest division of the H. & F. organization.

Clergy Determined To Lock Tampa Up Tight

Tampa.—The clergy of this city have started a crusade to lock up the town. They intend to close everything that has been open on Sundays.

•

Veidt Signs With Para.

New York.—Conrad Veidt, the famous German actor, has been signed by Paramount to appear in foreign pictures to be made at Joinville.

'FIGHTING CARAVANS'

Written by Edw. E. Paramore, Jr., Keene Thompson, Agnes Leahy

PATHE'S PRODUCTION BUDGET IS $10,000,000

The production expenditures of the Pathe end of the RKO-Pathe company for the 1931-32 program will be $10,000,000.

The schedule will include from 20 to 30 features, 100 Van Beuren shorts, six Johnny Farrell golf shorts and the newsreels.

This program will be made under the direction of Charles R. Rogers, the newly-appointed production head of the Culver City studios.

Lee Marcus, the new president of Pathe, will leave for New York tomorrow night, stopping in Chicago long enough to hold a sales meeting. Marcus talked to the western division sales force at the Pathe studios Saturday. He emphasized the fact that in spite of the merger, Pathe will continue to operate as a separate organization, both in production and sales.

The Pathe company will retain the laboratories at Bound Brook, N. J., where it will take care of commercial printing and developing contracts.

•

Terry Ramsaye, Pathe Executive, Resigns

New York.—Terry Ramsaye, editor of the Pathe Audio Review, has resigned. This resignation and that of Ray Hall, editor of Pathe News, were exclusively forecast in the Hollywood Reporter about a month ago.

•

Spitzer and Smith in "Natural Pictures"

A new producing and distributing company, to be known as "Natural Pictures," has been formed here by Harold Smith and Nat Spitzer, who are also heads of Congo Pictures.

•

Swedish Version Bad In Minneapolis

Minneapolis.—In spite of the large Swedish population here, the Swedish version of "For Her Sake" fell off badly. The Scandinavians seem to prefer American talkies.

New Plan for Indies

(Continued from page one)

identify themselves other than their names, but those in the know feel that all this information is being gathered for a hurried report back to Erpi.

There is further talk of a deal being made for the purchase of the Warner Sunset Boulevard studio to house the independent units, with an organization operating as did First National when it first started.

All of this, however, is said to still be in the talk stage, with nothing being definitely decided until those on the ground deliver a full report to headquarters in New York.

If the plan is carried out, there will be plenty of argument from those producers who are being licensed by Erpi, in that Western Electric and Electrical Research Products will back up on their repeated statements that they would not enter production in any form, but would confine themselves to the manufacture and the sale of equipment.

Wally Beery Assigned Naval Aviation Story

MGM is going to put Wally Berry to work after a few weeks vacation. He will have the leading role in "Sea Eagles," a naval aviation yarn, with George Hill directing. Production will start immediately. Marjorie Rambeau has been assigned a supporting role

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Burlesque Blooie In Providence

Providence. The Modern, the last local stand for burlesque, is dark. The management found it impossible to buck the picture houses for patronage.

•

Omaha Benefit for Needy Exhibitors

Omaha.—The Film Board of Trade here will stage a monster benefit with a midnight performance in one of the theatres on February 24 for needy exhibitors throughout the state.

•

Gardner Resigns As Booking Head

Detroit.—LeClaire Gardner, booking head of the Cooperative Booking office, handling the major portion of independent houses throughout Michigan, has resigned, due to his wife's illness. They will go to California.

•

Exhibitor Candidate For Baltimore Council

Baltimore.—Phil Scheck, owner of the Baltimore, Grand and Lord Baltimore theatres here, is a candidate for councilman from his district.

•

No Wide Film Pictures Being Shot at Present

Following Louis Mayer's statement in New York that the time was not ripe for wide film, a check-up at the Hollywood studios revealed that not a production is being shot at the present time on wide film. The same check showed that color is absent from any production now under way, although Radio is about to start one.

•

Delay "Miracle Woman"

Production on "The Miracle Woman" at Columbia has been postponed until next Saturday, awaiting Frank Capra, who is now putting the finishing editorial touches to "Dirigible." "The Miracle Woman," to star Barbara Stanwyck was scheduled to start three weeks ago.

•

Olcott to England

New York.—Sidney Olcott arrived here today and will sail for London where he is expected to close another director-producing deal with a newly formed English company.

•

Buck Jones Signs Up

Buck Jones has been given a new three year contract by Columbia. He will do another series of westerns.

Publix Splashing to Put Second Runs Over

Minneapolis.—Publix is splashing copy all over the place here in an attempt to put over their second runs. "Lightnin'" and "One Heavenly Night" are the first pictures to get the new treatment.

•

Hughes Places Caddo Sign on U. A. Studio

Howard Hughes has had placed at the Santa Monica entrance of the United Studios a polished brass sign announcing that it now is the home of Caddo Productions. Hughes and Lincoln Quarberg still are housed at the Metropolitan Studios.

•

Ottawa Indies Race Chains In Building

Ottawa.—Several independent exhibitors here have announced plans for new theatres. Several chains have already said they intended to build here in opposition to those already established.

•

DeMond Held By "U"

Albert DeMond, associate producer at Universal, has been given a new contract for one year by Carl Laemmle, jr. to serve in the same capacity.

•

Tandler Writes Score

Adolf Tandler, formerly with the Los Angeles Symphony Orchestra, has just completed the musical score for the foreign version of "Hell's Angels."

Reed Heads Acad. Conciliation Com.

J. Theodore Reed was elected chairman of the Conciliation Committee of the Academy of Motion Picture Arts and Sciences for this year, at the first meeting of the committee.

Committee members are: Reed, representing the technicians; Lawrence Grant, the actors; A. L. Rockett, producers; Reginald Barker, directors; Percy Heath, writers; Col. Nugent H. Slaughter, Conrad Nagel, Louis B. Mayer, Fred Niblo and John F. Goodrich alternates.

The committee, the purpose of which is to arbitrate controversies and claims existing between members of the creative branch of the industry, whether members of the Academy or not, has heard 22 cases since its organization.

•

New "U" Cincinnati Mgr

Cincinnati.—Paul Kreiger has been made the Universal manager here. He was formerly First National Manager.

•

U. A. Seattle Manager

Seattle.—Irving Schlank has been appointed city manager by the United Artists here, succeeding Fred Gage.

•

Legit Goes Talkie

Cincinnati.—Erlanger's Grand Opera House here has been turned into a picture house.

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J. E. Frawley, General Manager

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W. R Wilkerson Editor and Publisher

News and Advertising Staff William R Swigart, Frank T Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 5746 Sunset boulevard, Hollywood, Calif. Telephone HOllywood 4741
New York office, 110 West 40th Street J A Milligan, Manager
Chicago office, 6 North Michigan Ave Daryl Doran, Manager
London office, 80 Wardour St Heath Cobb, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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8 Yarns Out Of 12 At Para. Originals

The trend towards original screen stories is shown by the fact that of twelve stories lately completed or in work at Paramount eight were written directly for the screen.

These are "Dishonored," "No Limit," "Gun Smoke," "Unfaithful," "Gentlemen of the Streets," "Skippy," "City Streets" and "Scandal Sheet," "Gente Alegre," the Spanish musical now in production is also an original.

•

Brown Megaphoning Original At Fox

Rowland Brown is handling the megaphone on his own original story, "Skyline," on the Fox lot, with Spencer Tracey of "The Last Mile" fame, in the leading role. It's a story of gangland. Brown is one of the authors of "Doorway to Hell."

•

Indie Houses For Bronx

New York.—Two indie exhibitors are to build theatres on White Plains Road in the Bronx. They are Edmund Mantell, owner of the Star and the Ritz, and the Cocalis chain.

•

"Tom Sawyer" Is Held

Minneapolis.—Due to the tremendous demand from the kids, the uptown Theatre here was obliged to give a repeat run of "Tom Sawyer."

•

One For Kutinsky

New York.—Morris Kutinsky has acquired the Metropolis Theatre in Brooklyn for the chain he is trying to form in Greater New York.

•

Baltimore Hip To Be Sold

Baltimore.—The Hippodrome here will be sold at auction on February 16.

CREAM PUFFS & SLAMS

NEW YORK CITY
"TRADER HORN"
Astor Theatre

American: There was never a picture like this. It is perhaps the African film to end all African films. Surely none of them can compare with it. For a hundred different reasons this one is superior to them all.

News: As thrilling as a trip to the Congo. Packs one punch after another and it is always breath-taking. A picture which should fascinate Broadway audiences for some time.

World: The story stands as vehicle for the most remarkable pictures of animal life that I have ever seen. You won't believe in the story, but you will overlook it in the general excitement.

Herald-Tribune: A good-looking and occasionally exciting combination of travelogue and adventure story that can be described as fairly effective entertainment.

Times: Thrilling realism is spliced cleverly with rugged fiction. This shrewdly fashioned melodrama proved to be thoroughly exciting.

Journal: An effective production of jungle life. Plenty of action and adventure.

Evening World: One of the best animal pictures ever filmed. Breath-taking and exciting in several sequences.

Post: The best parts are those which have the least to do with its human characters. It is like a rapid trip through a comprehensive zoo where, for added thrills, the animals are occasionally permitted to get loose and bite each other.

Telegram: It is a frequently excellently photographed account of the adventures of Horn and his companions, during the course of which there are some thrilling shots of wild animal life.

Sun: Altogether it is a sort of melodramatic "Jungle Follies" and in toto may be classed as fair enough popular entertainment. In outline the tale itself is a couple of Rover Boys in Darkest Africa. But when we get to the thrills of jungle life, it is another matter.

Columbia Behind On Present Year's Work

With 12 stories in the final stage of preparation, Columbia does not anticipate any cessation in operations before starting on its new program. It has seven features, one Buck Jones and five "action pictures" to complete on the 1930-31 program.

•

New Fire Code Helps

New York.—According to Charles O'Reilly, president of the T. O. C. C., the new fire code will make it easier for New York city exhibitors to arrange financing for building new theatres.

•

Phil Reisman On Tour

New York.—Phil Reisman, general sales manager for Universal, has started on a tour of the exchanges and will visit Universal City before returning to New York.

"Upper Underworld" Is Huston's First at F. N.

Walter Huston's first starring picture under his new contract with First National will be "The Upper Underworld," from an original by Donald W. Lee and Rowland V. Lee. Rowland will direct, with Doris Kenyon playing the femme lead. The story is based on the milk graft of Chicago and will go into production around March 1.

Huston, who has been in Europe for the past two months, is expected to arrive next week.

•

Film Production in Germany Tops France

Berlin.—France ran second to Germany in the number of feature pictures produced during 1930. Germany made 89 talkies and 66 silents, while France turned out 76 talkies and 18 silents.

Starting This Week

Studio	Title	Star	Director
Columbia	"The Miracle Woman"	Barbara Stanwyck	Capra
Fox	"Women of All Nations"	McLaglen-Lowe	Walsh
MGM	"Never the Twain Shall Meet"	All-Star	Van Dyke
Paramount	"Dude Ranch"	Jack Oakie	Tuttle
Pathe	"Prince of Good Fellows"		Sweet
Radio	"Madame Julie"	All-Star	Schertzinger
Warners	"Cold Dust Gertie"	Winnie Lightner	Bacon

Conn. Owner's Band To Fight Bad Bills

Hartford.—The Connecticut M. P. T. O. has appointed a committee to tackle the problems arising from the adverse bills being introduced in the State Legislature. The committee is composed of Edgar G. Levy, George DeWitt and James L. Chulman.

•

N. Y. Censor Board Asks Larger Appropriation

Albany.—James Wingate, head of the motion picture division of the State Education Department, is asking for a larger appropriation for the State Censor Board.

He says that the state received a net of more than $150,000 during 1930, and that his force is not large enough to review all pictures.

•

Owner Opens New House For All-Night Patrons

Seattle — When his threatre here was forced to close, John Danz opened another house across the street so that those patrons who spend their nights sleeping would have a place to go.

•

"U" General Manager For Europe Coming Here

New York.—Al Szekler, general European manager for Universal, has arrived in New York and leaves today for Hollywood to confer with the Leammles.

•

Neilan Lot Re-opened

The old Marshall Neilan studio in Edendale has been renovated and adapted to sound recording for leasing space to independent producers. It is now known as the Hollywood Studios and is under the management of U. M. Dailey, with Joe Rock and Bud Barsky already established as tenants.

•

Siegel Takes 3 Back

New York.— Henry Siegel has bought back from Fox Theatres the Park, Berkshire and Ritz in Brooklyn which he sold the chain some time ago.

CHAS. L. CADWALLADER Writes:
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Synopsis of play now available for motion pictures

'Nobody's Daughter'

A PLAY IN FOUR ACTS

by

George Paston

Mrs. Frampton is a charming woman of middle age, wealthy, a social leader, happily married Colonel Torrens, retired army officer, is honored in the exclusive community and deeply attached to his intelligent and sympathetic wife. Nobody dreams, least of all their respective mates, that there lives in a neighboring townlet, under the wing of a rigidly pious old woman, a pretty, eighteen-year-old girl who is the fruit of the youthful, frustrated passion of these two.

They dare not own their daughter Honora, who passes as the ward of Torrens, but she is their flesh and blood and they are distressed to learn that she has promised to marry a young mechanic. Old Christine, who brought the girl up with jealous affection, insists that she be given a chance to meet the men of her own class. In fear and trembling, Mrs. Frampton finally consents to introduce Honora into her own household as the ward of her husband's lifelong friend. If after six months of life in this luxurious sphere Honora still wants to marry the promising plebian lad they will no longer oppose her. But they feel confident that she will forget him.

Honora makes two instant conquests in her new circle. Frampton, the humorous kindly husband of her secret mother, has always longed for a daughter and conceives a great affection for this pretty unspoiled girl. And Sir Jasper Marchmont, aristocratic aviator, falls promptly in love with her.

Honora, herself in ignorance of her true parentage, expresses so touching a regret that she has nobody belonging to her as other people have that Frampton starts investigating, in the hope of digging up a stray aunt or cousin for her. Mrs. Frampton, whose whole life is bound up in her husband's love, follows his proceedings with heartsick terror, fearing he may unearth the disastrous truth. Frampton cross-examines the supposed guardian and the evasive replies of the honest soldier, an unskilful liar, sow the first seed of suspicion in his mind. The days ache with suspense.

Sir Jasper proposes to Honora and is gently rejected. To her humbler lover, who has brought old Christine for a glimpse of her darling, she confesses that she will miss the new luxury but is surer than ever that she can only be happy with him.

Frampton finds the three together. In the presence of his wife and Torrens he cross-examines the old woman as to the girl's antecedents. Christine will not lie and takes refuge in a silence that betrays all. In a tense and painful scene, Frampton wrings the truth from his wife. Bitterly he denounces false wife and false friend, deaf to their pleas, shaken only when Mrs. Torrens quietly remarks that she has known the truth from the moment she saw Honora and has no blame for her husband. She urges Frampton to remember that this thing happened before his wife met him. Let him think rather of the years of devotion she has since given him.

The revelation that Honora is nameless leaves the young mechanic unperturbed. He will give her his name, his love, carve his way to fortune for her. Frampton promises to start the young couple on their way to success in the colonies.

They leave. Husband and wife are left alone, bereft of the youth they have hoped to hold, facing old age together. Pardon is asked and pardon given. They cling together in new love and understanding. The passage of Honora leaves no scar.

THE END

GEORGE PASTON

(Miss Emily Morse Symonds)

AUTHOR OF FOLLOWING PLAYS

Colleagues
The Pharisee's Wife
Clothes And The Woman
Tilda's New Hat
Feed The Brute
The Parents' Progress
The Naked Truth
(with W. B. Maxwell)
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In and out
(From The French
Divorce While You Wait
(with Francis Coutts)
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Beautiful 'Cimarron' Love Story Out-Thrills Gigantic Land Rush

Yancey and Sabra Depict the Glorious Tenderness of One First Man and Woman

● THE LIST of names testifying to the spectacular splendor of "Cimarron," reads like a sheet from Who's Who in America. From David Sarnoff, president of the Radio Corporation of America, Vice-President Curtis, Secretary of War Hurley, Secretary of Interior Wilbur, Senators, Congressmen, Supreme Court Justices, trade paper reviewers and critics of the nation's greatest newspapers, come unqualified praise for what Radio Pictures has given the motion picture industry. It is significant that the executive leaders of the nation, judiciary, press and industry have so heartily endorsed "Cimarron." It is meaningful when they say, "Greater than even 'Birth of a Nation'." But beneath their breathless enthusiasm for the Oklahoma Land Run, for the picturization of the brown prairies which were turned into an empire over night, there beats a story of one man and one woman which is even greater than that which, on the surface, appears to be of paramuont moment.

Because here is Yancey Cravat, a giant towering among men, great-fisted, mighty-hearted, holding rein on an empire Destiny, marked with madness and willed to the devil. A man who tossed away fame and fortune to follow the wander trail to far adventure, stirring deeds and daring-do.

Beside him is Sabra Cravat, proud first-born of a name dating back to pre-Revolutionary times, frail and beautiful, weak in love yet strangely strong in faith. . . . A woman who waited and watched for her man, forgiving, forgetting, trusting, even, to the last breath of life.

Take these two through the muck and mire of wild prairies, the riotous excitement of an early boom town such as was the Osage of 1891, the battle of life and the creeping fear of death before blazing guns . . . Take these two, living, loving, laughing, sobbing,—with the Empire of the west as their titanic background.

And from it must arise something greater than a mere expanse of country, than buildings rising on the prairie, than bad men shooting one another . . . From

(Turn to Page 30)

Tribute Paid Producer

To William LeBaron, vice-president in charge of production for Radio Pictures, must go a lion's share of the praise for the mighty screen epic which is "Cimarron."

Under his daily guidance, the picture was developed from a novel in cold type to a drama which is as moving as the very elements it portrays.

His background, however, is probably more responsible for this outstanding success than any other factor. He was educated at the University of Chicago, where he was a student from 1901 to 1903, and at New York University which he attended in 1903 and 1904.

Before becoming identified with the motion picture industry, Mr. LeBaron had achieved an enviable name as a playwright, editor and author.

A luminary in the literary world, Mr. LeBaron was managing editor of

(Turn to page 26)

William LeBaron, Vice-President RKO Guided "Cimarron" Into Epochal Drama

The Hollywood REPORTER

February 6, 1931

Goodbye!

Torn with adventure, Yancey rides away again, leaving Sabra to fight it out.

•

GEORGE E. STONE

Before his motion picture days, appeared for seasons at the New York Winter Garden. His screen roles include "Seventh Heaven," "Weary River," and Radio Pictures' "Cimarron."

•

Richard Dix Plays Greatest Film Role

Richard Dix's greatest characterization of his brilliant career is in Radio Pictures' mighty film spectacle, "Cimarron," based on Edna Ferber's sensational novel of Oklahoma settlement and lawlessness. He appears as the picturesque hero, Yancey Cravat.

•

Arguments!

"You can't take pictures here. This set is not completed," said a visitor to Wesley Ruggles, when viewing the town of "Osage," constructed at the Radio Pictures' ranch for "Cimarron," starring Richard Dix.

"It is completed," said the director.

"Why, some of the buildings are only half up, everything is unpainted and there are boards, nail kegs and planks scattered all around."

"That's exactly what I want," explained Ruggles. "The town of Osage in 'Cimarron' was a half-constructed boom town. This is an exact reproduction."

Most of the dramatic action in the Edna Ferber story takes place in the town of Osage. As the story progresses so does the town.

Honest Adaptation of Great Novel Made Possible by Talking Picture

•

By HOWARD ESTABROOK

Adaptor of "Cimarron"

I was first told the story of "Cimarron" across a luncheon table; the book had not yet been published. I listened during the twenty odd minutes required by the telling and even in this condensed form, the impression made was so deep that the high lights of certain scenes as then visualized remained with me throughout the preparation of the script, and found their way into the finished work as it now appears an the screen.

One of the first advance-of-publication copies of the novel was delivered to me. I read it not only once, but again and again. The characters of the story became real people, actually walking about, talking and doing things which I could record in the process of adapting this remarkable story for the screen.

Motion Pictures Can Now Tell Story Better in Talk Than Original Medium

The amount of research work required was unusual even for a production of this magnitude. The story covers a period of forty-one years, interweaving a sweep of history with the lives of individuals typical of the time. Shelves of books were read, including personal narratives of people who lived and experienced the actual events of the story. A research staff in New York, Hollywood and Oklahoma spent many months gathering authentic data and photographs of historical details.

Ample time was allowed for the writing of the script through the liberality of William LeBaron, in charge of the producing organization. I wrote practically the entire book into shooting script form, although we knew that a script of this length contained material sufficient for three pictures. From this script condensations were gradually made with intricate care, during a period of weeks, until the final script was ready for production, in approximately the form as seen on the screen today.

"Cimarron," as a talking picture, is undoubtedly greater than it could ever have been if confined to the limitations of the silent screen, and for this reason has been hailed as setting a new mark in picture production. To me, the critical approval of the press and of the public at the box office means far more than praise of this picture—it definitely emphasizes the superiority of the talking picture, for it is the use of dialogue that has enabled "Cimarron" to make an impression ranking it above masterpieces of the past. Eastern critics have frankly admitted that motion pictures can now tell a story better than it was told in its original medium, and one reviewer states plainly that "the result is a triumph of photoplay over novel."

(Turn to Page 37)

He Adapted "Cimarron"

Old Racket!

Gangsters are not a strictly modern phenomena. There are glimpses of old-timers in the gentle art in RKO Radio Pictures' powerful talkie of early Oklahoma days, "Cimarron," based on the sensational novel by Edna Ferber! Richard Dix stars in the picture.

MAYO
DID
"ILLICIT"

CHI. THEATRES PAYING MILLIONS BLACKMAIL

Chicago—Millions are being extorted from the local picture theatres every year by organized gangs of blackmailers, according to the office of the State Attorney, which has just started an investigation in[illegible]e alarming conditions.

These gangs are composed, according to the State Attorney, of the mob controlling the unions. In the past few weeks there have been dozens of theatre hold-ups, all of which are striking terror into the hearts of the theatre men so they will be willing to pay what the mob demands.

Many theatres here are now under police guard and others have armed their own employees as protection against the gangsters.

•

Four Selected For Ned Sparks Series

Ned Sparks, Addie McPhail, Roberta Gail and George MacFarlane have been selected as the four permanent characters to be used in the new series of Ned Sparks domestic comedies, now being produced by Louis Brock for Radio. Others in the cast of the first subject are Charles Clarke, Bob McKinney, Henry Holman and Bud Jamieson.

•

British Int. Recalls Capt. Auten From N.Y.

London.—After taking it on the chin good and plenty in the run of its product at the Cohan Theatre, in New York, British International Pictures is recalling Captain Auten and appointing Sidney Garrett its American sales representative.

•

"Rebound" on Monday

Production on "Rebound" will start on the Pathe lot Wednesday with Ed Griffith at the megaphone. Robert Williams, of the original New York cast, is the latest addition to the cast. Ina Claire is starred.

•

Allied Form Combines

(Continued from Page One)

saving they might effect in bulk buying as they do regarding these restrictions.

Whether their plan will receive the O. K. of the distributors is another thing altogether, as the exchanges have always put up a fight on bulk buying when it concerns buyers who can not show a partial ownership in the houses for which they book. The Allied exhibs hope to get around this by having each theatre represented in a centralized office and have the exchanges submit contracts to a secretary who will act for all of them, with each contract signed individually by each exhib. But what one buys all will buy, and if terms are not agreeable to the majority, all will lay low.

The Cooperative Theatre Service, serving more than 100 theatres in Detroit, has been in existence for some time, operating as Allied hopes to work in all of their zones.

"Front Page" Will Be Finished Next Monday

After five weeks of actual shooting time, Howard Hughes' screen version of "The Front Page" will be completed next Monday at which time work of editing will be speeded up to make an April 1 release.

The picture was originally slated for release in New York on May 1.

PRODUCTION NOTES

Roscoe Ates added to "Too Many Cooks" at Radio.

•

Frank Sheridan to "Big Brother" at Radio.

•

Charles Saxton added to the writing staff of the Louis Brock unit at Radio. Scott Darling has joined the same unit in the dual capacity of director and writer.

•

Paul Lukas will play opposite Ruth Chatterton in Paramount's "Daddy's Gone A Hunting" (tentative title).

•

Harry Walker has been signed for a role in Jack Oakie's Paramount starring production, "Dude Ranch."

•

The title of Paramount's "The Vice Squad" has been banned and will be changed shortly.

•

Hale Hamilton added to cast of "Never the Twain Shall Meet" at MGM.

•

Gould, Price and Beers have placed Boris Karloff with Warners for the role of Sport Williams in "The Idol," and have signed Purnell Pratt with Radio for the part of Mr. Wilson in "Traveling Husbands."

•

Harry Sweet has started shooting with Claud Allister in "The Prince of Good Fellows" on the Pathe lot. It's a short.

•

Roach Lot Active

Hal Roach's lot is active with "Our Gang" at work, a new Charley Chase comedy about to go into production, and Laurel and Hardy hard at it on Spanish versions.

Get the Laugh Value Out of Every Line With Dialog Expertly Directed

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Publix In Rochester Trying Out Stage Shows

Rochester.—Following the success of Loew's Rochester Theatre with combined stage and film shows, the Publix Eastman theatre is trying the same plan. George Arthur and Karl Dane head the current bill.

•

Schubert Writing An Original For Dix

Richard Dix's next starring picture for Radio will be taken from an original story now being written by Bernard Schubert, New York playwright, recently brought here by Radio.

•

Asquith Will Make Mackenzie's 'Carnival'

London. — Anthony Asquith has completed his picture, "Tell England," and is starting immediately on Compton Mackenzie's "Carnival." Asquith is a son of the famous Margot Asquith and brother of Princess Bibesco.

•

Otterson To Speak

Chicago.—J. E. Otterson, president of ERPI, will speak to the Illinois Manufacturers Association at the La Salle Hotel on February 27 on the subject of "Talking Pictures in Industry and Education."

•

Will Change Titles

Both Ramon Novarro's "Daybreak" and Lawrence Tibbett's "The Southerner" will be released by MGM under other titles to be selected.

Al Szekler and Reisman At "U"

Al Szekler, the new general manager of Universal, and Phil Reisman, general sales manager, are visiting the Universal studios. Reisman leaves for the North today, but Szekler will be here some little time. Both are enthusiastic over the business outlook, especially for Universal product.

"'Dracula' is a great bet," Reisman said. "It did $110,000 at the Roxy, and was booked two weeks at the Fox-Eckel in Syracuse, an almost unheard-of thing. The demand for it is enormous."

Reisman said that the condition of the theatres all over the country is better and that business is steadily improving.

•

Foreign Version Goes Big In N. Y. Theatre

New York.—The Belmont Theatre, which recently became a foreign-version house, is drawing great crowds with the Italian feature, "When Naples Sings."

•

New Sound Device

Colortone's Spanish featurette, "Por Orden Del Rey," has been completed and was shown to several studio executives who approved the sound recording. Colortone Film Recording used its new device, which eliminates all extraneous ground noises. The company will make shorts for the Latin market, as well as doing recording for independent producers.

JOAN BLONDELL

played

DUKIE

in

"ILLICIT"

Titan Day-and-Date Exhibition Sweeps Into 300 Best Theatres

Feb. 6-7-8 Will See World's Ablest Showmen Breaking Old House Grosses

•

The greatest scoop the motion picture industry has ever witnessed, breaks on Feb. 6, 7 and 8 with the day-and-date showing of "Cimarron" in more than 300 of the world's most famous theatres.

Nothing like it before ever has been imagined, nothing like it before ever has been attempted!

This simultaneous blast was brought about by the overwhelming success of the national day-and-date premieres of the Amos 'n' Andy show. But that laughter riot is dimmed into insignificance by the colossal proportions of this present scoop.

Already eastern film laboratories, under the supervision of Eddie Horne, have delivered the more than 300 prints required for the coincident exhibition. All play-dates have been cinfirmed for a minimum of one week with provisions for indefinitely extended runs.

Showings will start between Feb 6 and 8, depending on the policy of the theatre.

Exhibitors are anxious to cash in on the tremendous advance newspaper campaign carrying a double-truck advertisement in more than 150 papers, and the single page in nine of the leading fan magazines. This ad splash, together with a merchandising and exploitation tie-up stupendous in its perspective, will herald the showings in each situation.

The theatres thus far listed to participate in the day and date opening campaign which is scheduled for February 5, 6, and 7, are as follows: Main St. Theatre, Kansas City, Mo.; Palace Theatre, Wichita, Kan.; Grand Theatre, Topeka, Kan.; Missouri Theatre, St. Joseph, Mo.; Burford Theatre, Arkansas City, Kan.; Regent Theatre, Winfield, Kan.; Orpheum Theatre, Los Angeles, Calif.; Orpheum Theatre, Memphis, Tenn.; Majestic Theatre, Little Rock, Ark.; Palace

(Turn to Page 33)

•

President Hoover Asks For Special Showing

A special telephone request from the secretary of the President of the United States to Frank L. McNamee, Radio's Washington branch manager, requesting a special showing of "Cimarron," was received early in the morning of January 24, after official Washington had gone wild over it the night before. A print was delivered to the White House immediately and that evening Mr. Hoover, the First Lady of the land and several of the dignitaries who attended the RKO Keith premiere the night before, witnessed the screening.

A second call followed this from a group of society women in Washington who wanted to sponsor a special showing of "Cimarron" to crippled soldiers at the Walter Reed Hospital.

The picture had Washington agog. And as Washington goes, so goes the rest of the nation.

Edna Ferber Explains Meaning of "Cimarron"

The word "Cimarron," the title of Radio Pictures' epochal drama of the early Oklahoma land "runs," means "wild, bad, unruly," according to the author, Edna Ferber.

Old Yarns!

Some of the antique books collected to be used as properties in RKO Radio Pictures picturization of Edna Ferber's "Cimarron," were valued at $500 each.

Ruggles Takes Big Jack Shot

Wesley Ruggles, director of Radio Pictures "Cimarron," wanted a night "shot" showing the arrival of a wagon train in "the town of Osage," built near Hollywood for the Edna Ferber story.

He got it.

The electrical bill for one "shot" was $100,000!

Which meant that 400,000 kilowatts of electricity flooded an area 900 feet long and 200 feet wide—that 106 large sun arcs and 342 assorted incandescent lamps were "set up"—that 176 electricians were required to operate the equipment—that it took nine gas generating plants in addition to a 33,000-volt line to supply the electricity—and that nothing of the kind has ever been accomplished in the annals of the film industry.

•

"Cimarron" Filmed On Huge Scale

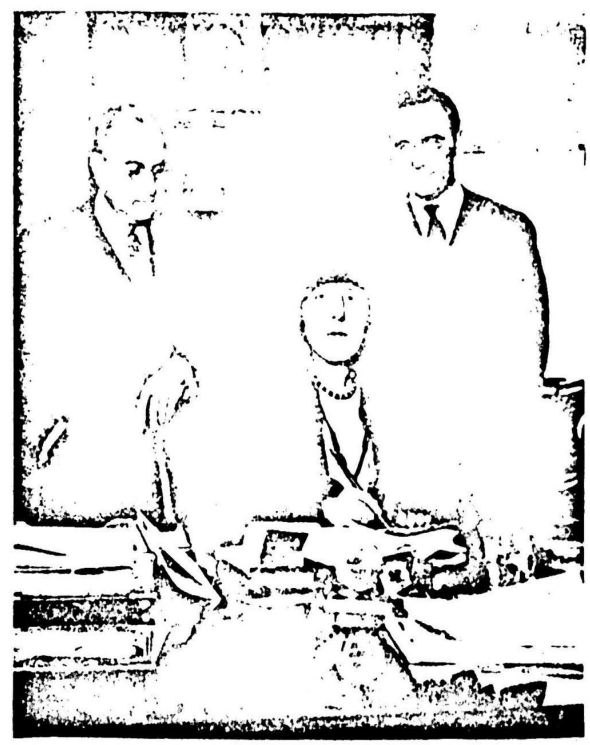
Ten gigantic sound-proof stages, an 88-acre ranch and more than 1,000 off-stage workers, were employed in the making of Radio Pictures' epic dramatization of Edna Ferber's famous story "Cimarron."

•

Build Three Towns For "Cimarron" Sets

Three complete pioneer towns were constructed by Radio Pictures for settings in Edna Ferber's famous story, "Cimarron." The streets were 1,000 feet long and 200 feet wide with approximately 40 buildings on each street.

Schnitzer Signs Ferber



Edna Ferber, America's great novelist of "Cimarron," signing talking rights over to J. I. Schnitzer, president of Radio Pictures (left) and Morris Ernst, attorney.

PRODUCTION ACTIVITIES

PICTURES IN PREPARATION

COLUMBIA STUDIOS

"GOOD BAD GIRL"—From continuity and dialog by Robert Riskin. Roy Neill to direct.
"MIRACLE WOMAN"—Frank Capra to direct, with Barbara Stanwyck starred.
"LOVER COME BACK"—From an original story, "Money Brides," adapted by Dorothy Howell. Erle Kenton to direct.
"VIRTUE'S BED"—Being written by Robert Shannon
"FIFTY FATHOMS DEEP"—From story now being written by Paul Ganglin

FOX STUDIOS

"ALWAYS GOOD-BYE"—To be co-directed by Kenneth McKenna and William Cameron Menzies, with Elissa Landi featured.
"WOMEN OF ALL NATIONS"—Story and dialog by William K. Wells, Raoul Walsh to direct. Featuring Edmund Lowe, Victor McLaglen and El Brendel.
"MERELY MARY ANN"—From play by Israel Zangwill, adapted by Jules Furthman. Henry King to direct. Featuring Janet Gaynor and Charles Farrell.
"YOUNG SINNERS"—From screen play by Maurine Watkins. Director Hamilton MacFadden. Featuring Thomas Meighan Dorothy Jordan and William Holden.
"SIX-CYLINDER LOVE"—From play by William Anthony McGuire, adapted by William Conselman. Thornton Freeland to direct. Featuring Spencer Tracy.
"CURE FOR THE BLUES"—From story by George Ade. Frank Borzage to direct and Will Rogers to star.
"I SURRENDER"—Adapted from story by Pierre Benoit. William K. Howard to direct.

METRO-GOLDWYN-MAYER STUDIOS

"THE SQUAW MAN"—From the Edwin Milton Royle play, adapted by Lucien Hubbard and Lenore Coffee, with dialog by Elsie Janis. C. B. DeMille to direct Cast: Warner Baxter, Lupe Velez, Eleanor Boardman, Roland Young, Mitchell Lewis, Raymond Hatton, Victor Potel, Frank Rich, Charles Bickford.
"SUSAN LENOX"—From story by David Graham Phillips, treatment by Edith Ellis. King Vidor to direct, with Greta Garbo starred.
"NEVER THE TWAIN SHALL MEET"—From the Peter B. Kyne story. W. S. Van Dyke to direct. Cast: Lewis Stone, John Mack Brown, Conchita Montenegro, Karen Morley, Zasu Pitts.
"A FREE SOUL"—From original by Adela Rogers St. John. Clarence Brown to direct, with Norma Shearer starred.

METROPOLITAN STUDIOS

"HONEYMOON LANE"—A Sono-Art production to be directed by George Crone. Starring Eddie Dowling.
UNTITLED—Western, starring Hoot Gibson. Allied Pictures production. Screen play by Jack Natteford and Dorothy Sanson.
"MEET THE WIFE"—Christie production. Screen play by F. McGrew Willis and Walter DeLeon. A. Leslie Pearce to direct.
"THE APE"—A Liberty production, to be directed by Renaud Hoffman, with Harry Langdon starred.
"THE BELOVED ENEMY"—Rogell production, to be directed by Al Rogell.

PARAMOUNT STUDIOS

UNTITLED—To be directed by Edward Sloman. Starring Richard Arlen.
"CONFESSIONS OF A CO-ED"—From her diary. Directors: Max Marcin and Slavko Vorkapich. Cast: Phillips Holmes and Sylvia Sidney.
"DUDE RANCH"—From "The Lone Rider of the Mojave" by Milton Krims. Adaptation by Percy Heath and Lloyd Corrigan. Dialog by Herman Mankiewicz. Starring Jack Oakie, with Mary Brian, Stuart Erwin, Eugene Pallette and "Skeets" Gallagher.
"IN DEFENSE OF LOVE"—Director: Richard Wallace. With Gary Cooper and Carole Lombard.
"NO ONE MAN"—From original by Ruper Hughes. Director: Lothar Mendes. With Norman Foster, Carole Lombard, Martin Burton.
"STEPDAUGHTERS OF WAR"—From original by Helen Zenna Smith. Director: Dorothy Arzner.
"UP POPS THE DEVIL"—From original by Frances Goodrich and Albert Hackett. With Carole Lombard and Norman Foster.
"WORKING GIRL"—From the play, "Blind Mice," by Very Caspary and Winifred Lenihan. Screen play by Zoe Akins. Starring Clara Bow.
"THE VICE SQUAD"—From original by Oliver H. P. Garrett. Director: John Cromwell. Starring Paul Lukas. With Regis Toomey, June MacCloy, Kay Francis.

PATHE STUDIOS

"REBOUND"—From play by Donald Ogden Stewart, adapted by Horace Jackson. To be directed by Edward H. Griffith. Starring Ann Harding, with Robert Ames and Robert Williams.
"THE HOUSE OF GLASS"—From play by Max Marcin, adapted by James Seymour. To be directed by Al Green.
"THIS MARRIAGE BUSINESS"—From story by Joseph Santley and Myron Fagin. To be directed by Joseph Santley. Starring Helen Twelvetrees.

RADIO PICTURES STUDIOS

"MADAME JULIE"—From play by Irving Kaye Davis. Adaptation and dialog by Howard Estabrook. Director, Victor Schertzinger. Cast: O. P. Heggie, Lily Damita Anita Louise and Miriam Seegar.
"BIG BROTHER"—Adapted from story by Rex Beach. Richard Dix to direct and star.
"TRAVELING HUSBANDS"—Original by Humphrey Pearson. Director, Paul Sloane. Cast: Evelyn Brent, James Gleason, Hugh Herbert, Frank McHugh.
"TOO MANY COOKS"—From play by Frank Craven, adapted by Al Boasberg. Director, Wesley Ruggles. Starring Bert Wheeler, with Dorothy Lee.
"GOING, GOING, GONE"—From story by Al Boasberg, with Douglas MacLean as associate producer. Starring Robert Woolsey.
"WAITING AT THE CHURCH"—Featuring Mary Astor, Joseph Cawthorne, Kitty Kelly. Adaptation by Alfred Jackson.
"HIGH RIVER"—From story by Richard Boleslavsky and Charles Logue. Boleslavsky to direct.

UNIVERSAL STUDIOS

"BLIND HUSBANDS"—Story and adaptation by Erich Von Stroheim, who will also direct.
"THE UP AND UP"—To be directed by Edward Laemmle.
"THE BEHAVIOR OF MRS. CRANE"—Adaptation and continuity by Dale Van Every. Dialog by Don Ryan. To be directed by William Wyler.
"WATERLOO BRIDGE"—From the play by Robert E. Sherwood. Adaptation by Tom Reed.
"THE IMPATIENT VIRGIN"—From the novel by Don Clarke.
"STRICTLY DISHONORABLE"—From the stage play of same name.

WARNER-FIRST NATIONAL STUDIOS

Warner Brothers

"GOLD DUST GERTIE"—Based on stage play, "The Wife of the Party," by Len Hollister. Adaptation by William K. Wells, dialog by Arthur Caesar. To be directed by Lloyd Bacon. Co-starring Winnie Lightner and Olsen and Johnson, with Claude Gillingwater, George Byron, Vivien Oakland, Dorothy Christy, Virginia Sale.

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PRODUCTION ACTIVITIES

PICTURES SHOOTING

COLUMBIA STUDIOS

"SUBWAY EXPRESS"—From New York stage play. Fred Newmyer directing. Cast: Jack Holt, Aileen Pringle.

"FIGHTING PATROL"—Adapted by Forrest Sheldon. Ross Lederman directing. Cast: Buck Jones, Carmelita Geraghty, Billy Bletcher, Bud Fine, Nelson McDowell, Ed Brady, Bert Woodruff, Harry Todd, Harry Wood, Ed Pier.

FOX STUDIOS

"SKYLINE"—From story by Courtney Terrett and Rowland Brown. Directed by Rowland Brown. Cast: Spencer Tracy, Marguerite Churchill, Sally Eilers, John Wray and Stanley Fields.

"SCOTLAND YARD"—Spanish). Directed by Lew Seiler.

METROPOLITAN STUDIOS

"THE MAD PARADE"—Hoffman and Gumbin production. Wm. Beaudine directing. Cast: Evelyn Brent, Lilyan Tashman, Irene Rich, Louise Fazenda, Marceline Day, June Clyde, Fritzi Ridgway, the Keating twins.

METRO-GOLDWYN-MAYER STUDIOS

"THE TORCH SONG"—By Kenyon Nicholson; additional dialog by Martin Flavin; continuity by Bess Meredyth. Directed by Harry Beaumont. Cast: Joan Crawford, Neil Hamilton, John Mack Brown, Marjorie Rambeau, George Kibbe, George Marion, Sr., George Cooper, Gertrude Short, Norman Phillips, Sr.

"STEPPING OUT"—Play by Elmer Harris. Charles Riesner directing. Cast: Reginald Denny, Charlotte Greenwood, Leila Hyams, Merna Kennedy, Cliff Edwards, Lillian Bond, Richard Tucker, Harry Stubbs.

"SHIPMATES"—Original by Lou Edelman and Delmer Daves; adaptation and continuity by Edelman, Daves, Malcolm Boylan, Raymond Schrock, Lieut. Com. Wead and Ernest Paynter. Harry Pollard directing. Cast: Robert Montgomery, Dorothy Jordan, Ernest Torrence, Hobart Bosworth, Cliff Edwards, Gavin Gordon, Joan Marsh, Edward Nugent, E. A. Warren, George Irving.

UNTITLED—Sam Wood directing. Cast: William Haines, Dorothy Jordan, Henry Armetta, Walter Walker, William Austin, Hale Hamilton, Joseph Cawthorn, Ian Keith.

"IT'S A WISE CHILD"—Robert Z. Leonard directing, from the play by Laurence E. Johnson. Cast: Marion Davies, Robert McWade, Johnny Arthur, Clara Blandick, Polly Moran, Lester Vail, Sidney Blackmer, Marie Prevost, James Gleason.

"STRANGERS MAY KISS"—Novel by Ursula Parrott; adaptation and dialog by John Meehan; George Fitzmaurice directing. Cast: Norma Shearer, Neil Hamilton, Robert Montgomery, Irene Rich, Marjorie Rambeau, Hale Hamilton, Karen Morley, Jed Prouty.

"DAYBREAK"—From novel by Dr. Arthur Schnitzler; adaptation by Ruth Cummings, dialog by Cyril Hume, directed by Jacques Feyder. Cast: Ramon Novarro, William Bakewell, Helen Chandler, Jean Hersholt, Edwin Maxwell, Clara Blandick, Jackie Searl, Kent Douglass, C. Aubrey Smith, Zelda Sears, James Donlan, Russ Powell, Blanche Craig, Babe London, Kenneth Gibson.

"CHERI-BIBI"—John Robertson directing. Cast: John Gilbert, Jean Hersholt.

"THE BACHELOR FATHER—(French). Adaptation by Jacques Devail. Directed by Arthur Robison. Cast: Lily Damita, Andre Luguet, Andre Berley, Andre Bergere, Jeanne Helbing.

"CHERI-BIBI"—(Spanish). Version by Miguel de Zarraga. Directed by Carlos Borcosque. Cast: Ernesto Vilches, Maria Ladron de Guevara, Maria Tabau.

"THE BIG HOUSE"—(German). Directed by Paul Fejos. Cast: Heinrich George, Gustav Diessl.

"PAID"—(Spanish). Directed by Benito Perojo. Cast: Maria Tubau.

UNTITLED—Swimming short, directed by Jules White and Zion Meyers. Cast: Buster Keaton, Anita Page, Catherine Moylan.

PARAMOUNT STUDIOS

"CITY STREETS"—Original by Dashielle Hammett. Adaptation by Max Marcin. Screen play by Oliver H. P. Garrett. Directed by Reuben Mamoulian. With Gary Cooper, Sylvia Sidney, Paul Lukas, Kay Francis, Wm. Boyd, Guy Kibbee.

"SKIPPY"—Original by Percy Crosby. Adaptation by Sam Mintz. Dialog by Don Marquis and Joseph Mankiewicz. Directed by Norman Taurog and David Burton. With Jackie Cooper, Mitzi Green, Jackie Searl, Robert Coogan, Enid Bennett, Helen Jerome Eddy.

PATHE STUDIOS

"LOST LOVE" (temporary title)—Screen play by Ernest Pascal. Paul Stein directing. Starring Constance Bennett, with Paul Cavanagh, Joel McCrea, Frederick Kerr, Anthony Bushell and Louise Closser Hale.

RADIO PICTURES STUDIOS

"BACHELOR APARTMENT"—Adapted from play by John Howard Lawrence. Lowell Sherman directing. Cast: Lowell Sherman, Irene Dunne, Norman Kerry, Claudia Dell, Noel Francis, Ivan Lebedeff, Kitty Kelly.

"BOARD AND ROOM"—From original by Douglas MacLean. Gregory LaCava directing. Cast: Hugh Herbert, Edna Mae Oliver, Dorothy Lee.

TEC-ART STUDIOS

"KING OF THE WILD"—Serial by Wyndham Gittens and Ford Beebe. Directed by Richard Thorpe. Featuring Walter Miller and Norah Lane.

"VOICE OF HOLLYWOOD"—A Louis Lewyn production.

"VAGABOND ADVENTURE"—Series, starring Tom Terriss and directed by Elmer Clifton.

"MICKEY MOUSE"—Cartoons, produced by Disney Brothers.

DETECTIVE SHORTS—G. C. Reed productions, directed by Cliff Reed.

UNITED ARTISTS STUDIOS

"OBEY THAT IMPULSE"—Story by DeSylva, Brown and Henderson. Leo McCarey directing. Starring Gloria Swanson, with Ben Lyon, Barbara Kent, Arthur Lake, Maude Eburne and Monroe Owsley.

"FRONT PAGE"—From stage play by Ben Hecht and Charles MacArthur. Screen play by Bartlett Cormack. Lewis Milestone directing. Cast: Edward Everett Horton, Mary Brian, Walter Catlett, Matt Moore, Freddy Howard, James Gleason, George Stone, Mae Clarke and Nat Clarke.

UNIVERSAL STUDIOS

"SEED"—From novel by Charles G. Norris, continuity and dialog by Gladys Lehman. John M. Stahl, director. Cast: John Boles, Genevieve Tobin, Lois Wilson, Richard Tucker, Jed Prouty.

"GAMBLING DAUGHTERS"—Continuity and dialog by Edwin Knopf and Tom Reed. Hobart Henley, director. Cast: Conrad Nagel, Sidney Fox, Bette Davis, Slim Summerville, Bert Roach, David Durand, Charles Winninger, Emma Dunn, Zasu Pitts.

"THE IRON MAN"—From novel by W. R. Burnett, continuity and dialog by Francis Edwards Faragoh. Ted Browning director. Cast: Lew Ayres, Jean Harlow, Robert Armstrong, John Miljan, Mike Donlin, Edward Dillon, Ned Sparks.

"THE VIRTUOUS HUSBAND"—From play by Dorrance Davis. Adaptation and scenario by Dale Van Every. Added dialog by Fred Niblo, Jr. Directed by Vin Moore. Cast: Betty Compson, Elliott Nugent, Alison Skipworth, J. C. Nugent, Tully Marshall.

WARNER-FIRST NATIONAL STUDIOS

Warner Brothers

"THE PUBLIC ENEMY"—From screen play by Kubic Glasmon and John Bright. Director, William Wellman. Cast: Edward Woods, James Cagney, Beryl Mercer, Louise Brooks, Joan Blondell, Leslie Fenton, Mae Clarke, Arnold Lucy.

"THE MALTESE FALCON"—From story by Dashiell Hammett. Adaptation and dialog by Maude Fulton and Brown Holmes. Directed by Roy Del Ruth. Starring Bebe Daniels, with Ricardo Cortez, Dudley Digges, Una Merkel, Robert Elliott, Thelma Todd, Otto Matieson, Oscar Apfel, Walter Long, Dwight Frye, J. Farrell MacDonald.

"THE MILLIONAIRE"—From the story "Idle Hands," by Earl Derr Biggers; screen play by Julian Josephson; dialog by Booth Tarkington. John Adolfi directing. Starring George Arliss, with Mrs. Arliss, David Manners, Evalyn Knapp, Bramwell Fletcher, Noah Beery, Ivan Simpson, James Cagney, J. C. Nugent, Sam Hardy, J. Farrell MacDonald, Charles Grapewin and Tully Marshall.

"SVENGALI"—From the George DuMaurier novel, "Trilby." Adapted by J. Grubb Alexander. Archie Mayo directing. Starring John Barrymore, with Marian Marsh, Tom Douglas, Carmel Myers, Lumsden Hare, Donald Crisp, Louis Alberni, Paul Porcasi and Adrienne D'Ambricourt.

First National

"THE FINGER POINTS"—Original by John Monk Saunders and W. R. Burnett, adapted by Robert Lord. John Francis Dillon directing. Starring Richard Barthelmess, with Fay Wray, Regis Toomey, Robert Elliott, Clark Gable, Oscar Apfel and Noel Madison.

"CHANCES"—From story by A. Hamilton Gibbs. Adaptation and dialog by Waldemar Young. Allan Dwan, director. Starring Doug Fairbanks, Jr., with David Manners and Rose Hobart.

"YOU AND I"—From Harvard prize play by Philip Barry. Adaptation and dialog by Robert Presnell. Alfred Green, director. Cast: Evalyn Knapp, Lewis Stone, Charles Butterworth.

Estabrook . . from page 20

But the hundreds of thousands of readers who have enjoyed the novel surely would have been surprised if the brilliant, talkative Yancey Cravat had suddenly lost his voice and had been reduced to expressing himself through the dumb pantomime and printed title cards of a silent picture. The subtleties of his characterization would have been sacrificed; he would have strode voiceless through scenes necessarily simplified to physical action, and thus would have dropped to the level of dozens of routine characters we have already seen in movie fiction, deprived of his finest elements.

This is also true of Sabra, Sol Levy, Mrs. Wyatt, Dixie Lee and the many other characters whose individual modes of speech and expression are recorded by the microphone.

However, the pace and tempo of silent drama have been utilized, through a technique that is half talking and half silent, which has proved its value in "Cimarron," enabling us to extract and distill the essence of the narrative and portray, within the limits of a single evening, the values of a book which, if read by the average person, would require the spare hours of at least a week.

The script of "Cimarron" opens with a sequence that is strictly silent technique—the great Oklahoma land rush—creating the epic mood of the picture. All the mass scenes of the life of the town, depicting the growth of the community from a crude settlement to a great modern city are written in silent technique.

But in our main human story, which is interwoven through the epic scenes, the dialogue enables us to come close to our characters with an intimacy that is possible only in a talking picture; all barriers are removed, we hear their inmost thoughts expressed, we know these people as they are.

Miss Ferber has given her full approval of the screen version of "Cimarron." This approval includes the telescoping of her story which she understands was necessary in translating it from the extended novel structure to the closely knit unity essential for the screen.

The gratifying results with "Cimarron" lead me to believe that it is possible to portray the finest available story material in talking pictures, in a manner exceeding the values of both stage and novel, combining the best elements of each. In talking pictures we have the opportunity to work in the finest story-telling medium yet devised by man for mass appeal.

More Raves . . from page 35

Regina Crewe in the New York American

Thunder in the streets!

One of the most dynamic dramas that ever rent the heavens of Hollywood flung its might across the screen of the Globe theatre last night when that stirring saga, "Cimarron," was shown to an audience alternately rocked with mirth and shaken with tears.

A skillful blending of the simple with the spectacular has created a photodrama which sets a mark for all that follow. And those that reach half-way along the trail "Cimarron" has blazed will be set down each among the screen's elect.

The story is at once the tale of Empire, and the annual of one man's life. Yet so closely are the two interwoven that one story must, of necessity, tell the other. The Empire is that great territory of the West. The man is "Yancey Cravat," flamboyant firebrand, verbose vagrant, brilliant battler, restless roustabout and—pioneer.

It is a glamorous, gaudy tale. An achievement in cinematic story-telling.

Dust off the dollar adjectives to describe Richard Dix in the title role. Fine as have been his former portrayals, all are dulled by the brilliance of his present histrionic pyrotechnics. He doesn't act the part—he lives it. It is hard to say whether Dix is Cravat—or Cravat Dix. The two are one.

•

James Gow in the New York World

The American saga that was sung last night at the Globe is a tremendously moving representation of empire building within the national boundaries. Edna Ferber's book, "Cimarron," furnishes the story for a screen play that it as once vast and panoramic, and always touching in its personal drama. Yancey Cravat, the incurable pioneer and romanticist, and Sabra, his gallant wife, are shown playing their important parts in the building of the State of Oklahoma.

In the case of "Cimarron" comparisons are particularly odious. There is nothing much to compare it to. The subject matter and character and the manner of its telling it is a splendid work.

•

Irene Thirer in the New York Daily News

"Cimarron" is magnificent in scope, powerful in treatment, admirable in

(Turn to Page 38)

MAX RÉE

Sets
and
Costumes

Radio Pictures

THE Hollywood REPORTER

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.
Advertising Staff: Larry Hughes, Larry Urbach, Vic Enyart.
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave. Daryl Doran, Manager
London office, 80 Wardour Street Frank Tilley, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
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THE LOWDOWN

Charlie Chaplin may never fall for the talkies, but the value of publicity stunts seems to have gotten him. On his arrival in London yesterday, he stepped off the train in his almost-classic tramp outfit. And when the police at last succeeded in getting him out of the crowds and into his car, he clambered to the roof of the auto and greeted his fans from that vantage point, clowning all the way to his hotel. Perhaps the fact that Captain Campbell, idol of the speed track, and Steve Donoghue, famed jockey, came in on the same train, had something to do with the show.

•

Katie Moore, wife of ye well known screen player, Owen, and herself an ex-Follies beauty, pulled a fast one at the Assistance League last week. A table of customers who had eaten sparingly of paid-for goods and plentifully of bread and rolls, requested another basketful of the free service. Mrs. Moore told them that if they had another portion of bread and butter, she would have to charge them for it, whereupon they decided in that case, they would order dessert. Who said one could not have beauty and brains.

•

A dialog writer approached us the other day and asked us how we had liked a picture he had collaborated on that has just been previewed. We told him we thought it pretty bad, at which his companion spoke up and said we should see it again. "Why they've cut a thousand feet out of it," said he. "Oh yeah?" queried the writer, "Well I hope they removed my name from 500 of them."

•

Harry Green, of the J. G. Mayer agency, is cast for a role in a Paramount picture. He will receive salary from Paramount, and part of the commission that the Mayer office received for the deal. Some business man.

Comments & Slams

PHILADELPHIA

"CHARLEY'S AUNT"

Earle Theatre

Bulletin: While it would be cruel to say it has about worn out its entertainment value, it is rather creaky in spots. In spots, too, it is funny, but not hilarious.

Evening Ledger: The comedy of the piece begins to age slightly, but it still contains enough guffaws to get by, when assisted by such an able cast.

Inquirer: A cinematic ribbon of hilarity.

Public Ledger: There's a laugh a minute packed into the rough and tumble, roistering sequences, and Charlie Ruggles is responsible for them all.

Record: Old comedy better than ever before in talkie version.

"THE EASIEST WAY"

Mastbaum Theatre

Record: Must have been a lot more convincing as a stage play.

News: Wherein "Ol' Man Sin" gets a terrific belt on the point of the jaw, takes the count and groggily watches triumphant Virtue.

Inquirer: The producers and censors have combined to make it a rather strange piece of tailoring as it now stands.

Bulletin: They have altered, trimmed, cut, revamped this story so that innocent ears may no longer be shocked, while more sophisticated souls can build up one play in their minds while looking upon another.

Evening Ledger: Resembles a strange museum piece that combines the pictorial modernism of our ultra-smart charts with the sentimental verses of a ballad like "We keep her picture turned face to the wall."

Public Ledger: There is entertainment in this picture.

"THE GANG BUSTER"

Keith's Theatre

Record: Furnishing many a chuckle.

News: This picture is one of the best that Oakie has done, and that's saying a lot. He supplies so many laughs, that there isn't room between times to regain one's composure.

Bulletin: Far from a great picture, but one of the most entertaining seen here this winter.

Evening Ledger: Offers a first-class sermon on the resiliency of youth and, unlike many sermons, the attendant circumstances are generally hilarious.

Public Ledger: The good old sure-fire gang drama gets its ribs tickled a little bit to serve as redhot comedy for Jack Oakie.

Inquirer: Hollywood turns its attention to the louder and funnier side of gangsters and pits the beaming and engaging Jack Oakie as a kind of babe in woods insurance salesman against the chief of racketeers.

"Cimarron" Sets Record For City

St. Petersburg, Fla.—Opening of another theatre in St. Petersburg last week indicated that business here is picking up.

The Florida theatre had "Cimarron" booked for five days and after showing it that number of days the crowd was coming so well that the picture was moved to the Pheil which has been dark. It ran there for five days, making 10 days continuous showing for the Dix picture, which is a record for this city. No other picture has ever run more than eight consecutive days.

The Pheil took "Reducing" three days for a third run after it had just finished a second run of three days at the Plaza. The Capitol stood 'em out every night, the best crowd being out for "The Lion and the Lamb" Sunday. The Cameo is opening now at 10:30 a. m. and running until 11:30 p. m. It is a small house playing second runs and has had long lines every night.

•

Levee On Way Back

New York.—M. C. Levee, manager of the Paramount studio, is on his way back to Hollywood.

•

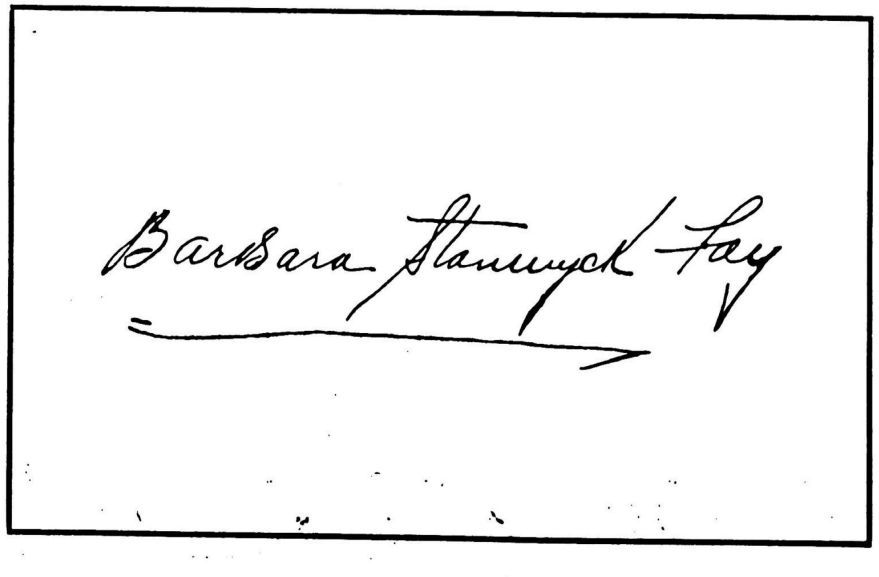
Business In London Off

(Continued from Page One)

week beginning February 27. They are paying $4,500 rent for the week and so far have announced no program. RKO takes over the house on the new lease on March 6.

"Min and Bill" at the Empire is holding up splendidly, the gross for the past week being around $40,000. The Alhambra, which has been unsuccessful with pictures since Stoll took it back from John Maxwell, is reverting to vaudeville.

"Abraham Lincoln" has just opened at the Pavilion. Business is only fair, much below that done by "Hell's Angels."



Claude Lampman

Congratulations

to

RKO

Manager of the Men's Wardrobe

Congratulations

Samuel M. Comer

Congratulations to RKO

on

"CIMARRON"

JOHN E. BURCH

Congratulations

on a

Great Picture

from

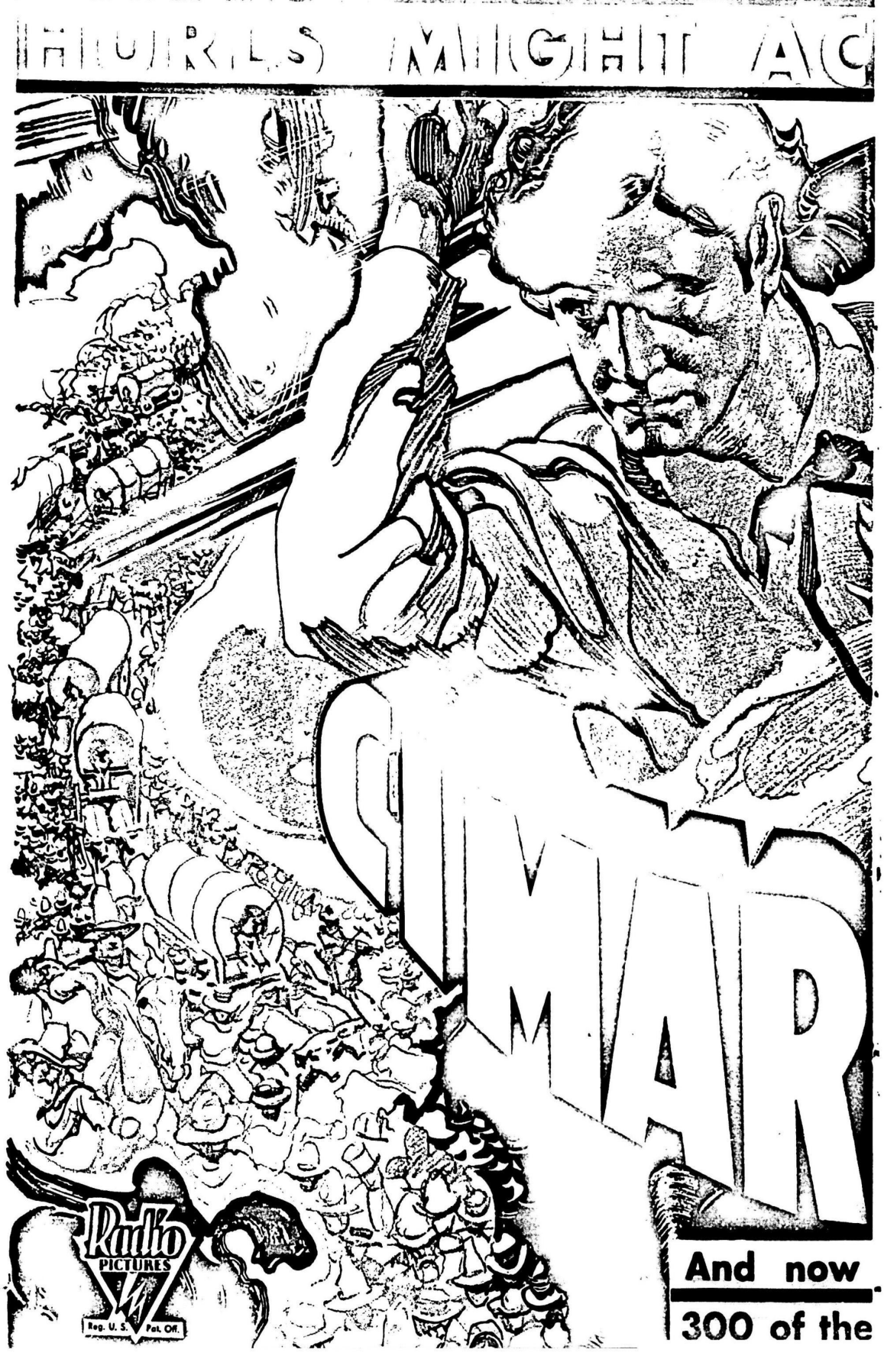
George Archainbaud

TALKIES REBORN IN MAD PAGEANT

"CIM" ROARS INTO B'WAY $2 TOP

VICTORY YEAR BEGINS

STANDS BIG TOWN ON ITS HEAD!


HURLS MIGHT AC
CIMAR
Radio PICTURES
Reg. U. S. Pat. Off.
And now
300 of the

ROSS THE AGES

New York Critics in Smashing Confirmation of Hollywood Pre-view Verdict:

ACCLAMATION LEAPS FROM THE DAILY PRESS

Irene Thirer, Daily News

"Terrific thrills . . . 'Cimarron' is magnificent in scope, powerful in treatment, admirable in acting. Richard Dix's work is superb. We can't describe the grandeur . . . punch and the appeal of 'Cimarron.' This is one picture you can't afford to miss. It is 1931's first great contribution to the screen. We loved every minute of it!"

Regina Crewe, American.

"Thunder in the streets! One of the most dynamic dramas that ever rent the heavens of Hollywood flung its might across the screen at the Globe theatre when that stirring saga 'Cimarron' was shown to an audience alternately rocked with mirth and shaken with tears...Sets a mark for all that follow."

James Gow, Morning World

"Tremendously moving representation of empire building...Presents new and vigorous material . . . Richard Dix and Irene Dunne are superb . . . A splendid work."

Mordaunt Hall, Times

"Graphic and engrossing . . . a stupendous undertaking. Dix gives a fine impersonation . . . Most intelligently directed by Wesley Ruggles . . . Irene Dunne is excellent."

Rose Pelswick, Journal

"Great picturization of a superb story. Replete with human interest action and romance . . . reproduced with a vivid realism and dramatic sweep that holds one's interest throughout. Dix gives the finest performance of his career . . . Absorbing direction by Wesley Ruggles...Decidedly well worth seeing."

George Gerhard, Evening World

"Once in a blue moon a motion picture is produced which a commentator may refer to as a masterpiece..'Cimarron' is such a picture. Not only a great picture; it is great history. Dix will go down in film history as 'Yancey Cravat'. Irene Dunne sailed with full rigging right into brilliant stardom. Miss Dunne is little short of a revelation."

the day and date exhibition smash Feb. 6, 7, 8 in Nation's Foremost Theatres. . . . . .

PRESS OF THE NATION PRIMED FOR AD SMASH

DAY AND DATE FUSE LIT . . . RECORD LINEAGE BOUGHT FOR "CIMARRON" SPLURGE

More than 150 of the Greatest Newspapers in America Will Carry Double-Truck and Full Page "Cimarron" Ads to Herald the Titan Day and Date Exhibition Sweep in 300 Theatres!

OVERWHELMING SMASH COMBINES THE GREATEST NET PAID NEWSPAPER CIRCULATION EVER PUT BEHIND A MAJOR SHOW ATTRACTION . . . .

OUTSTANDING MERCHANDISING STROKE OF AMUSEMENT HISTORY WITH 1000 CRACK SHOWMEN BLAZING THE TRAIL TO TERRIFIC SEAT SALES . . . . . .

Radio PICTURES
Reg. U. S. Pat. Off

RICHARD DIX
IRENE DUNNE
ESTELLE TAYLOR
AND ASSEMBLAGE OF SUPERLATIVE ARTISTS
DIRECTION
WESLEY RUGGLES
ADAPTATION
HOWARD ESTABROOK
PHOTOGRAPHY
EDDIE CRONJAGER

PRODUCTION ACTIVITIES

PICTURES IN PREPARATION

Columbia Studios

"MIRACLE WOMAN"—Frank Capra to direct, with Barbara Stanwyck starred.
"LOVER COME BACK"—From the story "Money Brides," being adapted by Dorothy Howell, with dialog by Jo Swerling. Erle Kenton will direct.
UNTITLED—Story for Jack Holt and Ralph Graves. Oliver Drake on the story.
"VIRTUE'S BED"—Story being prepared by Robert Shannon.
"FIFTY FATHOMS DEEP"—From story by Paul Gangelin.
"GREAT AIR ROBBERY"—For the Action Series from story by Harvey Gates.
"OBEY THE LAW"—From story by Jack Neville.
"THE SEA PATROL"—From story by Harold Shumate.
UNTITLED—Buck Jones feature, from story by Stuart Anthony. Louis King will direct.

Fox Studios

"SIX-CYLINDER LOVE"—From play by William Anthony McGuire. Screen play by William Conselman. Director, Thornton Freeland. Cast: Spencer Tracy, Lorin Raker.
"YOUNG SINNERS"—Director, John Blystone. Cast: Thomas Meighan, Dorothy Jordan, Hardie Albright, Cecilia Loftus, William Holden, Lucien Prival.
"DADDY LONG LEGS"—From stage play of same name. Director, Al Santell. Cast: Janet Gaynor, Thomas Meighan.
UNTITLED—From story by Kate McLaurin. Directors, William Cameron Menzies and Kenneth McKenna. Cast: Elissa Landi, Lewis Stone, Beryl Mercer.
"CURE FOR THE BLUES"—From story by George Ade. Director, Frank Borzage. Cast: Will Rogers, Fifi Dorsay, Donald Dillaway, John T. Murray, C. Henry Gordon, Lucile Brown.
UNTITLED—From screen play by Basil Woon and James Hanley. Director, Benjamin Stoloff. Cast: Warren Hymer, Spencer Tracy, Virginia Cherrill, Frank Albertson.

Metro-Goldwyn-Mayer Studios

"SUSAN LENOX"—From story by David Graham Phillips. Treatment by Edith Ellis. King Vidor to direct. Greta Garbo starred.
"A FREE SOUL"—From novel by Adela Rogers St. John. Clarence Brown to direct. Norma Shearer to star, with Lionel Barrymore.
"FIVE AND TEN"—From novel by Fanny Hurst. Jack Conway to direct. Cast: Irene Rich.
"SEA EAGLES"—George Hill, director. Cast: Wallace Beery, Marjorie Rambeau.
"TRIAL OF MARY DUGAN" (Spanish)—No cast announcements. Benita Perojo, director.

Metropolitan Studios

"MEET THE WIFE"—Produced by Christie. Director A. Leslie Pearce. Screen play by F. McGrew Willis and Walter DeLeon. Starring Laura La Plante. In the cast: Lew Cody, Harry Myers, Claud Allister.
VANITY COMEDY—Produced by Christie. Story by Bill Weber. Director, Harold Beaudine. Starring Glenn Tryon.
"CLEARING THE RANGE"—Produced by Allied Pictures Corporation. Director, Reeves Eason. Screen play by Jack Natteford and D. Sanson. Starring Hoot Gibson.
"THE BELOVED ENEMY"—A Rogell Production. Director, Al Rogell.
"HONEYMOON LANE"—Starring Eddie Dowling. Produced by Sono-Art. Director, George Crone.
"SONNENBERG SPORTS REVIEWS"—Produced by Brown & Nagel. Starring Gus Sonnenberg.
"THE COMEDIAN" (Spanish)—Starring Ernesto Vilches. Direction by Ernesto Vilches and Burton King. Screen play by Leonard Field.

Paramount Studios

"CONFESSIONS OF A CO-ED"—From her diary. Directors: Max Marcin and Slavko Vorkapich. With Phillips Holmes and Sylvia Sidney.
"IN DEFENSE OF LOVE"—Original by Mary Roberts Rinehart. Dialog by Vincent Lawrence. Director, Richard Wallace. With Gary Cooper and Carole Lombard.
"NO ONE MAN"—Original by Rupert Hughes. Director, Lothar Mendes. With Norman Foster, Carole Lombard, Martin Burton.
"STEPDAUGHTERS OF WAR"—Original by Helen Zenna Smith. Director, Dorothy Arzner.
"THE VICE SQUAD"—Original by Oliver H. P. Garrett. Director, John Cromwell. Starring Paul Lukas. With Regis Toomey, Kay Francis, Fay Wray.
"AN AMERICAN TRAGEDY"—From novel by Theodore Dreiser. Adaptation by Samuel Hoffenstein. Director, Josef von Sternberg. With Phillip Holmes, Sylvia Sidney and Frances Dee.
"DEBUTANTE"—By and with Carman Barnes.
"KICK IN"—Original by Willard Mack. Adaptation by Bartlett Cormack. Director, Lothar Mendes. Starring Clara Bow.
"MONKEY BUSINESS"—Original by S. J. Perleman and Will B. Johnston. Starring the Four Marx Brothers.
"THE LAWYER'S SECRET"—Original by James Harley Finn. Adaptation by Max Marcin and Lloyd Corrigan. Directors: Max Marcin and Louis Gasnier. With Clive Brook, Richard Arlen and Jean Arthur.

Radio Pictures Studios

"BIG BROTHER"—From story by Rex Beach, adapted by J. Walter Ruben. Richard Dix to star, with Fred Niblo directing.
"WHITE SHOULDERS"—Adapted by J. Walter Ruben. Melville Brown to direct. Cast: Mary Astor, Ricardo Cortez, Jack Holt, Kitty Kelly.
"WAITING AT THE CHURCH"—Screen story by Alfred Jackson and Barney Sarecky. William J. Craft to direct. Cast: Mary Brian, Jack Mulhall, Noel Francis, Johnny Hines, Joseph Cawthorne.
"HIGH RIVER"—From screen version by Charles Logue and Richard Boleslavsky. Boleslavsky to direct.
"THE SPHINX HAS SPOKEN"—From the novel by Maurice de Kobra, adapted by Jane Murfin. Victor Schertzinger to direct.

RKO-Pathe Studios

"THE COMMON LAW"—From novel by Robert W. Chambers. Adaptation by John Farrow. Starring Constance Bennett, with Lew Cody.
"REBOUND"—From play by Donald Ogden Stewart, adapted by Horace Jackson. To be directed by Edward H. Griffith. Starring Ina Claire, with Robert Ames and Robert Williams.
"THE HOUSE OF GLASS"—From play by Max Marcin, adapted by James Seymour. To be directed by Al Green.

Universal Studios

BLIND HUSBANDS"—Story and adaptation by Erich von Stroheim, who will also direct.
"THE UP AND UP"—To be directed by Edward Laemmle.
"THE BEHAVIOR OF MRS. CRANE"—Adaptation and continuity by Dale Van Every. Dialog by Don Ryan. To be directed by William Wyler.
"WATERLOO BRIDGE"—From the play by Robert E. Sherwood. Adaptation by Tom Reed.
"THE IMPATIENT VIRGIN"—From the novel by Don Clarke.
"STRICTLY DISHONORABLE"—From the stage play of same name.
"LILIES OF BROADWAY"—From an original by William Hurlbut, who is adapting it.
"BACK STREET"—From novel by Fannie Hurst. John M. Stahl to direct.
"THE WHITE CAPTIVE"—To be directed by George Melford. (Exteriors made in Borneo.)
"A LADY OF RESOURCE"—From novel by Arthur Somers Roche, adapted by Edwin G. Knopf.
"MISSISSIPPI"—Being adapted from original by Ray Doyle.

Warner-First National Studios

Warner Brothers

"THE GENIUS"—From story by S. Diskoy, adapted by J. Grubb Alexander and Harvey Thew. Michael Curtiz to direct, with John Barrymore starred.
"ALEXANDER HAMILTON"—Story by George Arliss, who will be starred. John Adolfi to direct.
"HEAT WAVE"—From story by Roland Pertwee.
"PASSIONATE SONATA"—From story by Wilson Collison. Starring Dolores Costello.

First National

"WE THREE"—From novel by Edith Fitzgerald, adapted by Florence Ryerson. Starring Loretta Young.
"THE RECKLESS HOUR"—To be directed by John Francis Dillon, with Dorothy Mackaill starred.
"THE UPPER UNDERWORLD"—From story by Rowland Lee, who will also direct. Starring Walter Huston.

Warner Screens Boost Play They Have Bought

Washington.—Warner Brothers are using the screens in their theatres here to advise patrons to see the Roland Pertwee play, "Heat Wave," at the National Theatre.

The Warners have bought the screen rights to the play and will produce it in March.

Paramount Play Unit To Produce First Soon

New York.—Ray-Miner, Inc., the newly organized play-producing unit of Paramount, will put on its first Broadway show very soon. All these plays will later be turned into talkies.

The new outfit includes Whittaker Ray, formerly with Erlanger; Worthington Miner, stage director; and Arthur Lubin, stage producer.

SELLING "CIMARRON" IN GREATEST AD SMASH EVER

The New York Times. THE CHICAGO DAILY NEWS San Francisco Chronicle The Sun

The Detroit Free Press St. Louis Globe-Democrat

San Francisco Examiner NEWYORK JOURNAL Chicago Sunday Tribune

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Charlotte Sunday

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Barre Record THE HOUSTON CHRONICLE

Pittsburgh Post-Gazette SUNDAY TELEGRAM The Times-Picayune Houston Post-Dispatch

San Antonio Express THE MINNEAPOLIS JOURNAL BUFFALO EXPRESS

THE DAILY OKLAHOMAN Atlanta Journal THE KANSAS CITY STAR.

The Minneapolis Tribune THE EVENING SUN The Hartford Times.

The Washington Post

"Cim" Chucks All Big Words

Even superlatives are insufficient to describe it on the screen, but perhaps some facts concerning "Cimarron," Radio Pictures' spectacular romance of Oklahoma, will give some idea of its vastness.

A company of thirty stars, headed by Richard Dix, in the role of "Yancey Cravat," appears in "Cimarron."

Thirty-five hundred horses, mules and oxen take part in various scenes.

The time covered by the picture, in seven periods, is from 1889 to 1930.

Over 42,000 colorful characters appear in the film, including an entire Indian tribe.

Camera scenes reveal miles of racing human beings in all manner of pre-automobile conveyances.

The town of Osage, Okla., was built in replica five times for as many periods of its history.

A year and six months of steady work, with the entire resources of a big studio to draw upon, were devoted to its filming.

•

More Than 70,000,000 Readers See 'Cimarron' In Nation Press

Double-Truck and Full Page Ads For Greatest Net Paid Circulation Ever

•

Yes, Sir!

RKO Radio Pictures' dramatization of Edna Ferber's famous story "Cimarron," set something of a record for directorial staffs. Wesley Ruggles, the director, had seven technical assistants.

It's all packed into two hours of dynamic, thrilling entertainment!

•

Travel 6,000 Miles For "Cimarron" Info

The most extensive research in motion picture history was conducted by Radio Pictures for historic data necessary in "Cimarron," Edna Ferber's epic drama of early Oklahoma. Two studio technicians travelled 6,000 miles gathering information on the types of whispers worn by players of that state.

More than 70,000,000 persons from coast to coast are reading about "Cimarron" in the greatest advertising smash this nation has ever seen.

One hundred and fifty of the country's leading newspapers plus nine of the leading fan magazine, are aligned to carry the display campaign of the earth-shaking grandeur of Radio Pictures' epic screen triumph.

Double-truck advertisements covering 4,000 lines per paper smash thru to 60,000,000 news readers under the caption "Talking Pictures Are Born Today."

Full page advertisements in the country's nine leading motion picture fan magazines' March issues will align another mighty host of picture fans awaiting your showing of "Cimarron." The page is captioned A GREAT STORY COMES THROUGH and it must smash the show into the consciousness of 10,341,896 readers. Magazines carrying this powerful selling message are: Photoplay, Motion Picture Magazine, Motion Picture Classic, Screenland, Picture Play, Silver Screen, Film Fun, Screen Romances and Screen Book.

The Radio Titan crashes forth with the most pretentious newspaper campaign ever devised in the annals of advertising history. It should. Only the mightiest of the mighty can carry the terrific drama which is "Cimarron." From the New York Times to the Portland Oregonian, from the Jacksonville (Florida) Times-Union to the Los Angeles Examiner, from the Minneapolis Tribune to the New Orleans Times-Picayune, from the Toronto Mail and Empire to the Tulsa World, from the Baltimore Sun to the San Francisco Chronicle, from the Chicago Tribune to the Memphis Commercial Appeal . . . the whole nation from coast to coast will read about "Cimarron."

Lord, Thomas and Logan, nationally known advertisers, and Fred Madan, graphic artist, who helped exploit "Amos 'n' Andy," handled the copy for "Cimarron."

The newspapers participating in the "day and date" opening, scheduled for February 5, 6, and 7, are:

News, Courier Express and Times, of Buffalo; Journal and Constitution, of Atlanta; Journal-News and Times-Herald, of Dallas; News, Star and Times, of Indianapolis; Journal and Sentinel-Wisconsin News, of Milwaukee; Item-Tribune and Times-Picayune, of New Orleans; World-Herald and Bee-News, of Omaha; Globe-Democrat, Post-Dispatch, and Star, of St. Louis; News, Examiner, Call-Bulletin and Chronicle, of San Fran-

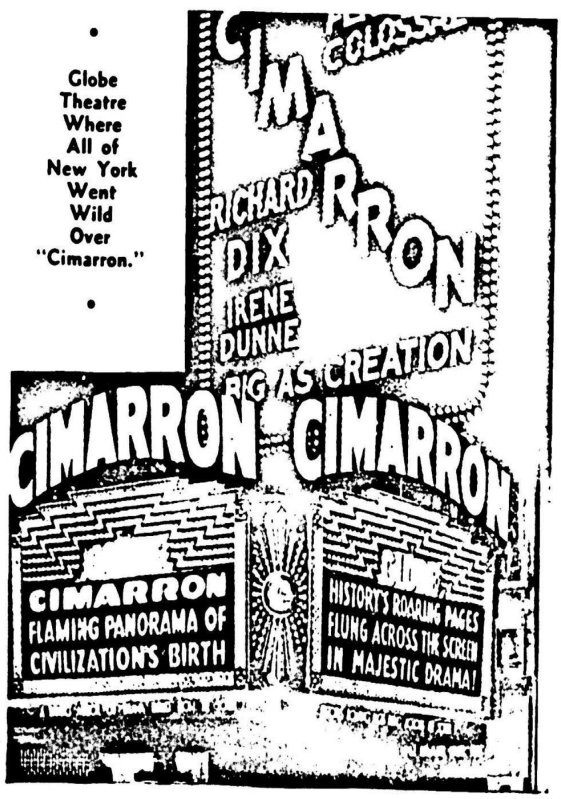
(Turn to Page 35)

New York Goes Crazy!

•

Globe Theatre Where All of New York Went Wild Over "Cimarron."

•



Ah! Nite Work

Wesley Ruggles, director, and Eddie Cronjager, cameraman, doing night work from camera parallel.

Selling "Cimarron" . . (From Page 39)

have it NOW. Contact your local Underwood man. Plant your material immediately, and it will help to establish the unquestionable importance of the show.

Hairdressers' Association

Emile Beauvais, beauty expert and president of the National Hairdressers' and Cosmotologists Association, chose Irene Dunne, the lovely Sabra in "Cimarron", as the first woman to wear the new "1931 National Bob." He also presented her with a certificate which specified that the various hair dresses worn by the actress in "Cimarron" were authentic coiffures of the past forty years. These facts may be placed together with a still showing M. Beauvais and Irene Dunne (available at nearest RKO exchange) and planted in local beauty shops and cosmetic stores.

Buick-Cadillac

The automobile started its development as the city of Osage, in "Cimarron," was ten years old. As a matter of fact, a still depicting a scene in 1904 shows a Buick of that vintage. From that date to 1930, when Congresswoman Sabra Cravat uses a Cadillac, you have two mighty excellent chances to tie in with you local automobile distributors and selling agencitse. If possible, try to have your dealer exhibit an early model Buick or Cadillac, tieing in with its appearance in "Cimarron."

Lee-Unionalls

Roscoe Ates, portraying the role of Rickey, the itinerant printer, in "Cimarron", helps make the Lee Unionall tie-up good merchandising material. Stills of Ates wearing the garb are procurable from your local RKO Exchange. Grand chance for a good break with department stores and men's clothing units in your city.

Stetson Hats

Dix's white Stetson sombrero is worn by him through most of the show and figures prominently in several important sequences. Post stills of Dix wearing his Stetson in your local hat store window, with a special display of hats of that and the current Spring type.

Mighty Cast--Mighty Epic!

"Cimarron" boasts a mighty cast headed by one of the film industry's most popular male stars, Richard Dix, who plays "Yancey Cravat." Irene Dunne of the stage "Showboat" fame, plays his wife, "Sabra." Even minor roles—some mere "bits"—are enacted by players of the calibre of Estelle Taylor, William "Buster" Collier, Jr., and William Janney!

Even Dix will find that his history has been revised by "Cimarron." Like Henry B. Walthall in "The Birth of a Nation," who remained forever to fans as The Little Colonel, Dix henceforth will be Yancey Cravat.

As everyone must know by this time, "Cimarron" is an adaptation of Edna Ferber's novel. There was a great basic human appeal in the story, for the book was almost as much of a sensation among the year's huge crop of novels as the picture is in the history of film-making.

The adaptor, Howard Estabrook, deserves great credit, as does Wesley Ruggles, the director. Both men already enjoyed outstanding reputations in their profession, but as one critic remarked: "'Cimarron' will set them aside on a pinnacle."

Fortunate persons—to be identified with the creative end of such a history-making production!

"Cimarron" combines the epic sweep of a really significant spectacle with that quality so rare in big spectacles, superlative humanness. One critic said it was two pictures in one—a mighty, powerful human drama, and a spectacle of civilization actually in the making.

The result is entertainment high in drama, frank in pathos, best in characterization, against a background that carries the ultimate in spectacular appeal.

Rush

Starting with a land rush—scenes representing the mad race to homestead Oklahoma Indian lands opened to settlement by the government in 1889—it presents an awe-inspiring scene in the opening "shot." From camera to horizon, on a huge rolling plain, a sight no longer possible in real life, thousands upon thousands of drivers and riders of thousands upon thousands of horses, mules, oxen; wagons and buggies, every manner of conveyance of the period.

At the signal, the rush is on, and in these brief scenes is encompassed one of the most exciting physical thrills the movies have ever devised.

Nancy Dover

as
DONNA
in

"Cimarron"

DONALD
DILLAWAY

as

"CIM"

CRITICS RAVE FROM THE GIANT CIMARRON A RADIO

NEW YORK TELEGRAM

THE NEW YORK TELEGRAM, TUESDAY, JANUAR

"GREEN GROW THE

"Cimarron," Vigorous, Beautiful Picturizing the Southwest, Hailed as Best of All

Unstinted Praise Due All Concerned in Its Making, Critic Declares.

By WILLIAM BOEHNEL

It is a few minutes before noon on April 22, 1889. Thousands of men and women are waiting in the blazing sun for the clock to strike 12—waiting on foot, in carriages, on horseback—for at that hour President Harrison will give the signal that will open up the Oklahoma Indian Territory—1,900,000 acres of land—to any man for the taking.

That is the beginning of "Cimarron," the vigorous, brilliant, beautiful moving film that Wesley Ruggles, the director, and Howard Estabrook, the adapter, have made of Edna Ferber's novel of the same name, and which had its premiere last night at the Globe Theatre.

Those of us who have been wondering when, if ever, the talking pictures would produce a Western worthy of any consideration at all, certainly had occasion to rejoice last night. For of a certainty "Cimarron" is the best of all the Western talkies—is more than that. It is one of the achievements, and I am willing to wager now that when the year ends by and by to pick the best of the era critics to pick their list of the best pictures, "Cimarron" will be well up toward the top.

To carry one concerned with its

NEW YORK EVENING WORLD

ESDAY, JANUARY 27, 1931

REEL REVIEWS

By George Gerhard

ONCE in a blue moon a motion picture is produced which a commentator may refer to as a masterpiece without expressing a feeling that after all perhaps he is stretching things a bit. "Cimarron," which had its premiere last night at the Globe Theater, is such a picture.

You can dig down in your bag of words and pull out any number and still you can't do justice in describing it. Nothing short of calling a thing above the rest will suffice. As a matter of fact, the best thing to call a picture which deserves the name is a "Cimarron." And we mean it. The Birth of a Nation might have competed with it a few years ago—but "Cimarron" is not only great motion picture, it is great history. Based upon the Edna Ferber novel, it traces the settlement and growth of Oklahoma beginning in 1889 and ending at up to the present day. And, if you desire to see Oklahoma as it is today, there is no reason why you should not go to the Globe Theater, for there are promises in their every line that Richard Dix who made his sympathetic characterization of Yancey Cravat in the picture of the Texas Panhandle, is different in his portrayal of Yancey Cravat in the picture of Oklahoma. Even he didn't seem to believe that Yancey Cravat could be a Yancey Cravat in Oklahoma, but he will go on [illegible]

NEW YORK POST

The New Films : By Thornton Delehanty

The Epical Growth of Oklahoma Brilliantly Depicted in "Cimarron"—Joe E. Brown in "Going Wild."

THE history of Oklahoma from the days when the vast territory was thrown open to settlers by Government decree up through its statehood as a Territory and finally to its accession into the Union is given in bold strokes in "Cimarron," the screen version of Edna Ferber's novel which had its premiere last night at the refurbished Globe Theatre.

It is a picture of stunning magnitude, enthusiastically effective in its sweeping power, in its colorful [illegible] of climaxes in which [illegible] course of the narrative [illegible] nothing needed to complete [illegible] very little [illegible] shown [illegible] act.

Irene Dunne and Richard Dix in [illegible] which made its first Manhattan appearance at the Globe Theater.

BROOKLYN STANDARD-UNION

Edna Ferber's Novel

"Cimarron" Reaches the Screen as a Splendid and Impressive Drama of Oklahoma's Pioneers

"CIMARRON," a Radio picture, with Richard Dix, Irene Dunne, Estelle Taylor, Roscoe Ates and Edna May Oliver. Based on the Edna Ferber novel; scenario by Howard Estabrook. Directed by Wesley Ruggles. In the Globe Theatre.

By DIXIE TICHE

"Cimarron" is a fine mark on the ledger of outstanding motion pictures. It has come to the screen as a faithful pictorial adaptation by Howard Estabrook of Edna Ferber's story of the growth of a magnificent State from the deep-planted seed of Oklahoma's pioneers.

Rich stirring and living with the power of its historical importance, "Cimarron" is the screen's vivid commemoration of the history of early territorial days when men operated for existence and were freed from pioneer poverty by a gush of oil.

It has been ably, notably directed by Wesley Ruggles who seems to hate found a few glamour—a glamour that is brilliant, because it is honest, startling and its proud poverty. He has [illegible] and [illegible] has a power of growth and vibrant drama [illegible] sweeps across the [illegible] cinematography [illegible] surprise and [illegible] travel which seems to me to be in every way perfect. Irene Dunne plays with fine persuasion and is especially effective in her scenes at the end of pioneer days. Edna May Oliver is a genuine delight as Mrs. Tracy Wyatt, and only proves by her work here what some of us have known all along—that here are remembrance of the very first order. Roscoe Ates is superb. There, too, are outstanding performances by George R. Stone, Estelle Taylor, Samuel Ruge, William Collier, Jr., and Fuzzy Knight.

That, then, is the report on "Cimarron." And if I seem to have [illegible] heaping superlatives [illegible]

COAST TO COAST !

EY

0%

RRON

PICTURE

NEW YORK SUN

he New Photoplay

erber's 'Cimarron,' With Richard Dix, Handsomely Done at the Globe.

By JOHN S. COMEN, Jr.

na Ferber's "Cimarron," which several of our book critics ronized a bit with the implication that it was a movie nario between best-selling covers, has been turned into a noramic talkie by Radio Pictures. It opened at the Globe ast evening, with Richard Dix as its star, Wesley Ruggles as its director, and the upbuilding of Oklahoma from raw prairie to an oil-gushing State of these United States as its theme.

Of importance in connection with it I should mention that it is a triumph of production values. It is our rather illiterate world of the movie public we have a tendency in classify all picture melodrama as in search of the country bordering on west of the Mississippi and rarely has made Cimarron appear as a unfurnished system of Oklahoma. It is a Western Picture! It is a Western of Pegasus! It is for this reason Pat to make up for the producers take it! It is the best-rendered Western I have encountered since

The Cimarron I have read Miss Ferber's book but she is one of my favorite authors and h... The Girls and Ga... Fig are more than great and I am not qualified to pass on the fidelity of the picture to the original but I have no idea that most of Cimar... ron is the book telescoped con... densed and pictorialized. Rumpl... ried a marriously atmospheri... ing its tale beginning in 1889 an... ending in the present day, the film... magnificent as a panorama of... changing scenes changing fash... ions and changing generations.

And it is for the inspired touch... of its talent to revive in it... its and power of its production... and to bring this... while Frances from...

George P. Stone help Osage a... Oklahoma grow...

But it is Wesley Ruggles... director who is undoubtedly res... sible for the magnificence of... production. Details indirectly th... are here seemingly enorm... lavish. It is he I am credi... ful to look at but a dec... the minutiae of the shifting... from 1889 to 1929 in cro... new American riches... ers, adventurers and la... In other words he... Cimarron" ...

NEW YORK NEWS

"CIMARRON" IN GLOBE PREMIERE

Dix, Dunne and Taylor Are Superb in Four-Star Classic of West

"Cimarron," a Radio production, directed by Wesley Ruggles and presented at the Globe.

By IRENE THIER.

★ ★ ★ ★

Last evening "Cimarron" started on what certainly should be a long-term engagement at the Globe theatre. When a motion picture production can run two hours and ten minutes, and offer terrific thrills every moment of its unreeling, it can understand that it warrants the attentions of a ra... goers.

"Cimarron" is magnificent in scope, powerful in ... talking picture productions which inspires rather th...

Estelle Taylor as she appears in the R K O production directed by Wesley Ruggles.

Irene Dunne and Richard Dix, principal players in "Cimarron," which had its premiere at the Globe last night.

NEW YORK EVENING JOURNAL

'Cimarron' with Richar...

Film from Ferber Novel an Epic Production

By ROBE PELSWICK

NEW YORK GRAPHIC

TUESDAY, JANUARY 27, 193...

Screen-views

by JULIA SHAWELL

"CIMARRON"

A Great Picture Comes to the Globe

Hollywood's promise of a talking picture epic, partly sus... gained half a dozen times since the screen first found its voice, was dramatically fulfilled last night when "Cimarron" had its initial public showing at the Globe Theater.

Richard Dix

"Cimarron" Is Poem . . .

(From Page 25)

lish strokes of heroism, chivalry, and fortitude, the pastel reds of banditry, suffering and dynamic action, slashed through the golden streaks of humor and the shimmering silver of moonlight, wagon treks and gay romance.

It has the broad kaleidoscopic sweep of a Remington, the beauty and color of a Rembrandt and the feeling of a Sargent.

"Cimarron" is history!

It reveals the startling rapidity with which America's last frontier passed; how bare buffalo grazing grounds within a few hours became a seething settlement of thriving boom towns; how oil derricks sprang up, likewise skyscrapers and palaces of millionaires, all within a generation. Truly, "it was like a miracle out of the Old Testament!"

"Cimarron" is the picture millenium!

That "unattainable" position in film art anticipated by astute showmen and genuine artists of the business, since those pathetic days of celluloid infancy, has arrived!

William Le Baron, Wesley Ruggles, Richard Dix and Irene Dunne probably do not yet realize what they have accomplished. They are that kind. Had they been other than genuine artists, given to hard work and conscientious effort ,they might never have created such a film masterpiece!

Nevertheless, the millenium has come. The world press heralds it in flambouyant paeans of praise. Now they say, screen entertainment is perfected. Not a flaw is to be found in "Cimarron's" direction; in its characterization; in its animating motif; its overwhelming moral and tremendous historical significance.

IDEAL CAMPAIGNS DEALER TIE-UPS

Books

Thousands of bookstores across the nation, libraries in untold numbers, schools galore, drug stores and other Main Street locations offer a blazing trail of glory for "Cimarron" exploitation. For "Cimarron" boasts the largest reading public of any modern novel. Running first in the Woman's Home Companion as a serial, it built up a tremendous following for its book release by Doubleday, Doran. This, together with the millions who read the serial version in the Hearst papers and others on the list of the North American Newspaper Alliance, guarantee a certified audience wherever books and newspapers are read.

Doubleday, Doran, leading American publishers, plan a complete campaign on "Cimarron" in conjunction with the picture release. Promotional material is being sent book shops from Garden City, N. Y., the home office of the publishers. Doubleday, Doran & Co., are represented in every town from coast to coast, and "Cimarron" is the best seller on their list. The local book dealer will be in full posession of details and should be willing to provide smash window displays backed by co-operative advertising tieing up with the show.

In addition to the above, check stocks at libraries—see that copies are available and plant card on return desk. Contact schools and see if "Cimarron" can be played on "required reading list." Women's clubs, reading societies, literary organizations and book clubs ought to be contacted to use "Cimarron" as subject of discussion.

Grosset & Dunlap, re-print publishers, are putting out a popular edition of "Cimarron," using Dix on the jacket. The publishers' retail outlets are pushing the book to be ace on the list. Tie in with them on their displays.

Texaco

Texas Oil Company, one of the largest in the world, loaned thousands of dollars worth of equipment to Radio for the prduction of "Cimarron."

Richard Dix Plays Most Colorful Role

Editing a newspaper and practicing law with a sixshooter in one hand is the novel task of Yancey Cravat, pioneer of early Oklahoma in Radio Pictures' spectacular drama, Cimarron." Richard Dix portrays the colorful character of Edna Ferber's book.

Forty-eight thousand dealers from Maine to California are ready to lend their energy to your campaign. Get material of smash and novel lobby and window displays from your nearest RKO Exchange. Or contact the Texaco man in your territory and tell him you're ready to shoot. The stills in the exploitation set sent you contain several with Texaco plainly seen in them. Have the Texaco man plant them in your local newspaper. . . . A glorious opportunity is here for the taking. See that you cash in on it, aplenty!

Underwood Typewriter

Both Yancey and Sabra are featured prominently with Underwood Typewriters in "Cimarron." Stills showing these shots are in your exploitation set. Underwood dealers everywhere will be willing to give you showmanship assistance on this timely publicity. The New York office of the Underwood company has prepared display material just for this tie-up and their distributors and dealers

(Turn to Page 40)

From the Hollywood REPORTER

"And there is a grand little actor, Eugene Jackson, as Isaiah, the faithful colored follower of Yancey."

Eugene Jackson

"Isaiah"

in

"CIMARRON"

ROBERT McWADE

AS

"Louie Heffner"

IN

"CIMARRON"

Congressional Record

(From Page 16)

will be for consideration of the Private Calendar only, under a unanimous-consent agreement, and it is not absolutely necessary for all Members of the House to be present. Everything is done by unanimous consent, and unless Members have some knowledge of the bills they can not throw much light upon the consideration of the bills, even if present. There are certain Members of the House who give careful consideration to all such bills, and I think they may be depended upon to stop all the bad ones. I think no harm will come if a liberal number of the Members of the House attend the Oklahoma show.

Mr. McCLINTIC of Oklahoma. I appreciate the courteous statement the gentleman has made and the kindness he has extended to me, but Members of this House and their wives will be invited to attend this private showing of a picture which relates to the early formation of Oklahoma, by act of this body, and in view of the fact that this will be a sound picture which many think will be better than that which was called "The Covered Wagon," I sincerely hope that if the distinguished leader can find some other night that will be more satisfactory, he will make a later announcement.

34483—7086

First Showing of Cimarron—Distinguished Visitors

REMARKS

of

HON. JAMES V. McCLINTIC

of Oklahoma

in the House of Representatives

Friday, January 23, 1931

Mr. McCLINTIC of Oklahoma. Mr. Chairman, I rise in opposition to the pro forma amendment and ask unanimous consent to proceed out of order for two minutes.

The CHAIRMAN. Is there objection to the request of the gentleman from Oklahoma?

There was no objection.

Mr. McCLINTIC of Oklahoma. Mr. Chairman and gentlemen of the committee, one of the greatest acts in connection with the opening up of Oklahoma, which was then Oklahoma Territory, was a great run authorized by this body, in which about 100,000 people seeking homes broke over the line at a signal by soldiers stationed for a distance of about 200 miles along the Kansas line. Miss Edna Ferber has written a great novel in which she has depicted many of the stirring events that took place on that occasion. Consequently, all of Oklahoma is interested in having portrayed to the balance of the Nation scenes such as those that took place on that occasion.

We have in the gallery today three great artists who took part in the filming of this play and I have taken this opportunity to introduce these artists, as many of you have seen them on the screen at different times in the past. They are Mr. Richard Dix and Miss Estelle Taylor, who take leading parts, and Mr. Ruggles, who directed the picture. (Applause, the guests in the gallery rising.) I thank the House for granting me this opportunity.

35657—7101.

●

Sabra Becomes a Monumental Figure As the Heroine in Radio's Epochal Drama

"Cimarron" is essentially a saga of the pioneering woman, not only of the age dramatized so vividly and entertainingly by the picture—the birth of civilization in Oklahoma—but of all ages of the world where the moral resoluteness of women marched apace with the conquering spirit of men.

The picture is great because we admire the people it parades before us. We particularly admire the women for their courage and fortitude in adapting themselves so uncomplainingly to the barren, windy stretch of virgin land that was Oklahoma.

It took real courage to do this: to leave comfortable homes in the East; to leave mothers and fathers and memories to follow their adventurous mates into a traditionless wilderness of sun-dried sage and searing heat.

What unflinching devotion they needed to raise their children in a doctorless country; to advance civilization's outposts with their feminine ruffles and lace and to humanize the first symptoms of community conscience with their saloons converted into churches; their literary clubs and their bitter, endless efforts to rid the fledgling towns of wanton, unproductive women!

"Cimarron" is the first great picture to memorialize the courage of the pioneering woman. Innumerable films, perhaps, have sentimentalized the heroics of man as he made history. This picture gives woman her rightful place as the partner of man in his most monumental performances.

It shows woman as a leavening force, counteracting man's inherent impatience and rash adventure with

(Turn to Page 33)

Sabra

(From Page 32)

her natural domestic tendencies and desire to build a permanent home.

It is significant that this epic dramatization of the Oklahoma period of our history was conceived by a woman—Edna Ferber, who, in her memorable novel from which the motion picture comes ,not only recreated the colorful past, but embellished its immensity with the tears and the laughter of life.

Who else but a woman, experienced in observation, would have thought it necessary to embroider delicate sentimentalities and gossamer-like threads of humanities into a drama of such tremendous proportions that it constitutes a great enough story in itself? The pains this beloved American authoress took are not wasted. For the women of America will see for themselves in the pace of Sabra Cravat.

They will share with this courageous heroine of "Cimarron" the love and fear she holds for Yancey—that strong, strange man of impulsive romance and adventure whose lofty idealism hangs over both like the sword of Damocles.

When Sabra views for the first time the shack-lined streets of Osage and realizes that she is destined to bring up her children there, among the saloons and vice dives of the fuming new settlement, the heart of every woman must throb with hers.

Sympathetic

And they will throb to the pulse of Empire, too, as Sabra poetizes the crude shack that is her own with the deft placement of curtains and thus innocently expresses the nobility of her sex in times of trial.

Sabra's character, depicted so sympathetically by Irene Dunne, epitomizes the heights of loyalty and selflessnesses to which women may arise when the occasion demands. Here there are no debasing crying scenes—no wringing of hands, no tearful defiances so popular with picture makers—but a brave resolution to make the best of things, however difficult those things may be.

And when this same Sabra, armed only with indignation and wrath, rushed to take her Yancey's side, she ennobles not only herself but the spirit of all pioneering women. She becomes unconsciously, the mother of Empire.

•

Ruggles Discovers Many Film Stars

Wesley Ruggles, who directed Radio Pictures' "Cimarron," is noted for having discovered several prominent film players, among them Jack Oakie, Sally Blane, Leila Hyams, Nancy Dover and Lorayne Duval.

NANCE O'NEIL

For years was starred in Belasco Productions and under the management of Morris Gest, Arthur Hopkins, Charles B. Dillingham, the Shuberts and other noted theatre men. Since she joined Radio Pictures she has appeared in "The Royal Bed" and "Cimarron," playing the part of Felice Venable in the latter.

Theatres

(From Page 4)

Theatre, Milwaukee, Wis.; Capitol Theatre, Madison, Wis.; Main St. Theatre, Racine, Wis.; Palace Theatre, St. Paul, Minn.; Orpheum Theatre, Minneapolis, Minn.; Orpheum Theatre, New Orleans, La.; Globe Theatre, New York City; Mayfair Theatre, Asbury Park, N. J.; Strand Theatre, Perth Amboy, N. J.; Academy Theatre, Newburgh, N. Y.; Bard Avon Theatre, Poughkeepsie, N. Y.; Orpheum Theatre, Omaha, Neb.; Orpheum Theatre, Sioux City, Ia.; Strand Theatre, Scranton, Pa.; Capitol Theatre, WilkesBarre, Pa.; Orpheum Theatre, Portland, Ore.; St. Louis Theatre, St. Louis, Mo.; Orpheum Theatre, Salt Lake City, Utah.

Orpheum Theatre, San Francisco, Cal.; Orpheum Theatre, Oakland, Cal., Orpheum Theatre, Seattle, Wash.; Orpheum Theatre, Tacoma, Wash.; Orpheum Theatre, Spokane, Wash.; Keith's Theatre, Washington, D. C.; Grand Theatre, Albany, N. Y.; New Theatre, Troy, N. Y.; Proctor's Theatre, Schenectady, N. Y.; Ritz Theatre, Birmingham, Ala.; New Keith Theatre, Boston, Mass.; Albee Theatre, Providence, R. I.; Keith Theatre, Portland, Me., Keith Theatre, Lowell, Mass.; Keith Theatre, Syracuse, N. Y.; Palace Theatre, Rochester, N. Y.; Century Theatre, Buffalo, N. Y.

Imperial Theatre, Charlotte, N. C.; Palace Theatre, Raleigh, N. C.; Granada Theatre, South Bend, Ind.; State Lake Theatre, Chicago, Ill.; Palace Theatre, Columbus, Ohio; Palace Theatre, Cincinnati, O.; Keith Theatre, Dayton, O.; Hippodrome Theatre, Cleveland, O.; Rivoli Theatre, Toledo, O.; Palace Theatre, Youngstown, O.; Palace Theatre, Akron, O.; Majestic Theatre, Dallas, Tex.; Majestic Theatre, Houston, Tex.; Majestic Theatre, San Antonio, Tex.; Majestic Theatre, Forth Worth, Tex.; Mission Theatre, Amarillo, Tex.; Ellanay Theatre, El Paso, Tex.; Waco Theatre, Waco, Tex.; Strand Theatre, Wichita Falls, Tex.; Paramount Theatre, Denver, Colo.; Orpheum Theatre, Des Moines, Ia.; Capitol Theatre, Denver, Colo.; Orpheum Theatre, Des Moines, Ia.; Capitol Theatre, Davenport, Ia.; Iowa Theatre, Cedar Rapids, Ia.; Downtown Theatre, Detroit, Mich.; Empress Theatre, Grand Rapids, Mich.; Emboyd Theatre, Fort Wayne, Ind.; Circle Theatre, Indianapolis, Ind.; Brown Theatre, Louisville, Ky.

Orpheum Theatre, Terre Haute,

(Turn to Page 34)

EDNA MAE . . OLIVER

as

Mrs. Tracy Wyatt

in

"CIMARRON"

THE DAILY REPORTER

W. R. WILKERSON — Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California
Telephone HOllywood 4741
New York office, 110 West 40th Street
J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager
London office, 80 Waroour St.
Heath Cobb, Manager
Paris office, 122 Boulevard Murat
Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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THE LOWDOWN

After looking at Carman Barnes, the new Paramount urge, for the better part of three hours the other night, we have come to the conclusion that she is either a "photographic miracle" or another of the many recent choices for stardom that is doomed for failure. To see Miss Barnes in person is to wonder what Lasky, Schulberg and others around Paramount thought about when they announced to the world that Carman Barnes was to be made a star with nary a picture to her credit. Her face, figure and whole ensemble would cause you the same wonder if you have not already seen her. However, the camera is a very tricky trick and it might trick Miss Barnes into quite a trick for those demanding new faces in pictures. And still—there are a lot of talented girls, pretty of face and figure, knocking at the studio doors with no answer from the inside.

●

A coupla comedians whose first names are Bert and Bob—were on their way up to the entrance of the Los Angeles theatre the night of the Chaplin opening, when one of the bystanders stuck his head in the door of the car and yelled, "Say—which one of you is WHEELSEY??"

●

"Daybreak," now in production on the MGM lot with Ramon Navarro starring, is being rushed to completion before February 15. It is understood that MGM officials are anxious to get under the wire with the production before the personal property tax takes effect. It is expected a big saving will be made by so doing.

●

The rumor persists that a lady well known in picture circles has just about made up her mind to re-marry her third husband from whom she was divorced not so long ago.

CREAM PUFFS & SLAMS

NEW YORK CITY

"FINN AND HATTIE"

Paramount Theatre

Herald-Tribune: In the earlier sections of the picture it seems not unlikely that it is destined to be the best photoplay comedy of the lunatic school since the incomparable "Animal Crackers."

News: You'll find this Paramount program a round of merriment.

American: Most of it is the most obvious and feeble sort of material.

World: It is a feeble plot and unimportant, in comparison with the antics of the two amazing children.

Sun: What emerges is a fairly humorous, if somewhat synthetic program picture—the sort that is good enough to be better.

Times: Sometimes the comedy is very effective, but during some interludes it is somewhat lame.

Evening World: It remains for Mitzi Green and Jackie Searl to walk off with the honors. They occasion gales of laughter.

Telegram: Except when the two youngsters are on the screen it is only passably fair entertainment, and the kids cause gales of laughter.

"BACHELOR FATHER"

Capitol Theatre

Herald-Tribune: Pleasant little cinema comedy. Miss Davies offers a vivacious and attractive comedy portrayal.

News: You'll chuckle constantly at Marion Davies' antics. The film is funny and plumb full of pretty scenery and pretty clothes.

American: In every department this picture is worthwhile entertainment. Bubbling over with fun, and salted to taste by a tear or two.

Journal: Hilarious dialog and unusually diverting situations offer entertainment that ought to pack them in.

Evening World: Provides some very comical situations upon which to work and Marion Davies is very funny.

"SEAS BENEATH"

Roxy Theatre

Journal: Good photography distinguishes the picture. Otherwise it is just fair.

Herald-Tribune: The picture, by the very sweep and reality of its final scenes, becomes alive and exciting.

American: The production is pretty much of a hodge-podge, which doesn't come off.

World: Aside from a few defects, it is a thrilling story of fighting men on the high seas, vigorously written and competently played.

Sun: It is a pity that it hasn't quite enough plot dexterity.

Times: It rather reminds one of an Edgar Wallace melodrama with the sea background.

Telegram: Pictorially, the picture is excellent.

JACKSONVILLE, FLA.

"THE PAINTED DESERT

Imperial Theatre

Times-Union: On a par with the best Westerns Boyd has ever made.

"NO LIMIT"

Florida Theatre

Times-Union: Unfortunately, an unsatisfactory picture. Billed as a comedy, it is a conglomeration of comedy, romance and melodrama that destroys all semblance of a straight theme.

"GRUMPY"

Imperial Theatre

Times-Union: It should be thoroughly enjoyable to all who admire expert acting.

WATERLOO, IOWA

"OTHER MEN'S WOMEN"

Strand Theatre

Daily Courier: A tremendous story is told by an excellent cast.

"WAR NURSE"

Strand Theatre

Daily Courier: Rather a ripe dish of romance is served. It gives, however, a high recommendation of the girls as workers.

"REDUCING"

Paramount Theatre

Daily Courier: A clever comedy with just a sprinkling of pathos.

"TOL'ABLE DAVID"

Iowa Theatre

Daily Courier: A most enjoyable picture.

"FREE LOVE"

Strand Theatre

Daily Courier: An excellent vehicle for Conrad Nagel and Genevieve Tobin.

Only One in Work At Ufa Studios

Berlin.—Production at the Ufa studios is at low ebb. Only one picture is in work, and four are preparing.

The one shooting is "Her Highness Commands," being made in both German and French. Lilian Harvey has the lead in the French version, and Kathy von Nagy in the German.

The four in preparation are "Stool Pigeon," with Brigitte Helm; "On Trial an Erich Pommer production; "Wanted," with an air-crime theme; and "Sounds That Never Fade Away," an educational short.

"Cimarron" Is Coming!

Para. to Start Its New Short Series in March

New York.—Production of the new output of short subjects at the Paramount Eastern studio will start late next month. Larry Kent has completed the production schedule, and practically the same force of writers and directors will function.

Max Hayes will be director of dialog, and Elizabeth North will select story material. Walton Butterfield and Ray Cozine are on the directorial staff.

"Cimarron" Is Coming!

Two Kansas Theatres For Dickinson Circuit

St. Louis. The Glen W. Dickinson Theatres have taken over the Lyric and the Seelye in Abilene, Kansas. This gives the chain 42 houses in 25 towns in Missouri, Kansas and Illinois. Roy Campbell is in charge of the Abilene houses.

"Cimarron" Is Coming!

Joan Bennett Sues For Child's Support

Seattle.—Joan Bennett, through her attorneys, is suing in the Superior Court here for the support of her three-year-old daughter from her former husband, John Marion Fox, Seattle broker. Miss Bennett did not appear at the opening session.

"Cimarron" Is Coming!

"Littlest Cadet" Cast For MGM Spanish Film

Max Coll, seven-year-old cadet at a local military academy, has been signed for a role in the Spanish version of "Cheri Bibi", under the direction of Charles Borcosque, on the MGM lot. Max boasts the distinction of being the "littlest cadet" in captivity.

"Cimarron" Is Coming!

Grant Withers Better

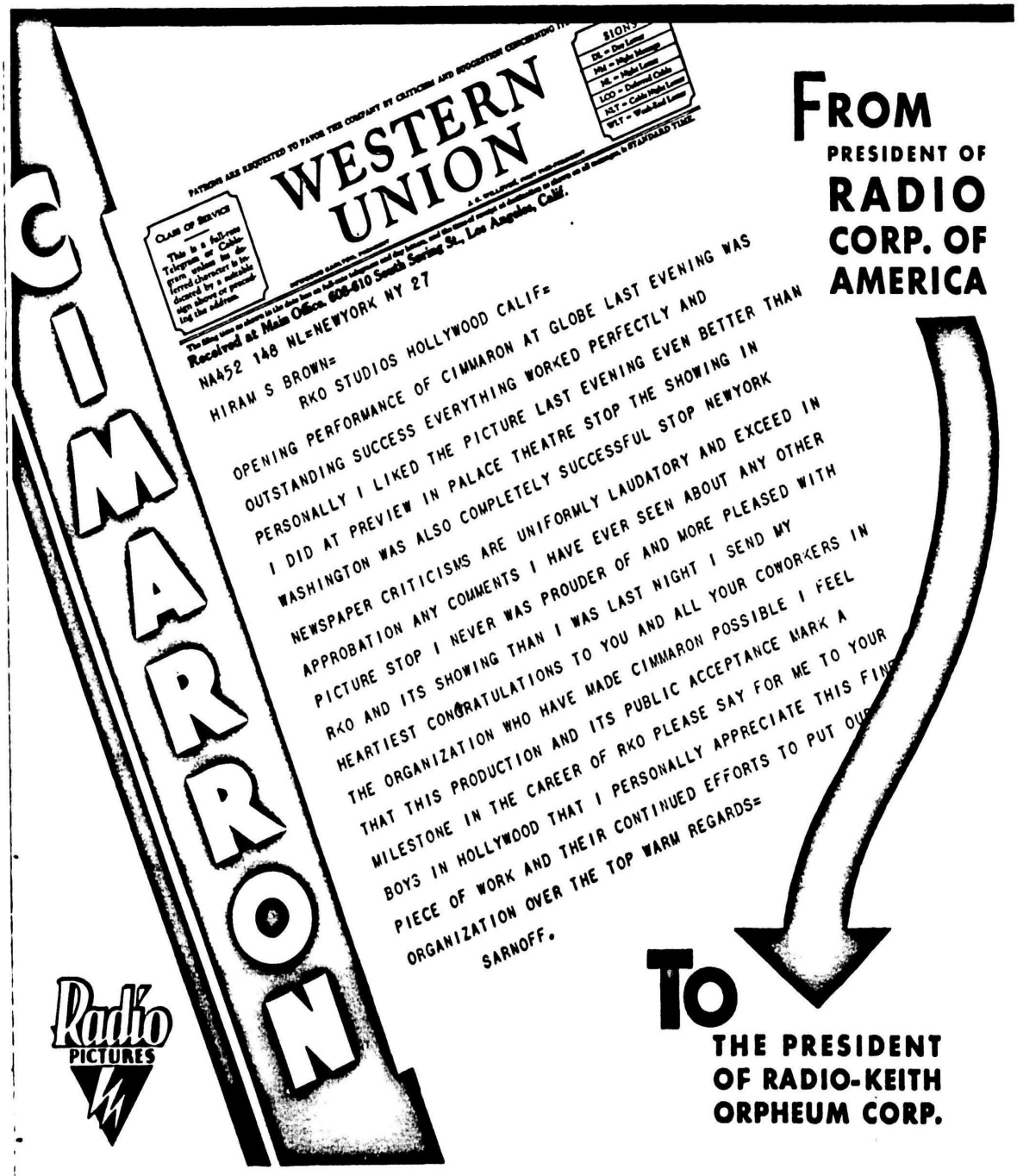
Chicago. — Grant Withers, film player, and husband of Loretta Young, operated on for appendicitis a week ago, is recuperating in a hotel, having left the hospital Monday.

"Cimarron" Is Coming!

Comedy Directors Held

Universal has retained Sam Freedman and Ed Kaufman on new contracts to direct a series of short comedies for its 1931-32 program.

TALKING PICTURES ARE BORN TODAY



'MOTHER'S MILLIONS' A HIT; MAY ROBSON IS SUPREME

Direction, Cast, Production, Fine

"MOTHER'S MILLIONS"
Liberty

Direction ..... James Flood
Story ..... Howard McKent Barnes
Adaptation and Screen Play ..... Winifred Dunn
Dialog Director ..... Gene Lewis
Photography ..... Ernest Miller
Film Editor ..... Donn Hayes
Cast: May Robson, James Hall, Lawrence Gray, Frances Dade, Edmund Breese, Lillian Harmer, Leah Wilson, Elinor Flynn, W. L. Thorne.

Here's to Liberty. It has produced the best family picture of the year in "Mother's Millions," which presents May Robson, stage star of many successes, in her talking film debut. If the reaction of a preview audience means anything, the picture is what men, women and children have been waiting for many a day for producers to give them.

The film has none of your silent silent heroes, your subtle foreign stars, or suave villains, who leave most of the action to the imagination. Instead, it is packed with that theatre hokum known as human appeal. Strong humor and pathos are mingled freely. The laughs come heartily, just as the tears are being tapped, and everything comes out beautifully in the final reel. The result is a riotous success as far as "Mother's Millions" is concerned, and May Robson can be counted as one of the film stars of 1931. Forthcoming Liberty films will be awaited with interest.

Miss Robson has been doing this type of comedy drama for many years on the stage. Marie Dressler gave it to film audiences in "Min and Bill." Now she has a rival in the serio-comic Miss Robson.

Everyone connected with the picture from the director down has done good work. In the cast, James Hall, Lawrence Gray and Edmund Breese provide the names known to picture fans. The others are from the legitimate field, and chief among them is Lillian Harmer, who gives a new version of the "slavey" in her important role.

"Mother's Millions" is based on incidents from the life of Hetty Green, at one time the world's richest woman. As "Harriett Breen," Miss Robson plays the part of a woman who becomes the world's greatest financier in her fight to right a wrong done her husband by a business competitor. During her career she apparently sacrifices her children and home for the almighty dollar. She is a hard, crabbed women, eschewing all affection and romance as sentimentality and pure bosh. Inklings of her real motive in leading such a life and putting her children to unpleasant tasks, which isolate them from the pleasure and young people their fame and wealth should allow them, are given frequently enough to keep the audience's sympathy with the Mother. All this builds up to a glorified finale in which the Mother is fully vindicated.

Lawrence Gray and Frances Dade as the children, both give excellent performances. Miss Dade is perhaps a trifle too remuniscent of a blonde star now popular, to be of special interest, but she has ability. James Hall is the young man in the employ of the Mother, who turns out to be her choice for a son-in-law. She also selects the son's wife, but not in the usual way. Edmund Breese does an effective part as the family's vicious enemy.

"Mother's Millions" will be cut a little to meet program requirements, but, even as it stands, it has the wholehearted Okay of its first audience.

Portland Censors Pass "Blue Angel"

Portland.—Portland will get a peek at the Paramount-UFA production of "Blue Angel" as the censors have given it their OK after holding out for some days. It will open at the United Artists Theatre today.

Swimming Stars In New MGM Novelty Short

Nine famous swimming stars are in the cast, headed by Buster Keaton and Anita Page, which is to make a novelty short called, "Splash," for MGM at Lake Norconian. Zion Myers and Jules White will direct.

Fred Cady will direct the aquatic stars, who include Buster Crabbe, of U.S.C.; Georgia Coleman, diving champion; "Dutch" Smith, L.A.A.C. diving record holder; Johnny Wiley, also of L.A.A.C.; and the record-holding girl relay team, consisting of Josephine McKim, Olive Hatch, Jennie Cramer and Margaret Lowe.

"Cimarron" Is Coming!

"Hell's Angels" In the Rivoli Thursday

New York.—"Hell's Angels" goes into the Rivoli Thursday, for a popular priced run.

"Cimarron" is Coming!

"Painted Desert" In Warner Houses

Boston—"Painted Desert," the Pathe picture, has been booked into nine Warner houses throughout New England.

"Cimarron" Is Coming!

New "Chimp" Series

Bud Barsky and Sig Neufeld are producing a series of "Chimp" comedies with the same troupe of chimp actors that worked the series for Tiffany. Production headquarters are at the new Hollywood studios, in Edendale.

O'Brien Head of Wilmer-Vincent

Harrisburg—Frank O'Brien, with Wilmer and Vincent for a number of years in the management of several houses, has been made general manager of the company, succeeding Harry D. Stern.

"Cimarron" is Coming!

Hays Job for Akerson

(Continued From Page 1)

with a general knowledge of the picture business.

The industry has been unevenly divided on the question of Will Hays for many months, some being of the belief that Will H. would have been given the skids a long time ago were it not for the unfavorable publicity that would certainly accrue as a result of such a move. The Hays edicts have been given the go-by by most producers and distributors, but Paramount, almost alone, has stood by the General in his every desire.

Hays has a contract with the industry that has some years to go, but those in the know are of the opinion that Hays would not turn down a proposition for a complete payoff and the industry could afford this wash-up of his contract if there is dissatisfaction with the General's reign.

Any changes in the affairs of the Hays office will hardly touch Charlie Pettijohn, who has been carrying the heavy burden since being inducted in office. He has been the "front," side and rear of all legislation coming up throughout the country aimed at the business. He has fought censorship, Sunday closings, taxes, and is the individual who has formed whatever contact the producer-distributors have with the independent theatre exhibitors in their joint battles in matters for the betterment of the industry.

"TRADER HORN"
Assistant Director
Robert A. (Red) Golden

Strange As It Seems
COLOR NOVELTY
Produced by
NATHAN, HAHN and FAIRBANKS

ROLFE SEDAN
COMEDIAN d'ECLAT
Stage and Screen
Fanchon Royer, Personal Rep — Martha Mattox, Associate
GLadstone 9990

Is Clarke Behind Martin Quigley?

New York.—The rumor-boys around Broadway have it that Fox Film and Harley L. Clarke were financially behind the move of Martin Quigley in merging the News and Herald and the purchase of Exhibitors' Daily Review.

It is reported that Quigley has known Clarke around Chicago for some years and broached the subject of the combine with the full resources of the publications behind the Clarke picture ventures, and advertising in the sheets to cover any financial assistance Quigley may have required in assembling the publications.

Fox Film has taken almost half the total advertising space printed in the combination properties since the merger was made.

"Cimarron" Is Coming!

Brandt Head of Warner Publicity

New York.—Walter Brandt, former First National exchange manager in Cleveland, has been made publicity head of Warner-First National pictures.

"Cimarron" Is Coming!

Meyers With Nat. Theatre Supply

New York.—A. E. Meyers, former head of the foreign department of International Projector, has been given the foreign department of National Theatre Supply.

"Cimarron" Is Coming!

Akerson To Europe

New York.—The first duty assigned George Akerson, former secretary to Herbert Hoover, by Paramount, will be a European trip in the interests of his company. He sails Feb. 20.

"Cimarron" Is Coming!

George Martin Gone

Albuquerque. — George Martin, former manager of the State Theatre in Newburg, N. Y., is dead here.

LEON ERROL

WM. DARLING Writes:
"I want to express my appreciation for the help you are giving me in the research work on Foreign subjects . . . "
INTERNATIONAL KINEMA RESEARCH
HE 8761 Hollywood Security Bldg.

POWERS CINEPHONE LICENSED
RECORDING SERVICE
PORTABLE AND STUDIO EQUIPMENT
RALPH M. LIKE, INC.
Cinephone Film Studios
Hollywood OL-8701

They Rave . . from page 34

gushing State of these United States as its theme.

Of importance in connection with it, I should mention that it is a triumph of production values. I might add that it is the best produced Western I have encountered since "The Covered Wagon."

"Cimarron" is not only magnificently produced, it is a valuable, overly detailed panorama of the southwest in its rise from a territory to a State. The muddy town of Osage develops before our eyes. At first it is outlawry, mud, saloons and disorder. Later it grows apace, and at the end it is a thriving, bustling, business community, with oil wells on the outskirts and the old citizens who had been through evening still in proper command.

It is Wesley Ruggles, the director, who is undoubtedly responsible for the magnificence of the production. Details, endlessly throught of, are here seemingly correct and lovely. It is he, I am certain, who has made "Cimarron" not only beautiful to look at, but a document of the minutiae of the shifting fashions from 1899 to 1929, in covered wagons, American clothes, loose ladies, wives, adventurers and land rushes. In other words, he has made "Cimarron" worth seeing.

•

Mordaunt Hall in the New York Times

A graphic and engrossing screen conception of Edna Ferber's widely-read novel, "Cimarron," was presented by Radio Pictures last night at the Globe before a keenly interest audience. In it Richard Dix plays that unique character Yancey Cravat, poet, pistoleer, lawyer and editor, the man who is periodically attacked with the wanderlust. This picture, a stupendous undertaking in view of the time that is covered and the hosts of persons in its scenes, starts with the land rush forty years ago to the Indian territory now known as the State of Oklahoma. It ends in 1930 with many of the characters who were in the first scenes still surviving.

•

Richard Watts, Jr., in the New York Herald-Tribune

The production of "Cimarron" is better than its narrative, and the result is a triumph of photoplay over novel.

It is the combination of character and the pictorial sweep of the narrative that provides the virtues of the photoplay. For all the fine, shrewd and detailed skill of the production, which ranges from the opening of Oklahoma in 1889, down through the days of 1930, when Yancey's practical, uncomprehending wife was elected to Congress, Wesley Ruggles, the director, who never fails to capture every possible bit of the necessary atmosphere and credibility, deserves enormous credit. Equal credit, though, goes to Richard Dix, the star, for the skill with which he brings to life the vagrant romantic, who was always dis-

(Turn to Page 38)

"Cimarron" Presents Problems in Makeup

Many unusual problems were encountered by Radio Pictures in filming Edna Ferber's famous story of early Oklahoma, "Cimarron." The players had to go through three ages, and in one instance it was necessary through plastic surgery to make the venerable Robert McWade look like a man of thirty years.

Plenty of Air!

Ten airplanes equipped with cameras were in the air at once making the stupendous spectacle scenes seen in RKO Radio Pictures' dramatization of Edna Ferber's epic story, "Cimarron."

Papers

(From Page 8)

cisco; Dispatch and Citizen, of Columbus; Courant and Times, of Hartford, Conn.

Post Dispatch and Chronicle, of Houston; Express News, of San Antonio; Sun, of Baltimore; Union Republican News, of Springfield, Mass.; Telegram Gazette of Worcester; Star, Post and Times of Washington; Oregonian and Journal, of Portland; Herald Journal and News of Dayton; Press of Grand Rapids, Mich.; Journal Courier and Register of New Haven; Herald and Daily News, of Miami; Globe, Herald-Traveler and Post, of Boston; Tribune, American, Herald-Examiner and News, of Chicago; the Post and Times Star, of Cincinnati; Plain Dealer, Press and News of Cleveland; News, Free Press and Times, of Detroit.

Star Times and Journal Post, of Kansas City; Examiner, Express, Herald, Illustrated Daily News, Record, and Times, of Los Angeles; Journal and Tribune, of Minneapolis; Oklahoma News and Times, of Oklahoma City; Post Intelligencer, Times and Star, of Seattle; Dispatch Pioneer and Press, of St. Paul; Observer of Charlotte; Times and Republican of Scranton; Record and Times Leader, of Wilkesbarre.

Express Herald, of Portland, Me.; Tribune Telegram and Deseret News, of Salt Lake City; Post Gazette, Sun Telegraph and Press, of Pittsburgh; Inquirer, Bulletin and Ledger, of Philadelphia; Mail and Empire and Star, of Toronto; Tribune and World, of Tulsa; Beacon and Eagle, of Wichita.

CONGRATULATIONS!

on

GREAT Picture

to

Wesley Ruggles

from

LEIGH JASON

toutes mes

felicitations

henry de la falaise

CONGRATULATIONS

to

Wesley Ruggles

and

Radio Pictures

on Their Marvelous Achievement

"Cimarron"

▼ ▼

Melvin Brown

Radio Pictures' Studio

'Cimarron' Stops Talkie Antis With Smash Emotional Appeal

Troubled Days of Struggling With Clumsy Technique Over As Big Story Comes Thru

•

Thunderous applause that has been greeting Radio Pictures' mighty "Cimarron" and the nation-wide sensation the picture is causing have done something for talking pictures in general.

The last stubborn critics of "the audibles" are now confronted by the fact that it is possible to film a talkie even greater than those monuments of silent celluloid achievement, "The Birth of a Nation" and "The Miracle Man."

"Cimarron" is one of those films that mark historical periods in cinema progress.

Probably it will stand as a single monument, a mighty human document, the screen's greatest emotional drama.

Whether or not another movie as great is soon filmed, "Cimarron" must stand as the first of the talkers to surpass all previous screen entertainment. It will go on record as such, and serve as one of those bookmarks in the pages of motion picture history, closing one era, and opening another.

"Pre-Cimarron" times will represent the trouble days of the talkie's struggle with clumsy technique, the period of experiment, of trying to borrow from stage and musical comedy.

"Post-Cimarron" days are those in which the talkie, a distinct art, stands on its own tripod legs and fires at the mark set by the first colossal, blood-stirring emotional drama is brought forth.

What a thrill for the faithful enthusiasts who hailed the talkie as a dramatic medium of unprecedented possibilities, and waited long and patiently for its to justify their prophesies!

These newspaper critics, magazine writers, a few movie producers and many theatre patrons said, when early talkers appeared:

"Here is something with great possibilities. These early films are crude; producers are imitating the stage and turning movies into musical comedy, and they are afraid of their medium. But someone will make a big talking picture that far surpasses the old silent masterpieces, and then the future of the screen will be secure."

Now they are saying: "I told you so!"

Anyone who was in Hollywood when "The Miracle Man" opened, unheralded and unsung, at a small Los Angeles theatre, will recognize familiar phenomena in connection with "Cimarron."

The big talkie epic of Oklahoma settlement and American civilization in the making had been anxiously awaited, but its first preview in a Hollywood theatre came as a surprise. The studio had kept the title of the film a secret, even from the theatre manager.

The crowd left the house stunned by what they had seen.

Riot

Within twenty-four hours, all preview theatres of Hollywood and Los Angeles, and the Radio studio itself were swamped by phone calls demanding to know where and when "Cimarron" was to be previewed next, and when it would be released, and so on. Several critics had chanced upon the preview, and two local film publications got out special editions immediately, hailing a mighty "discovery."

A second preview followed within a few days, but those few days had sufficed for the news to spread. This time the manager announced the coming preview at the preceding evening's show. The house was the Belmont, in Los Angeles. Long before the box-office opened a huge crowd had assembled.

When the manager and a policeman attempted to line up the crowd, a riot ensued. It was quelled temporarily when the manager secured a soap-box and exhorted the crowd to "be ladies and gentlemen," threatening to call off the preview in case of further trouble. He was nearly mobbed. Only the arrival of a police riot squad restored order!

The incident was the first of its kind in Los Angeles show history!

Juicers' Joy!

One hundred and fifty electricians were required to man illuminating equipment on one tremendous night scene in RKO Radio Pictures' picturization of Edna Ferber's "Cimarron."

Sarecky

(From Page 10)

graduation from high school and the New York University with an A. B. degree.

During the world war Sarecky was engaged in confidential investigations for the government.

After the Armistice he joined Paramount in New York. With this company he learned the business from the ground up, acting as location expert, production manager, cameraman, writer and director.

Leaving this organization he went with William LeBaron, vice-president in charge of production, to FBO in 1927. He was appointed supervising editor of this studio.

When Radio Pictures was organized in 1929 Sarecky became an associate producer.

LeBaron

(From Page 6)

Collier's Weekly from January 1918 to July 1919. It was at this time that he began his notable motion picture career as director-general of Cosmopolitan productions. There he supervised such productions as "Little Old New York" and "Humoresque."

He remained at Cosmopolitan until 1924 when he became affiliated with Famous-Players-Lasky Corp. as associate producer in charge of the Paramount Long Island studios. The features he produced there included those made by Gloria Swanson, Thomas Meighan, Richard Dix and Herbert Brenon.

In May, 1927, Mr. LeBaron joined FBO Studios (predecessor of the RKO Studios) as vice-president in charge of productions.

During his term of supervision, such outstanding hits as "Street Girl," "Hit the Deck," "Dixiana," "Rio Rita," "Danger Lights," and "Beau Ideal," have come from RKO Radio Pictures.

•

Mollie Merrick in the Washington Evening Star

When the list of 1931 gelatine is finally tabulated, if any company manages to top the film "Cimarron," which has brought Richard Dix back to his own in the type role which he does in perfection, they will be achieving the apparently impossible.

Beaver!

The most extensive research in motion picture history was conducted by RKO Radio Pictures for historic data necessary in "Cimarron," Edna Ferber's epic drama of early Oklahoma. Two studio technicians travelled 6,000 miles gathering information on the types of whiskers worn by pioneers of that state.

IRENE DUNNE

Brings to Radio Pictures an imposing stage background. Among her Broadway successes are "Irene," "Clinging Vine," "Sweetheart Times," many Dillingham shows, a season at Metropolitan Opera and Ziegfeld's lavish road show, "Showboat." Radio Pictures selected her for the film plum of the season—the part of Sabra Cravat in "Cimarron." She was born in Louisville, Ky., and is a graduate of the Chicago College of Music and Drama.

Gibbons

(From Page 16)

little, young or old, who has ever stopped to ask Heaven why some certain man could be so adorable and desirable and masterful and protective and yet so utterly inconsistently destructive and irresponsible and reckless and inconsiderate and generally ornery at one and the same time—every female who has ever asked that question will see some of the long-struggling, deep-suffering, resistent, demurring, surrendering sweetness in the constructive, home-building, canny, long-headedness of Sabra Cravat.

Yes, sir, I hope to tell you this is a great picture. It is a picture to remember for a lifetime. You never wait for your wallops. It knocks you right out of your seat with the opening scene—that great land rush in Oklahoma in eighteen-eighty-nine.

•

ROSCO ATES

Specializes in screen stammering and has become one of the most popular film comedians. He will be remembered for his work in the 'Big House.' In Radio Pictures' "Cimarron," he plays Jess Rickey.

TALKIES ARE BORN TODAY

RADIO PICTURES

WILLIAM LeBARON
VICE PRESIDENT
in Charge of Production

RADIO PICTURES

LOUIS A. SARECKY
ASSOCIATE PRODUCER

RADIO PICTURES

WESLEY RUGGLES
DIRECTOR

HISTORY MADE IT...

"Greatest Show Minds Brought It To The Screen"

"CIMARRON"

DYNAMIC STAR TRIUMPHS IN GREATEST FILM ROLE

"...With a gun in his fist...
and HELL in his heart"

RICHARD DIX

as YANCEY CRAVAT in

"CIMARRON"

CRASHES INTO STARDOM AS TALKIES ARE REBORN

"Gentle . . finely bred . . faithful . . forgiving . .
loving . . trusting to the last breath of life"

IRENE DUNNE

as SABRA CRAVAT in

"CIMARRON"

WESLEY RUGGLES

Directed

"CIMARRON"

Radio Pictures Studio

"Cimarron"

Screen Version

and

Dialogue

by

Howard Estabrook

These Are The Men Who Made

"CIMARRON"

First Assistants:
Doran Cox and Dewey Starkey

Camera:
Eddie Cronjager

Electrical:
P. A. Bristow "Bris"

Sound:
Clem Portman

Grips:
"Whitie" Holcombe

Property:
Gene Rossi

Transportation:
Tex Higginson

Make-Up:
Ern Westmore
Joan St. Oegger

Livestock:
Louis Shapiro
Gordon Jones

Thanks!

Wesley Ruggles

REAPS SOBS AND LAUGHS IN SUPERB PERFORMANCE

". . He stammered . . He liked his liquor . . God's gentleman in a beard and a battered derby . . "

ROSCO ATES

as JESSE RICKEY in "

"CIMARRON"

Edward Cronjager

Assisted by

Harry Wild

Joseph Biroc

Robert DeGrasse

Photographed

"CIMARRON"

George E. Stone

as

"Sol Levy"

TRADEVIEWS
by W. R. Wilkerson

HAD A second look at "Cimarron" and like it better than at the first screening because "Wes" Ruggles has done quite a bit of beneficial cutting, footage that was not noticeable when it was first shown, but when clipped out, surprisingly added to the picture.

In seeing the picture again we were more and more impressed with the fine acting of Georgie Stone. Ladies and gentlemen, this boy has made acting history with his fine impersonation of Sol Levy.

•

"Cimarron"

Glorification of Pioneer America Is the Tremendous Appeal in Mightiest of Shows

•

By JAY CHAPMAN

A national politician who saw the premiere of Radio Pictures' "Cimarron" in New York City, made a very pretty remark.

"It gratifies me to realize," he said, "that the three greatest films ever produced owe their tremendous appeal to the fact that they glorify America."

Yet it is a matter of record that the other two films to which he referred, "Birth of a Nation" and "The Covered Wagon," were as popular with foreigners as with men and women whose ancestors might have figures in the scenes depicted.

Like most paradoxes, the explanation is simple. At least, Wesley Ruggles, who directed mighty "Cimarron," gives one extremely plausible.

"People of any nation thrill to the heroism or the glorification in national events of any fellow-man, or group of fellow-men," Ruggles declares.

"Let a man of any nationality think of Switzerland, and the legend of William Tell comes to his mind, or the incident of the soldier who, wtih a cry of 'Make way for liberty!' threw himself on the bristling triple row of spears that had appalled his companion, gathering so many of them into his death embrace that his comrades were enable to break through. Can anyone fail to thrill to that?

"It isn't because America is glorified in the films, or Switzerland by the legend of William Tell or the story of its heroic soldier, that intoxicates the human heart. It is the glorification of an individual, or a group of individuals. And the more human those individuals are, the more powerful the appeal of their story."

So "Cimarron," mightiest of screen dramas, most powerful of cinema entertainments, rests on the human equation, not on any elements of nationalism.

"Cimarron" Love Story

(From Page 6)

it must naturally come a love story so tender that it becomes as beautiful as passages in the Bible.

Of course, there is the background of the frenzied mobs stampeding into existence, there is the roaring epic of men who make an empire, there is the sweep of time, glamorous in its development, from swashbuckling past to mechanized present. It cannot be overlooked. It's too tremendous for that. It's too breathtaking in its magnitude.

But so is the story of original sin, of original creation of original love between the first two—whoever they were—the parents of us all.

It's the story of love that will tear your heart out as it tore out the hearts of those who lived that story. Tears, thrills, heart-throbs and laughter—all the elements of basic life and living—here are woven into something that time and eternity cannot efface, cannot blot out.

An empire of wilderness, an empire with gun in its fist and hell in its heart, is softened a bit by the searching motif of tenderness which is the love of Sabra for Yancey during the seething, pitching, tumbling sweep of what the heart and soul of a mighty people poured into this drama. These two give to "Cimarron" what all peoples have given to all countries, all nations, all empires—the sparkling zest for romance, adventure, ambition and love that drives us all on from where we are to what we want to be.

ROBERT McWADE

AS

"Louie Heffner"

IN

"CIMARRON"

Congressional Record

(From Page 16)

will be for consideration of the Private Calendar only, under a unanimous-consent agreement, and it is not absolutely necessary for all Members of the House to be present. Everything is done by unanimous consent, and unless Members have some knowledge of the bills they can not throw much light upon the consideration of the bills, even if present. There are certain Members of the House who give careful consideration to all such bills, and I think they may be depended upon to stop all the bad ones. I think no harm will come if a liberal number of the Members of the House attend the Oklahoma show.

Mr. McCLINTIC of Oklahoma. I appreciate the courteous statement the gentleman has made and the kindness he has extended to me, but Members of this House and their wives will be invited to attend this private showing of a picture which relates to the early formation of Oklahoma, by act of this body, and in view of the fact that this will be a sound picture which many think will be better than that which was called "The Covered Wagon," I sincerely hope that if the distinguished leader can find some other night that will be more satisfactory, he will make a later announcement.

34483—7086

First Showing of Cimarron—Distinguished Visitors

REMARKS

of

HON. JAMES V. McCLINTIC

of Oklahoma

in the House of Representatives

Friday, January 23, 1931

Mr. McCLINTIC of Oklahoma. Mr. Chairman, I rise in opposition to the pro forma amendment and ask unanimous consent to proceed out of order for two minutes.

The CHAIRMAN. Is there objection to the request of the gentleman from Oklahoma?

There was no objection.

Mr. McCLINTIC of Oklahoma. Mr. Chairman and gentlemen of the committee, one of the greatest acts in connection with the opening up of Oklahoma, which was then Oklahoma Territory, was a great run authorized by this body, in which about 100,000 people seeking homes broke over the line at a signal by soldiers stationed for a distance of about 200 miles along the Kansas line. Miss Edna Ferber has written a great novel in which she has depicted many of the stirring events that took place on that occasion. Consequently, all of Oklahoma is interested in having portrayed to the balance of the Nation scenes such as those that took place on that occasion.

We have in the gallery today three great artists who took part in the filming of this play and I have taken this opportunity to introduce these artists, as many of you have seen them on the screen at different times in the past. They are Mr. Richard Dix and Miss Estelle Taylor, who take leading parts, and Mr. Ruggles, who directed the picture. (Applause, the guests in the gallery rising.) I thank the House for granting me this opportunity.

35657—7101.

●

Sabra Becomes a Monumental Figure As the Heroine in Radio's Epochal Drama

"Cimarron" is essentially a saga of the pioneering woman, not only of the age dramatized so vividly and entertainingly by the picture—the birth of civilization in Oklahoma—but of all ages of the world where the moral resoluteness of women marched apace with the conquering spirit of men.

The picture is great because we admire the people it parades before us. We particularly admire the women for their courage and fortitude in adapting themselves so uncomplainingly to the barren, windy stretch of virgin land that was Oklahoma.

It took real courage to do this: to leave comfortable homes in the East; to leave mothers and fathers and memories to follow their adventurous mates into a traditionless wilderness of sun-dried sage and searing heat.

What unflinching devotion they needed to raise their children in a doctorless country; to advance civilization's outposts with their feminine ruffles and lace and to humanize the first symptoms of community conscience with their saloons converted into churches; their literary clubs and their bitter, endless efforts to rid the fledgling towns of wanton, unproductive women!

"Cimarron" is the first great picture to memorialize the courage of the pioneering woman. Innumerable films, perhaps, have sentimentalized the heroics of man as he made history. This picture gives woman her rightful place as the partner of man in his most monumental performances.

It shows woman as a leavening force, counteracting man's inherent impatience and rash adventure with

(Turn to Page 33)

Sabra

(From Page 32)

her natural domestic tendencies and desire to build a permanent home.

It is significant that this epic dramatization of the Oklahoma period of our history was conceived by a woman—Edna Ferber, who, in her memorable novel from which the motion picture comes ,not only recreated the colorful past, but embellished its immensity with the tears and the laughter of life.

Who else but a woman, experienced in observation, would have thought it necessary to embroider delicate sentimentalities and gossamer-like threads of humanities into a drama of such tremendous proportions that it constitutes a great enough story in itself? The pains this beloved American authoress took are not wasted. For the women of America will see for themselves in the pace of Sabra Cravat.

They will share with this courageous heroine of "Cimarron" the love and fear she holds for Yancey—that strong, strange man of impulsive romance and adventure whose lofty idealism hangs over both like the sword of Damocles.

When Sabra views for the first time the shack-lined streets of Osage and realizes that she is destined to bring up her children there, among the saloons and vice dives of the fuming new settlement, the heart of every woman must throb with hers.

Sympathetic

And they will throb to the pulse of Empire, too, as Sabra poetizes the crude shack that is her own with the deft placement of curtains and thus innocently expresses the nobility of her sex in times of trial.

Sabra's character, depicted so sympathetically by Irene Dunne, epitomizes the heights of loyalty and selflessnesses to which women may arise when the occasion demands. Here there are no debasing crying scenes—no wringing of hands, no tearful defiances so popular with picture makers—but a brave resolution to make the best of things, however difficult those things may be.

And when this same Sabra, armed only with indignation and wrath, rushed to take her Yancey's side, she ennobles not only herself but the spirit of all pioneering women. She becomes unconsciously, the mother of Empire.

•

Ruggles Discovers Many Film Stars

Wesley Ruggles, who directed Radio Pictures' "Cimarron," is noted for having discovered several prominent film players, among them Jack Oakie, Sally Blane, Leila Hyams, Nancy Dover and Lorayne Duval.

NANCE O'NEIL

For years was starred in Belasco Productions and under the management of Morris Gest, Arthur Hopkins, Charles B. Dillingham, the Shuberts and other noted theatre men. Since she joined Radio Pictures she has appeared in "The Royal Bed" and "Cimarron," playing the part of Felice Venable in the latter.

Theatres

(From Page 4)

Theatre, Milwaukee, Wis.; Capitol Theatre, Madison, Wis.; Main St. Theatre, Racine, Wis.; Palace Theatre, St. Paul, Minn.; Orpheum Theatre, Minneapolis, Minn.; Orpheum Theatre, New Orleans, La.; Globe Theatre, New York City; Mayfair Theatre, Asbury Park, N. J.; Strand Theatre, Perth Amboy, N. J.; Academy Theatre, Newburgh, N. Y.; Bard Avon Theatre, Poughkeepsie, N. Y.; Orpheum Theatre, Omaha, Neb.; Orpheum Theatre, Sioux City, Ia.; Strand Theatre, Scranton, Pa.; Capitol Theatre, WilkesBarre, Pa.; Orpheum Theatre, Portland, Ore.; St. Louis Theatre, St. Louis, Mo.; Orpheum Theatre, Salt Lake City, Utah.

Orpheum Theatre, San Francisco, Cal.; Orpheum Theatre, Oakland, Cal., Orpheum Theatre, Seattle, Wash.; Orpheum Theatre, Tacoma, Wash.; Orpheum Theatre, Spokane, Wash.; Keith's Theatre, Washington, D. C.; Grand Theatre, Albany, N. Y.; New Theatre, Troy, N. Y.; Proctor's Theatre, Schenectady, N. Y.; Ritz Theatre, Birmingham, Ala.; New Keith Theatre, Boston, Mass.; Albee Theatre, Providence, R. I.; Keith Theatre, Portland, Me., Keith Theatre, Lowell, Mass.; Keith Theatre, Syracuse, N. Y.; Palace Theatre, Rochester, N. Y.; Century Theatre, Buffalo, N. Y.

Imperial Theatre, Charlotte, N. C.; Palace Theatre, Raleigh, N. C.; Granada Theatre, South Bend, Ind.; State Lake Theatre, Chicago, Ill.; Palace Theatre, Columbus, Ohio; Palace Theatre, Cincinnati, O.; Keith Theatre, Dayton, O.; Hippodrome Theatre, Cleveland, O.; Rivoli Theatre, Toledo, O.; Palace Theatre, Youngstown, O.; Palace Theatre, Akron, O.; Majestic Theatre, Dallas, Tex.; Majestic Theatre, Houston, Tex.; Majestic Theatre, San Antonio, Tex.; Majestic Theatre, Forth Worth, Tex.; Mission Theatre, Amarillo, Tex.; Ellanay Theatre, El Paso, Tex.; Waco Theatre, Waco, Tex.; Strand Theatre, Wichita Falls, Tex.; Paramount Theatre, Denver, Colo.; Orpheum Theatre, Des Moines, Ia.; Capitol Theatre, Denver, Colo.; Orpheum Theatre, Des Moines, Ia.; Capitol Theatre, Davenport, Ia.; Iowa Theatre, Cedar Rapids, Ia.; Downtown Theatre, Detroit, Mich.; Empress Theatre, Grand Rapids, Mich.; Emboyd Theatre, Fort Wayne, Ind.; Circle Theatre, Indianapolis, Ind.; Brown Theatre, Louisville, Ky.

Orpheum Theatre, Terre Haute,

(Turn to Page 34)

EDNA MAE . . OLIVER

as

Mrs. Tracy Wyatt

in

"CIMARRON"

Let 'em Rave . . from page 37

acting. But it is even more than all this. It is one of few talking picture productions which inspires rather than awes.

You are not amazed at "Cimarron," because events transpire so naturally. People are such real down-to-earth human beings. A great state is built up before your very eyes. And rather than feel that this is all being put before you pictorially, you become part of the adventure. These illustrious "names" in the cast are quite forgotten and the personalities of the characters they portray are all dominant.

You feel Richard Dix actually is Yancey Cravat, pioneer of the west, gallant adventurer, fighter, preacher, lawyer, husband, father, gentleman. His work is superb.

We can't describe the grandeur and the punch and the appeal of "Cimarron." This is one picture you cannot afford to miss. It is 1931's first great contribution to the screen. We loved every minute of it!

•

Thornton Delehanty in the New York Evening Post

It is a picture of stunning magnitude, extraordinarily effective in its sweeping power, in its cataclysmic tush and turmoil and in the selection of climacteric incidents which pile up on each other throughout the long course of the narrative. "Cimarron" is a historical record from which nothing needed to complete the canvas has been left out and in which very little that is superfluous was included.

"Cimarron" is indisputably a powerful picture, and far and away the most impressive attempt to represent in terms of dialogue and imagery an epical aspect in the history of the United States. The theme is a vast one and it is handled throughout with a sensitive appreciation for cinematic values, and with that simplicity, taste and dignity which properly belong to persons and events of heroic stature.

"Cimarron" has set a mark for pictures of its kind which, it is not hard to believe, may never be hit again.

•

George Gerhardt in the New York Evening World

Once in a blue moon a motion picture is produced which a commentator may refer to as a masterpiece without experiencing a feeling that after all perhaps he is stretching things a bit. "Cimarron," which had its premiere last night at the Globe theatre, is such a picture.

You can dig down in your bag of words and pull out any, no matter how superlative, in description of this release. And even then you may be falling a trifle short of its intrinsic value. As a matter of fact, we have just paused here in an attempt to recall a picture which moved us as deeply as did "Cimarron," and we find our mind a blank to be sure. "The Birth of a Nation" might have done it sixteen years ago—that is, comparatively.

But naturally the man behind the gun is the real person who rates the big laurel leaf. Wesley Ruggles, who has been coming along by leaps and bounds for his directorial work of the past year or two, finally shows here what he is capable of, other things being equal. And about this time next year you are going to see him crowned as the king of 1931 directors. Yes, Radio Pictures finally has turned out a production which measures up to Hyatt Daab's superlatives.

•

Arthur James in the Motion Picture Herald

"Cimarron" has reached New York and we have enjoyed the privilege of seeing it. There may have been better pictures produced in the last sixteen years, either in sound or silent, but if there have been, we do not remember which ones would qualify in competition with this extraordinary production from the studios of Radio Pictures. In direction, characterization, emotional sweep, with a power of pathos as well as action, this is THE SUPREME ENTERTAINMENT.

Wesley Ruggles has made of this Edna Ferber story an entertainment that is a man's picture, a woman's picture and a picture for the rising generation.

We congratulate not only RKO and Radio Pictures, but the entire industry on this MAGNIFICENT ACHIEVEMENT.

RICHARD DIX

Has worked steadily at his profession since he went on the stage at St. Paul in 1915. He eventually worked his way to the Pacific Coast. Here he reigned as matinee idol at the Morosco theatre in Los Angeles. Then film producers found him. He arose quickly to stardom and has held his place since. He joined Radio Pictures in 1929 and has starred in four pictures including the greatest role of his career—Yancey Cravat in "Cimarron."

•

Shoot "Cimarron" Scenes From Air

Ten airplanes equipped with cameras were in the air at once making the stupendous spectacle scenes seen in Radio Pictures' dramatization of Edna Ferber's epic story, "Cimarron."

William Hamilton
Film Editor

Clem Portman
Sound Recordist

"CIMARRON"

"IT'S A WISE CHILD" NEW MARION DAVIES SUCCESS

Second Leonard Hit In 2 Months

"IT'S A WISE CHILD"
MGM

Direction ..... Robert Z. Leonard
From the Play by ..... Lawrence E. Johnson
Dialog and Continuity ..... Lawrence E. Johnson
Photography ..... Oliver T. Marsh
Film Editor ..... Margaret Booth
Cast: Marion Davies, Sidney Blackmer, James Gleason, Polly Moran, Lester Vail, Marie Prevost, Clara Blandick, Robert McWade, Johnny Arthur, Hilda Vaughn, Ben Alexander, Emily Fitzroy.

With a very small but respectful nod to the censors, "It's A Wise Child" romps merrily across the screen to bring a lot of fun and laughter to the movie-going public. It's plenty sure-fire and good entertainment besides. It begins to look like a Marion Davies year for the exhibs.

It is mainly about Joyce, (Marion Davies,) who, in keeping her brothers' marriage to Annie, the maid, a secret, inadvertently becomes the center of gossip which spreads the word that she is about to become a mother. Complications follow when everyone misunderstands everyone else because no one knows about Annie, and Joyce thinks that they know all, so doesn't bother to explain. Finally the truth is brought home to her and she discovers that the boy whom she thought she loved and for whom she broke her engagement to the rich, old banker, is a stuffy, unbelieving, grovelling worm, and that the family lawyer, Steve, is the only real person. Everything is straightened out and Joyce and Steve find their love is mutual. There are also a number of subplots that turn out satisfactorily.

Robert Leonard is setting quite a pace for himself these days. Two pictures in two months—and both good. He has a graceful way of directing these pseudo-naughty pictures, so that they heartily amuse without offending, and they move along smartly without any letdown in action.

MGM has wisely chosen the author of the play to make it screen fare. The changes in story that he has made to satisfy the censors are minor, for the most part, and actually increase the logic of the situations. The lines are very funny; most of the old ones have been retained and some of the new ones are even funnier.

Miss Davies adds another feather to her cap by her performance in this one, and looks better than ever. If she keeps this up, the lady will soon boast a complete Indian chief's headdress.

James Gleason, as Cool Kelly, is a panic. He comes darn close to stealing the picture. His mere presence is a laugh, and when he speaks, the fun is hilarious. Polly Moran, as Bertha, the substitute maid, is marvelous. Here she is typed, and how, and walks away with a goodly portion of the picture's success. Sidney Blackmer as Steve turns in the best performance of his screen career. Marie Prevost, Johnny Arthur, Clara Blandick, Ben Alexander, Hilda Vaughn, Robert McWade, Emily Fitzroy and Lester Vail are mentioned by name because each deserves a hand for making the picture entirely good in every respect.

"Girls" Sets Low Roxy Record

New York.—"What Price Glory," a Fox picture, set the Roxy high mark of over $140,000. Another Fox film, "Girls Demand Excitement," has just set the low—under $45,000 for six days.

First National Wants "Racket" For Robinson

First National is trying to buy the sound rights to "The Racket" from Howard Hughes, planning to star Edward Robinson in the talkie version.

If the rights are obtained, the company will borrow Bartlett Cormack, author of the play, from Paramount to do the screen version and dialog.

●

Hughes-Franklin House Organ Out This Week

The first number of the house organ of the Hughes-Franklin theatre chain, bearing the title of "Now," will be issued this week. The first issue is of twelve pages, with a handsome, three-color cover, and bears the greetings of the new chain to the industry.

●

2,000,000 Francs For "City Lights" In Paris

Paris.—The Chaplin picture, "City Lights," will play first run at the Folies Marigny here with a guarantee of 2,000,000 francs against 50 per cent. This will be the first time this house has played a picture.

●

Meighan With Gaynor

Thomas Meighan has been cast for the leading male role in "Daddy Long Legs," in which Fox will star Janet Gaynor. That comes pretty near being 100 per cent good casting, so far as those two roles are concerned.

●

Comedy For Beaudine

Harold Beaudine will direct Glenn Tryon in "College," a Christie comedy. Production will not begin until next month.

RKO-Pathe Plans Localized News

Lee Marcus is planning to localize subjects of the new RKO-Pathe News with an eye to giving the public of various sections throughout the country newsreel matter of close local interest.

With headquarters in New York under Courtland Smith, the organization is spotting various newsreel cameramen on individual "beats," aiming at their immediate locality. Thirty new sound trucks have been added to the present battery.

The newsreel will be operated independently of either RKO or Pathe Studio organizations.

●

"U" To Star Paddock In Olympic Games Plugs

Nation-wide publicity for the 1932 Olympic games to be held in Los Angeles will be provided by a group of three short subjects produced by Universal with Charles Paddock as the star.

Technique and tricks of a sprinter will be fully demonstrated by the "fastest human," and a plug for the Olympics will feature the reels.

To maintain his amateur standing, Paddock will receive no compensation. He is a veteran of four Olympic games.

●

Rockne Will Direct His Football Series

When Knute Rockne starts making his series of eight two-reel football films for Universal, the Notre Dame University campus will become a movie lot and the Irish coach will become a director.

Reports have it that Rockne will megaphone the series which will be made at South Bend early in May.

●

Trip For Barrymores

John Barrymore and Dolores Costello will leave Sunday on the star's yacht, Infanta, for a two weeks' fishing trip in Mexican waters. Immediately upon their return they will start work on their next pictures. Barrymore finishes "Svengali" today.

W A T C H
The
HARRY WEBER
AGENCY

Only 19 Days Left
Have Your Income Tax Return Prepared By a Certified Public Accountant.
THOMPSON & WOOD
Telephone HEmpstead 8385 ASK THE REPORTER

EDDIE GRIBBON
has just completed a series of
Ten Comedies for Universal
●
Here are a few examples of how the Trade Press received them:

"Eddie Gribbon in 'We, We, Marie' sure box-office attraction."—Hollywood Reporter.

"'We, We, Marie' . . . Eddie Gribbon a wow."—M. P. News.

"'Parlez-Vous' . . . Eddie Gribbon outstanding."—M. P. News.

●

DICK POLIMER
Agency
GLadstone 6159

Synopses of plays now available
for motion pictures

"The Reckoning"

A PLAY IN FOUR ACTS

by

DOUGLAS MURRAY

For twelve years the charming and wealthy Mrs. Henshaw has been known and respected in exclusive Stolworth. Her young son George is betrothed to the pretty daughter of the Vicar. A still beautiful and brilliant woman, Mrs. Henshaw herself periodically refuses the insistent proposals of Lord Gompshall, a kindly man, considerably her junior. For so attractive a woman she is strangely indifferent to the society of men. There is a touch of mystery about her, to which her silent and devoted Indian serving-woman lends a note.

On the eve of the wedding, the bride's uncle, General Sir Charles Bruce, K.C.B., arrives from India. At tea, his eye lights on a large ruby ring Mrs. Henshaw is wearing. He recognizes it as one with an eerie Indian history. Mrs. Henshaw casually admits that she has lived in India many years ago. The ring was a gift.

The General tells the interested company that he last saw it in the possession of a friend, who gave it to the notorious Mrs. Allingham—a siren who swept through India like an empress, leaving broken hearts and ruined lives behind her. Sir Charles has bitter recollections of the lady, for his unhappy friend, after squandering his fortune on her, had placed her picture ove rhis heart and shot himself to death through it. To the horrified astonishment of the company, Mrs. Henshaw greets the tragic story with a long peal of silvery laughter. She finds it comic.

From this moment a duel to the death is fought out between Sir Charles and the mother of the boy who is to marry his favorite niece. His inquiries outrage her loyal friends but he persists. Certain she has a past, he feels it his duty to unearth it. He compares her handwriting with letters written by the notorious Mrs. Allingham to his dead friend. They are identical. And among the dead man's papers is the portrait of a beautiful woman, pierced by the fatal bullet. It is the portrait of Mrs. Henshaw in her youth.

George's mother fights, her back against the wall. Her son is her world and she must save his happiness. The enigmatic ayah would silence the enemy with a slim knife. Mrs. Henshaw prefers to throw herself upon his mercy. She tells a tragic story of youthful betrayal. The daughter of an impoverished parson she had been tricked into a sham marriage and deserted as she helplessly awaited the birth of her little son. She had risen from her bed of pain, staggered down the dusty road, calling on the seducer to return to her. In the dust of the wayside, her child was born, her only succor a passing Indian woman—her ayah. She had sworn then that men should pay for the life that a man had broken.

The curtains by which Sir Charles is standing stir. Mrs. Henshaw stifles a cry of warning. The ayah! But it is her son who stumbles into the room. He has heard the whole pitiful story. He takes his mother into his arms. He realizes that his happiness is wrecked but he has only tender pity for this victim who has sought bitter vengeance.

At Sir Charles' suggestion, mother and son prepare to leave for South America. The engagement is to be broken. But the mother, realizing she is the only barrier to her son's happiness, finds another way out. In the great ruby ring is a subtle poison. There is enough of it left, when Mrs. Henshaw is sleeping her last sleep, to lead the faithful ayah in the footsteps of her beloved mistress.

THE END

DOUGLAS MURRAY

AUTHOR OF

A Sentimental Cuss
The Great Mrs. Alloway
Kit
The New Duke
A Fine Bit o' Work
The Reckoning
Burgess Decides
The Man From Toronto
Uncle Ned
Sarah of Soho
The Eternal Quest
What Fools We Are

Regarding motion picture rights to above play apply to

MAURICE REVNES, Ltd.

6777 Hollywood Boulevard **Hollywood, Calif.**

HEmpstead 3188

(The above play is fully protected by copyright)

All Washington Hails 'Cimarron' As Nation Tunes in Official Scene

Secretaries of War and Interior Are Hosts At Ritzy Preview Arranged for Statesmen

For the first time within the knowledge of the veterans in the film industry, official Washington paid the highest tribute ever accorded a motion picture when it dropped its national problems, halted Congressional sessions, adjourned committee and Cabinet meetings and practically stopped the whee'ls of national government to attend the glorious premiere of "Cimarron" at the RKO-Keith theatre in Washington, Friday evening, January 23.

A tremendous'y significant event was this reception to "Cimarron." And not only was historic old Keiths, "the playground of the Presidents," jammed to the doors with gol'd braided dignitaries from our own states, but foreign legations attended en masse with their who'e retinue of ambassadors, attaches and consul's

The Secretary of War and Mrs Patrick Hurley and the Secretary of the Interior and Mrs Ray Lyman Wilbur were the patrons of the official preview, screened under the auspices of the Oklahoma Congressional Delegation. Invitations were sent to every dignitary of any importance and, for the first time in history, the name of a motion picture was read into the Congressional Record of Jan 17 when Representative McClintic of Oklahoma invited all members of Congress and their families to attend the private showing of "Cimarron."

Because of a previous engagement, the President and Mrs. Hoover were unable to attend, but Vice-President Curtis and his hostess, Mrs. Dolly Gann, both spoke from the stage and over the national hook-up of National Broadcasting Co. From all the corners of the earth, messages have been pouring in to NBC congratulating them on the fine program. The Vice-President of these United States doesn't often speak over the air on any subject, and when he does—especially for a motion picture—the whole world thrills

Other distinguished guests included seven Supreme Court Justices, six Cabinet officers, fifty-two Senators and two hundred and seventy-one Representatives in addition to high officers of the Army, Navy and Presidential staff.

Ceremonies at the theatre were in charge of Frank L. McNamee, Radio's Washington branch manager, who arranged th eprivate showing of "Cimarron" to official Washington.

Activities started at 8:30 p.m. with Floyd Gibbons, rapid-fire talker of the air, at the microphone. Representative James V. McClintic, Seventh District, Oklahoma, delivered the opening address and introduced Vice-President Curtis.

They were followed by Floyd Gibbons, who introduced Richard Dix, star of "Cimarron," and Estella Taylor, featured player, who spoke for

(Turn to Page 36)

W-w-w-what?

Roscoe Ates has a three-way stutter.

The stuttering comedian of "Cimarron" does his stuff for the talkies, for silent films and for a motionless tableau—in a word, and "still" photography—all with equal skill!

Of course, Ates can stutter potently in talkies They seem to have been made as a vehicle for the staccato noises he can produce.

Silently, he can pantomime a stutter so effectively that anyone watching would avow he heard as well as saw it!

"That's w-w-w-wh-wh-what you c-c-call being an all-around hu-hu-h-handy st-st-st-stutterer" quips Roscoe—who in private life doesn't stutter at all.

A pistol shot rang out and frenzied men, mad women, crazed children began the greatest rush for land history has ever known.

"Cimarron" Boasts Notable Cast

Thirty film favorites, over half of them stars or featured players, constitute the all-star cast of "Cimarron," Radio Pictures' dynamic drama of Oklahoma based on the Edna Ferber novel.

Grub-Staking

Seventy-three thousand and six hundred meals were served to "extras" during the filming of Radio Pictures' "Cimarron."

And they were good meals —costing 85 cents each wholesale. Which means that a Hollywood caterer received $63,560 for a few days' service.

Seven hundred fifty teamsters boarded 20 days with RKO during the picture, while many thousands of "extras" on location received their mid-day meals free.

Louis Sarecky, Years in Production Work, Receives Praise on "Cimarron"

Louis Sarecky, associate producer of RKO Radio Pictures, is thoroughly trained in production. He has held all posts in this important department from location man to production manager. His work on "Cimarron" as associate to William LeBaron, vice-president in charge of production, was highly commendatory.

Louise Sarecky, associate producer for Radio Pictures, was born in Russia in 1890.

At the age of one he came to New York City with his parents.

Here he was reared to manhood,

(Turn to Page 26)

TALKIES ARE BORN TODAY

and NOW!

RADIO PLEDGES SHOW WORLD

The Greatest Stars
The Greatest Stories
The Greatest Attractions

SINCE THE DAWN OF ENTERTAINMENT

TITAN SHOWMANSHIP SWEEPS INTO ACTION

TALKIES ARE BORN TODAY

300 SHOW MEN

DAY AND DATE

THE MIGHTIEST SMASH ATTRACTION SINCE THE DAWN OF SHOW CREATION

L. A. PREMIERE-FRIDAY, FEB. 6th-ORPHEUM

The Hollywood REPORTER

February 6, 1931

Only Best Efforts of Everyone Made 'Cimarron' Great Picture

Ruggles Feels Progressive Shooting of Scenes Proves Ideal Help in Production

By WESLEY RUGGLES
Director of "Cimarron"

I have just attended a series of premiere performances of "Cimarron." The first were previews at the Forum and Belmont Theatres in Los Angeles.

The next was a special preview at the RKO Theatre in Washington, D.C., sponsored by the Secretary of War, Secretary of the Interior, and attended by the Vice-President and members of the Senate and Congress.

Next came the public world premiere at the Globe Theatre, New York.

At both these latter performances, the reactions of the audiences went far beyond anything that we had experienced in Los Angeles. We are often told by our Eastern friends that Hollywood previews are unreliable and that such audiences are inclined to over-value a picture. In the case of "Cimarron," the Los Angeles preview audiences never, at any time, approached the reactions caused by the picture at its Eastern premieres.

The task of producing "Cimarron" has been more than a happy one from start to finish. The moment I closed the book, after my first reading of it, I knew that we had an opportunity to create a great picture and that the realization of it would call for the best efforts of all concerned.

Through the generosity of William LeBaron, I was excused from directing another picture which was on the schedule to be produced in the intervening time while "Cimarron" was being made ready, and I was therefore able to devote this time to preparing myself for the production of "Cimarron."

The problem of casting was an intricate one. The expenditures generously appropriated for "Cimarron" test totalled a sufficient sum to produce several sequences of an ordinary picture, and the same care was maintained in every detail of preparation.

The problem of make-up and costuming, covering a period of forty-one years, was worked out in advance of production and many tests were made. Samples of each separate episode in the story were recorded on film, again and again, until a final result was reached which was satisfactory for use in the picture.

The construction of two separate cities, the early pioneering town and the more modern town, together with the various changes showing the gradual growth of each, were carefully worked out through miniature models and fully visualize before production began. Preliminary scenes were photographed in Oklahoma in the actual locale of the story.

Finally the production itself got under way. Because of the progressive nature of the story, the schedule was arranged to permit the photographing of the scenes in approximately the or-

(Turn to Page 86)

He Directed "Cimarron"

ESTELLE TAYLOR

She now has more than fifty roles to her credit in such pictures as "Don Juan," "Manhattan Madness" and "Desire." Her latest role is that of Dixie Lee in Radio Pictures' "Cimarron."

WILLIAM COLLIER, Jr.

Comes from a family of stage professionals. He started out 18 years ago in a series of stage plays in support of his father, William Collier, Sr. He not only was a popular player in silent days, but has duplicated his success in talking pictures. In "Cimarron," he enacts the colorful role of The Kid, his first Radio Pictures' assignment.

EDNA MAY OLIVER

Famous as 'Pasthy Ann Hawks' in Ziegfeld's "Showboat," a part she played for three years, is the latest stage favorite to join Radio Pictures. She made her talkie debut in "Half Shot at Sunrise."

STANLEY FIELDS

Boasts a vaudeville background of many years. He co-starred with Frank Fay for Keith-Orpheum. Since his "hit" in "Street of Chance" he has been much in demand. In Fadio Pictures' "Cimarron," Fields plays the role of Lon Yountis, "bad man" of Osage, Oklahoma.

Trolley Built

A complete street car system, operating under its own power, was constructed for one of the mammoth settings used in Radio Pictures' dramatization of Edna Ferber's "Cimarron."

The two cars were purchased of the type used in 1907. They operated over a trolley line more than three blocks long, part of the most ambitious setting ever constructed for a talking picture.

The "set," a street of Osage, Okla., as it was in 1907, is 1000 feet long and 200 feet wide, and was patterned after the main street of Guthrie, Okla., as it was in that year.

George E. Stone

as

"Sol Levy"

TRADEVIEWS
by W. R. Wilkerson

HAD A second look at "Cimarron" and like it better than at the first screening because "Wes" Ruggles has done quite a bit of beneficial cutting, footage that was not noticeable when it was first shown, but when clipped out, surprisingly added to the picture.

In seeing the picture again we were more and more impressed with the fine acting of Georgie Stone. Ladies and gentlemen, this boy has made acting history with his fine impersonation of Sol Levy.

•

"Cimarron"

Glorification of Pioneer America Is the Tremendous Appeal in Mightiest of Shows

•

By JAY CHAPMAN

A national politician who saw the premiere of Radio Pictures' "Cimarron" in New York City, made a very pretty remark.

"It gratifies me to realize," he said, "that the three greatest films ever produced owe their tremendous appeal to the fact that they glorify America."

Yet it is a matter of record that the other two films to which he referred, "Birth of a Nation" and "The Covered Wagon," were as popular with foreigners as with men and women whose ancestors might have figures in the scenes depicted.

Like most paradoxes, the explanation is simple. At least, Wesley Ruggles, who directed mighty "Cimarron," gives one extremely plausible.

"People of any nation thrill to the heroism or the glorification in national events of any fellow-man, or group of fellow-men," Ruggles declares.

"Let a man of any nationality think of Switzerland, and the legend of William Tell comes to his mind, or the incident of the soldier who, wtih a cry of 'Make way for liberty!' threw himself on the bristling triple row of spears that had appalled his companion, gathering so many of them into his death embrace that his comrades were enable to break through. Can anyone fail to thrill to that?

"It isn't because America is glorified in the films, or Switzerland by the legend of William Tell or the story of its heroic soldier, that intoxicates the human heart. It is the glorification of an individual, or a group of individuals. And the more human those individuals are, the more powerful the appeal of their story."

So "Cimarron," mightiest of screen dramas, most powerful of cinema entertainments, rests on the human equation, not on any elements of nationalism.

"Cimarron" Love Story

(From Page 6)

it must naturally come a love story so tender that it becomes as beautiful as passages in the Bible.

Of course, there is the background of the frenzied mobs stampeding into existence, there is the roaring epic of men who make an empire, there is the sweep of time, glamorous in its development, from swashbuckling past to mechanized present. It cannot be overlooked. It's too tremendous for that. It's too breathtaking in its magnitude.

But so is the story of original sin, of original creation of original love between the first two—whoever they were—the parents of us all.

It's the story of love that will tear your heart out as it tore out the hearts of those who lived that story. Tears, thrills, heart-throbs and laughter—all the elements of basic life and living—here are woven into something that time and eternity cannot efface, cannot blot out.

An empire of wilderness, an empire with gun in its fist and hell in its heart, is softened a bit by the searching motif of tenderness which is the love of Sabra for Yancey during the seething, pitching, tumbling sweep of what the heart and soul of a mighty people poured into this drama. These two give to "Cimarron" what all peoples have given to all countries, all nations, all empires—the sparkling zest for romance, adventure, ambition and love that drives us all on from where we are to what we want to be.

THE DAILY REPORTER

W. R. WILKERSON....Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California
Telephone HOllywood 4741
New York office, 110 West 40th Street
J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave
Daryl Doran, Manager
London office, 80 Wardour St
Heath Cobb, Manager
Paris office, 122 Boulevard Murat
Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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THE LOWDOWN

Something new in co-ed luncheons was established at the Embassy yesterday, when Edgar Allen Wolff entertained (et comment!) fourteen ladies with food ,drink and (from the snatches we heard) scintillating conversation. It seems, he invited couple of actresses to lunch. And they invited a few more. And when he arrived at the appointed place, the original three couldn't come. Nothing daunted, M. Wolff stood at the door and invited the entire feminine luncheing contingent which happened to be entering at that time, to join him. They did. He returned to his story factory an hour later, seemingly none the worse for wear. What a man!

•

There seems no truth in the rumor that an ex-musical comedy star, recently divorced, is to marry a famous director, ditto. In fact, both of them will tell you (without coaxing) that they are—"just good friends—YOU know!

•

The "girl" who is figuring so prominently in a current suit against a film luminary, is the same lady who went "the way of all flesh" a couple of years ago in Paris. She had the distinction at that time of being one of the few women to be forcibly ejected from the Ritz Bar, and the Ritz Bar, ladies and gemmen, is no Sunday school. Now, isn't it just a shame to take advantage of a little gal like that?

•

You can't keep a squirrel on the ground nor can you keep C. B. DeMille ideas out of C. B. DeMille pictures. In the coming version of "The Squaw Man," which he will produce for MGM, it is understood that a fox hunt and a polo game will be included. Just how, where or why, probably Mr. DeMille knows.

CREAM PUFFS & SLAMS

NEW YORK CITY

"THE ROYAL BED"

Mayfair Theatre

Evening World.—After all, this sort of screen play has been done to death.

American: Good program entertainment.

World: It is a good play and amusing and if it isn't quite a good motion picture, the fault lies not in the acting, but in the too close adherence to the stage script.

Herald-Tribune: A pleasantly unostentatious romantic comedy, with certain modestly satirical overtones. It can be recommended as an agreeable and playful photoplay.

Times: A carefully acted, but almost humorless screen transcription to which has been affixed an unsuitable title.

Telegram: Only fair-to-middling entertainment with much of the play's humor and satiric sting missing.

Sun: A mildly entertaining talkie. A faithful enough copy of the original play. But is the title necessary?

News: A pictorial gem which sparkles every moment.

Journal: It is smoothly sophisticated, intelligently treated, and in every respect entertaining.

ST. PAUL, MINN.

"NEW MOON"

Paramount Theatre

Daily News: A delectable operetta that is outstanding from many angles.

"THE SQUEALER"

President Theatre

Daily News: Will satiate the most avid fans who delight in gang pictures. Stark tragedy, interesting though.

"RESURRECTION"

Orpheum Theatre

Daily News: A talking picture achievement. It's entertainment of a calibre well worth anybody's time.

"NO LIMIT"

Riviera Theatre

Daily News: With Clara Bow putting the "it" part across in a big way, this is a picture with which no one should find fault.

"BLUE ANGEL"

Tower Theatre

Daily News: Marlene Dietrich reaches near perfection, and his usual masterly performance is given by Mr. Jannings, but the imperfections of German sound recording present an insuperable obstacle to both artists.

London Film Houses Defy Sunday Closing

London.—London movie houses have decided to defy the Sunday closing law. It has been suggested that free admission be offered, with charge for reserved seats, as a means of getting around the law.

•

Mary Nolan Takes Test For Lead in "Cheri-Bibi"

Mary Nolan, who recently left Universal as a contract player, may sign with MGM. She is taking screen tests for a role in John Gilbert's next, "Cheri-Bibi."

•

Homer Croy's New Novel

Homer Croy, who wrote "They Had to See Paris," in which Will Rogers starred, has just published a new novel. It is called "River Girl" and is a story of the Mississippi river.

•

Blenthal With Agency

Frank Blenthal, formerly with the Standard Casting Directory, has joined the Lichtig and Englander agency.

LEON ERROL

Strange As It Seems
COLOR NOVELTY
Produced by
NATHAN, HAHN and FAIRBANKS

HANDSCHIEGL COMPOSITE PROCESS
(Patented)
Process Photography on the Original Negative
861 Seward St. GRanite 5954

Roach-Arbuckle Deal Reported Off

The Hal Roach-Roscoe Arbuckle reported deal is off it was learned at the Roach studio yesterday. Arbuckle, it was understood, had been approached by Roach to return as a comedian and make his first talker. He also was to direct his own productions.

Roach is understood to be in the market for box-office names in the comedy field. The team of Laurel and Hardy, conceded draws both in English and foreign versions, and Charlie Chase are the only two now functioning before the mike as comics on the Roach lot. "Our Gang" is excepted.

The Arbuckle deal was virtually closed when a hitch occurred which led Roach to drop it permanently.

•

St. Paul Houses Do Good Business

St. Paul.—All the theatres are reporting good business for the past week, "Resurrection" at the Orpheum leading the box-office parade. The German population turned out in droves for "Blue Angel" at the Tower.

"New Moon" at the Paramount did steady business, and Clara Bow in "No Limit" made money for the Riviera. "The Squealer" gave the President a better week than usual, and "Lincoln" did so well it was held over at the Garrick.

•

Burlesque in Republic

New York.—The old Republic Theatre in West 42nd street, where "Abie's Irish Rose" played five years, is to be a burlesque house. It has been taken over by the Holly Amusement Company, which also operates Minsky's National Winter Garden on Second avenue.

In Preparation

•

"Clearing the Range"
By Jack Cunningham

•

"The Hard Hombre"
By J. Natteford

Starring
Hoot Gibson
All Rights Protected

•

ALLIED PICTURES CORP., Ltd.
M. H. Hoffman, Jr.

•

Metropolitan Studios, Hollywood

THE Hollywood REPORTER

Vol. III, No. 12 Price 10c TODAY'S FILM NEWS TODAY Wednesday, February 4, 1931

AKERSON FOR HAYS JOB

TRADEVIEWS
by W. R. Wilkerson

YOU YOUNG bloods of the industry, read what your Uncle Carl Laemmle has to say about "dignity in advertising." Laemmle is all hot and bothered about this cleanup of the "ad" works and in his burn-up he has a few things to say. Someone may talk him out of it a little later, as is generally the case when Uncle Carl speaks his mind, but his principle of showmanship is right, always has been right and will continue to be right, even if he does not follow through.

Laemmle is blessed with one of the keenest minds of this industry. He KNOWS the picture business and would be right on top of the heap if he would follow his own inclinations rather than be talked out of them by people who should not be permitted in the same office with him.

•

HERE IS WHAT Uncle Carl has to say about "high-hat" advertising.

"The modern attempt to dignify theatre advertising has hurt attendance more than any business depression that ever came down the pike. Dignity in almost any advertising is a lot of hooey. In the show business, it is stark, staring, mad suicide to go in for hi-hatting, hi-falluting pace in theatre ads.

"In the days of the picture business, you used to slap 24-sheets all over the place; you sniped every fence and barrel that lifted its unprotected face to the light; you distributed heralds right and left.

•

"THEN SOME of the bigger operators, including heads of circuits, gave birth to the brilliant idea that they should uplift their dignity and incidentally cut expenses by curtailing on showmanship advertising.

"Not content with building such luxurious theatres that you scared the hoi polloi away from them, you suddenly got high hat, discarded all of the old successful hokum advertising and got the idea that it was smart to advertise in a repressed, superior sort of a way.

"Business fell off. The old stand-

(Continued on Page 7)

All Picture Stocks Boom

The trading on the New York Stock Exchange yesterday was featured by the strength of RKO, Paramount, Fox, Loew's and Warners. All made substantial gains.

Clarke-Arthur On Roxy Directors

New York.—At the meeting of the stockholders of the Roxy Theatres Corp., held here yesterday, a new board was elected, consisting of Harley Clarke, Harry Arthur, W. C. Michel, S. R. Burns and Francis L. Robbin.

According to the financial statement read at the meeting, the Roxy grossed $5,000,000 during the year ended October 31, showing a net profit of $3.55 for each shareholder. The report showed a cash balance of $1,000,000.

"Cimarron" Is Coming!

High Court Rules Against "Blumey"

Brooklyn.—The Appellate division of the Supreme Court here has denied the application of A. C. Blumenthal for a preferential hearing of the Billy Brandt case for commissions alleged due on the Brandt sale of his houses to Fox.

This means that "Blumey" and Billy will have to wait three years.

Insiders Credit Appointment of Hoover's Secretary As First Step In a Movement to Oust Hays

New York.—Has Adolph Zukor soured on Will Hays? Will the present Czar of the movies be side-tracked for George Akerson, former secretary to President Hoover? These and other questions are being asked by insiders as a result of the Paramount appointment of Akerson.

Zukor was the prime mover in bringing Will Hays into the movies and Paramount has been the one organization that has stuck by him through all his edicts. The Akerson appointment by Paramount is said to be for the purpose of giving him a movie schooling as quickly as possible in order for him to take over the Hays seat, armed

(Continued on Page 3)

"Cimarron" Is Coming!

Wolheim Is Out of "Front Page" Cast

Louis Wolheim, who has been announced as the star of the Howard Hughes production, "Front Page," is out of the cast, due to a nervous breakdown. He was examined by Dr. Roland Cummings, Mr. Hughes' physician, who advised against permitting him to work.

The illness of Wolheim will not delay the picture, as he had not started work. Search for a substitute is now on.

"Cimarron" Is Coming!

7800 U. S. Houses Silent

New York.—According to estimates recently made, there are about 7800 houses in the United States that are not equipped for sound.

ACTOR-PRODUCER PACT TO REMAIN UNCHANGED

Actors and producers, meeting in special session at the Academy of Motion Picture Arts and Sciences on Monday night, unanimously voted to continue the present contract, unchanged, for the next four years. Any changes, it was voted, or modifications made during that period must be agreed upon mutually by a joint committee, consisting of five Foundation members of the actors' branch

(Continued on Page 7)

Grey Indie Distributor

New York.—Al Grey has resigned as vice-president of D. W. Griffith, Inc., and will become an independent producer and distributor.

"Cimarron" Is Coming!

Hatrick on Way Here

New York.—E. B. Hatrick, general manager of the Hearst picture interests, is on the way to Hollywood.

Government Suit Against Fox-Loew Delayed 4 Months

Washington.—The government suit, based on the Clayton act, against Fox Film corporation and Loew's, Inc., has been set back four months.

This looks as if the Attorney-General is going to give the companies an opportunity to show that a combination of the two will be for the best interests of all concerned.

"Cimarron" Is Coming!

Radio to Court In Bennett Case

It is understood that Hiram Brown, president of Radio-Keith-Orpheum, has instructed his legal department in New York to take whatever steps possible to protect that company's interests in the contract of Constance Bennett.

This is for a test of "Connie's" move to do two pictures for Warners.

"Cimarron" Is Coming!

Providence to Have Hollywood Opening

Providence.—When Radio's production of "Cimarron" opens at the local Albee, the town will be treated to a Hollywood premiere splash, with lights and everything.

"Cimarron" Is Coming!

Another Columbia Advertising Head

New York.—Lou Guimond has been replaced by Clement Chandler as advertising and publicity head of Columbia. This is the fourth change in as many months.

"LITTLE CAESAR" Screen Version and Dialogue by Francis Edwards Faragoh

Greatest of All Shows Backed By A Monster Advertising Campaign

Radio Hook-ups, Double-Trucks, 150 Lead Papers, Gigantic Fan Mag Smash, Tie-Ups

Coast-to-coast radio hook-ups, an advertising campaign blanketing the nation with more than 150 double-truck display pages purchased, merchandising tie-ups of the greatest magnitude,—all the vast resources of this hurtling century are flung into the most tremendous smash of film promotion that has ever been successfully launched at the world of motion picture fandom.

Over the air will go speeding vabrant messages, selling as no other broadcasts ever sold before, with supreme artistry and that degree of forceful showmanship which carry the message persuasive to the listening millions.

Tieup campaigns reaching millions upon millions have been launched, with big national advertising hot for the spot that places them alongside the biggest picture of all times.

The advertising and merchandising genius of Radio has been keyed to such gigantic efforts as only the Titan has thus far demonstrated, with space-appeal even more sensational than the Amos 'n' Andy campaign which evoked the enthusiastic tribute of the nation's foremost leaders in business, motion pictures and the world of the press.

The publicity department, endeavoring to keep pace with the vast tidal swing of this fighting show machine is now blanketing the press of the nation with stories, features, art work and photographs. It is receiving gratifying response from fast newspaper men who appreciate the fact that the Titan has harnessed optimism to daring showmanship and great product in his effort to literally dynamite dat old dabbil depression out of his doddering doldrums.

The Ken Chamberlain art feature is but one of the features offered the press of the nation and accepted by them. Chamberlain's previous art feature (on Amos 'n' Andy) clicked far and wide, and so great was its success that the newspaper list was enlarged to cover several hundred additional newspapers. This feature, in mat form, was sent as an exclusive to each of over three hundred leading dailies reaching a circulation of fully thirty millions. Chamberlain is noted for his drawings, the leading newspapers and big circulation magazines of the country bidding for his services.

The Titan is up on his toes and swinging from all angles on behalf of the supreme box-office echievement of all times.

(Turn to Page 39)

Bill Johnson Invents Camera Perambule

Motion picture camera work has been grately facilitated by a new invention known as "The Electric Perambulator."

It was designed by W. S. Johnson, head of RKO Radio Pictures' electrical department, who tested and used it during the filming of "Cimarron."

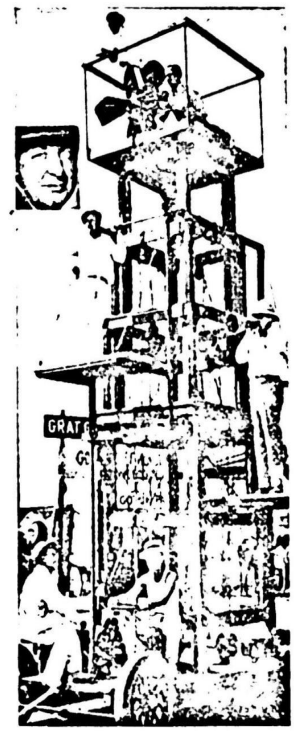
The perambulator not only eliminates the cumbersome "dollies" which were restricted to lateral movements, and dragged here and there by an army of "grips," but elevates cameras to a thirty-three foot height in a few seconds.

This is accomplished by means of a hydraulic telescope lift controlled by an electric push button.

The perambulator is provided with five platforms—giving sufficient space for microphones cameras, lighting equipment and the film staff.

Scenes of the 1000-foot Osage street in "Cimarron," crowded with thousands of extras and live stock, were filmed without sound or camera difficulties.

Bill's Baby!



'Cimarron' is Poem, Painting, History Rolled Into Greatness

Wilderness--Then An Empire

A huge rolling plain filled with terrified thousands, careening across an empty waste which later became an Empire.

Radio's Epic a Poetic Tale That Will Go Down Through Ages of Empire-Building

By LEONARD BOYD

Radio Pictures' "Cimarron" is a poem!

The dynamic, inspired, empire-building tale of Oklahoma is a Gargantuan poem, a throbbing rhythmic epical poem peopled with amazing Homeric characters who for aeons to come will live and breathe in the musty corridors of art and literature —at least as long as man reacts to the fine things in life.

Dante's "Beatrice" lives. So do Longfellow's "Evangeline" and "Hiawatha," Poe's immortal "Annabel Lee," and Shakespeare's undying characters.

So will Edna Ferber's Yancey Cravat come to typify the adventurous, the brave, the liberty-loving, the improvident in man. Sabra Cravat, faithful wife, acme of domestic fealty, who lived her unfortunate husband's succeses for him; Jess Rickey, bibulous but true blue; Sol Levy, Isaiah, Ruby Big Elk and Dixie Lee will continue to exist due to their glorious debut thru the medium of "Cimarron," colossal giant of cinema art.

"Cimarron" is a painting!

One whose canvas is the rolling brown prairie, tumbled red canyons, hog-wallows, boom buildings and spewing oil wells, treated with purp-

(Turn to Page 39)

THE Hollywood REPORTER

Vol. III. No. 24. Price 10c. TODAY'S FILM NEWS TODAY Friday, February 20, 1931

NEW BOOKING COMBINES

TRADEVIEWS
by W. R. Wilkerson

PRODUCERS and distributors will not admit it, but the greatest injury to the motion picture industry is the distributors' practice of compelling exhibitors to buy pictures in block or not at all. There is no picking and choosing, and there is no way for the theatre man to sidestep the mistakes of the producers.

True those who make the pictures and the organizations that distribute them assume part of the suffering for bad pictures when they play the theatre on percentage, but the theatre man is the one who carries the cross because he is not able to sell his patrons in block. They pick what they like and pay for it. The others are run to empty seats.

•

WE CLAIM that block-booking is our major injury for the reason that, were conditions otherwise, permitting the theatre man to pick the product he felt would pay him money, the quality of the pictures would be better, would have to be. Inefficiency in the studios would be blocked, the slip-shod manner of making pictures would be a thing of the past, and real picture brains would be given a chance.

Quality in production is the whole foundation of the industry. All the most beautiful theatres in the world, with their high-powered management, gorgeous stage shows and perfect service, would go for naught if the screen attraction was not right. A bad one once in a while will carry the trade, but too many of them, as has been the case during the past three years, keep prospective patrons away.

•

THERE WILL always be a certain amount of block-booking because competition in spots is very keen and exhibitors will do any kind of buying to get product away from their opposition. But with this form of booking minimized and the theatres given an opportunity to pick and choose, the entire success of motion pictures will be considerably bettered, and admissions now resting in the pockets of prospective patrons will be banked by the exhibitor, who will be in a position to pay the producer better rentals and percentages.

No Paper Monday

Monday — Washington's Birthday — being a legal holiday, there will be no issue of the Hollywood Reporter.

Big Reception For Chaplin In London

London.—Charlie Chaplin reached London yesterday and was accorded a huge reception. Enormous crowds were waiting at the station when the boat train arrived, and it took the services of many "bobbies" to get Charlie to his motor.

"City Lights" will open at the Dominion Theatre next Friday. Chaplin gets a guarantee of $200,000 against sixty per cent of the gross for the run.

•

Pathe Home Office Is Being Trimmed Down

New York.—The trimming of the Pathe home office staff started today as a result of the recent merger. Gar O'Neill, of the foreign department, is one of several going this week and more are to follow.

•

Hays Coming Out Again

New York.—Will Hays is to make another trip to Hollywood about April 1.

Allied Exhibs Will Not Form Central Organization To Buy, But Will Split Up Into Groups

New York.—The Allied Exhibitors have decided to put up a solid front against the chains throughout the country in the buying and booking of pictures, supplies and insurance in that they will divide up the country in twelve or fourteen zones, each zone to have its booker and buyer, and all film used by this body in each section will go through this centralized machine.

It is the hope of Allied that their combined bookings in these zones will have some effect in fighting the protection and zoning restrictions now being placed on them by the major distributors in favor of their own producer-owned chains.

Allied members do not seem to be interesting themselves as much in the

(Continued on Page Five)

•

Horwitz Censor Bill Loses 16 to 0

Austin.—The Will Horwitz censorship bill went before the Legislative committee yesterday and was thrown out, sixteen members of the committee voting against it and not one for it.

•

Rochester Fans Want Drama, Not Musicals

Rochester.—A check-up on the desires of Rochester movie fans made by George David, of the Rochester Democrat and Chronicle, shows a great majority in favor of dramas and very few for musical.

Skouras Holders Want Warner Stock

St Louis.—The latest development following the severance of relations between Warners and the Skouras Brothers is the plan being formulated by the minority stockholders in the Skouras interests to exchange their holdings for Warner stock.

Holders in Skouras Brothers Enterprises and the St. Louis Amusement Company are apparently deeply displeased with the manner in which things are going and have pooled their stock, awaiting a definite offer from Warners with regard to an exchange.

•

Columbia Gets Good Deal In New England

Boston.—Columbia has closed a deal with Publix New England Corporation for its "Superior Twenty" line-up in 27 New England cities.

•

Franklin Coming Back

New York.—Harold B. Franklin, who has been in the East on deals for more houses for the Hughes-Franklin chain, leaves for Hollywood tomorrow.

•

"Dishonored" To Rialto

New York.—"Dishonored," the new von Sternberg-Marlene Dietrich picture, goes into the Rialto Theatre on March 12.

•

Jimmy Grainger Coming

New York.—Jimmy Grainger, sales manager for Fox Film, leaves here for the Coast about March 1.

LONDON BUSINESS OFF; "BIG HOUSE" IS BEST BET

London.—Anticipations of a budget deficit are affecting all business in the West End, particularly the theatres. However, there are a few high spots, notably "The Big House," which is the outstanding hit of the month and is packing the house at every showing.

Warner Brothers have taken over the Leicester Square Theatre for the

(Continued on Page Two)

Durant Group Giving Loew's Good Support

New York.—W. C. Durant and his associates are being given credit in Wall street for the support of Loew's.

It is reported that the directors have decided not to increase the dividend rate just yet, although the Loew's earnings in 1930 warrant it.

"ILLICIT" Adaptation and Dialog by HARVEY THEW

THE Hollywood REPORTER

Vol. III, No. 14 Price 10c — TODAY'S FILM NEWS TODAY — Friday, February 6, 1931

RADIO WILL PRODUCE 36

TRADEVIEWS
by W. R. Wilkerson

YOU HAVE heard the story that "Cimarron" will be the last picture that will cost in excess of $1,000,000. You have heard that Radio Pictures ducked into this one before the "big depression" came on, and, disregarding the tremendous success the picture will have, will put on the conserving gag that has muffled a lot of our best studios here in Hollywood.

If you believe the stories, you do not know Radio-Keith-Orpheum, Radio Pictures and the men behind them.

If Radio could get another story as valuable as "Cimarron," they would grab it. If they started figuring the cost—and if it should total more than the $1,500,000 that "Cimarron" set them back—they would do it.

•

THIS "INFANT OF THE INDUSTRY" has been moving a bit slowly for some of you, but always in the right direction. Those at the head of these organizations bearing the Radio trademark KNOW what it is all about, know how to choose, when to choose, and can write the ticket for anything they select without a million yells from their bankers.

If you know Hiram Brown, Joe Schnitzer, Sarnoff, LeBaron, Marcus, Plunkett or other Radioites, they will tell you "nothing is too big for Radio" and they will mean it. They will tell you that quality counts in pictures, theatres, and everything pertaining to amusements, and anyone who can bring them that quality will have a deal in short order.

•

THE RADIO moves have been sure moves, backed up by executives who WILL NOT "EXEC." They are human beings, act in a human way and have not gone and will not "go pictures."

Consequently, don't get the idea that "Cimarron" is a flash from a studio whose distributor wanted a big one so that he could tack a lot of little ones on the same exhibitor contract. If Radio does not have many others during the coming year of the same value and quality of this one, it will be because they are not convinced the available story material is right. It will not be for the want of money or of the desire to give exhibitors unusual box office attractions.

Another 10,000

Ten thousand more readers today with this issue. Same as yesterday, same as day before that and the same thing will be true of next Monday.

Michalove Head of Warner Theatres

New York.—Dan Michalove has been officially appointed head of Warner Theatres, succeeding Spyrous Skouras, who resigned.

The Warner Theatre Corporation met yesterday to elect officers.

•

"The Genius" Is Next For John Barrymore

Warners and John Barrymore have decided on the next vehicle for this star. It will be the Martin Brown play, "The Genius." The screen adaptation is being done by J. Grubb Alexander and Harvey Thew. Marian Marsh will have the feminine lead.

•

Publix to Pay Vallee $23,000 For One Week

Chicago.—It is understood that Publix will pay Rudy Vallee $23,000 for a single weeks' booking in the Chicago Theatre.

$22,000,000 Will Be Spent In Making of Features and Shorts--- "Cimarron" Peps Up Outfit

Radio Pictures will spend $22,000,000 in making 36 feature pictures for its 1931-32 program, with 12 of that number of the magnitude of "Cimarron." Short comedies will come in for a big play, with 24 coming from Louis Brock, plus other shorts now under consideration.

These are the highlights of the big Radio boom forthcoming from the high places occupied by Hiram S. Brown, president of Radio-Keith-Orpheum, Joseph I. Schnitzer, president of Radio Pictures, and William LeBaron, vice-president in charge of production.

"The magnificent reception accorded 'Cimarron' has renewed our faith that the public is eager to support good pictures," said Brown. "We are going to justify the confidence of the

(Continued on Page 44)

•

Hearst Buys the L.A. Express

William Randolph Hearst purchased the Los Angeles Evening Express yesterday. It is understood that he will combine it with his local Evening Herald.

•

Providence Censors Hold All-Time Record

Providence—Holding the record for all time among censor boards, the local crowd did not make a cut in one picture after examining 2,956,000 feet of film last year.

"Cimarron" Opens With Plenty Lights

Radio opens "Cimarron" tonight at the Orpheum with one of the greatest lighting displays ever attempted for a Los Angeles opening. Every available portable generator will be utilized to produce what it is estimated will develop four billion candlepower, which will illuminate the skies for 20 miles in every direction from the theatre.

This is in addition to variegated colored light effects which will be projected up and down Broadway for blocks on each side of the theatre. All effects have been designed and executed by William Johnson, chief electrician at the Radio Studios.

•

Paramount to Observe Birthday of Industry

Following its annual custom, all departments at the Paramount studios will cease work for two minutes today to commemorate the 23rd anniversary of the first motion picture made in Los Angeles.

This picture was made in back of a Chinese laundry on Main street, near Seventh, starting February 6, 1908, by Thomas Person and Francis Boggs.

•

Oldknow-Sullivan On Way to New York

Oscar Oldknow, vice-president of Fox Theatres, and J. J. Sullivan, in charge of the booking for Fox West Coast Theatres, left last night for New York.

•

Para. New Haven Bldg.

New Haven.—Paramount is now in its own exchange building here.

PATHE HEADS WILL MEET TO ANNOUNCE NEW PLANS

Pathe will hold a meeting at the studios tomorrow with all the executive forces of both Pathe and Radio in attendance, plus the branch and division managers of the entire Western division.

At this meeting all the new plans for Radio-Pathe will be announced. The production head of the studio, officers of the company, immediate production and sales plans will be made known.

Among those who will attend are: Hiram Brown; Lee Marcus, the new

(Continued on Page 44)

Richard Hoyt Here

Richard Hoyt, the motion picture member of the New York banking firm of Hayden Stone & Co., is in Hollywood. The firm is one of the banking group interested in Radio Pictures.

•

Rosensweig in Havana

Havana. Charles Rosensweig, sales head of Radio Pictures, is here on a vacation.

"FIGHTING CARAVANS" Written by EDW. E. PARAMORE, Jr. KEENE THOMPSON AGNES LEAHY

GANGSTERS MUSCLING IN ON PICTURE CELEBRITIES

Despite the fact that the majority of picture people have looked lightly upon reports that Chicago gangsters are gradually muscling in on Hollywood territory, several of the big shots have been approached in their own homes and on the highways in a manner that convinces them the boys are here.

During the past week several homes of picture people have been visited in such a mysterious manner that the owners have no doubt that the boys are calling around to get acquainted. One prominent film star was visited by a well-dressed stranger, who asked for the loan of ten dollars, and the actor gave it to him. The stranger refused to divulge his identity and the actor saw him enter a large sedan, parked across the street, with curtains drawn.

Another way that the gangsters get better acquainted with the picture celebrities is by forcing a car to the side. The gangster asks the car owner if he is so and so, and then rides off without any attempt to molest or rob. This trick has been pulled on at least seven screen stars in the Beverly Hills district within the past two weeks. The gangster calls the person's name and, being assured that he is not wrong, says "Thank You" and drives on.

"Cimarron" Is Coming!

Louis Brock Will Make 24 Comedies This Year

Louis Brock has completed arrangements for his 1931-32 program for Radio release and will produce twenty-four two-reelers in the coming year. This schedule includes six Headliner comedies, the first of which, starring Lucien Littlefield and Ford Sterling and entitled "Trouble From Abroad," has just been finished.

There will be six Chic Sale comedies, six featuring Roscoe Ates, and a series of six domestic farces starring Ned Sparks. These last are being fashioned to fill the gap left by Mr. and Mrs. Sidney Drew, when their highly successful marriage episodes came to an end. Mr. Brock plans to start preparation on the first of this series almost immediately.

"Trader Airedale" The Next Dog Comedy

The next Metro-Goldwyn-Mayer dog comedy to be made by Jules White and Zion Meyers will be titled "Trader Airedale," a dog burlesque on "Trader Horn."

"Cimarron" Is Coming!

Help For Unemployed

The Universal Studio club will stage a benefit boxing and wrestling match at the club hall on the night of February 10. Proceeds will be distributed among former Universal employees now out of work.

"Cimarron" Is Coming!

"Si" Greaver In N.Y.

New York.—"Si" Greaver, independent distributor from Chicago, is here, signing up new product for 1931-32.

"Cimarron" Is Coming!

TRADEVIEWS

(Continued From Page 1)

bys quit standing by. So you yelled 'business depression' and moaned large, sobby moans.

"Now get back to first principles of showmanship again. Dust off your book on the 'Life of Barnum.' Take a few dozen leaves out of this book.

•

"BANG THE dearly beloved public right on the nose with your story. Plaster up the old 24-sheet again. Snipe hither and yon. Circulate your heralds where they will do the most good.

"When good pictures come your way, don't hide them under your high hat. Tell the world about them—your own world—and tell them in language they can understand without the aid of an interpreter.

"Quit thinking of advertising as 'expense.' Think of it as life blood! Treat it like the asset it is. Come off your perch and get down on the ground with the common people—the people who make you or break you."

PRODUCTION NOTES

Carmelita Geraghty added to cast of "Daybreak," the Ramon Novarro starring picture at MGM.

•

Natalie Moorhead for the cast of "Cheri-Bibi" in which MGM is starring John Gilbert under John Robertson's direction.

•

Jack Irwin will start production on "Valley of Bad Men" next Monday, with Barbara Worth and Buddy Roosevelt co-featured. Irwin will direct.

•

Bruce Mitchell is producing an adventure story based on steel construction. It is for Big Four release.

•

Rosalie Rae, a Texas girl discovered by Raoul Walsh, has been assigned to "Women of All Nations" and given a long term contract.

•

Clyde Cook added to "Daybreak" at MGM.

•

S. N. Behrman, who wrote the screen play and dialog for the Fox production of "Liliom", has joined the writing staff of the West Coast studio.

PROF. EINSTEIN STARS IN FASTEST FILM EVER MADE

Warner Brothers made a 500-foot process reel in one hour and 30 minutes, which is the fastest work of this kind ever done in the history of the film business. The subject showed Professor Einstein and his wife, riding in an automobile, viewing and pointing out the sights of Berlin, New York and Hollywood.

It was made as a test to show the accuracy and speed of the advanced stages in process filming while the professor and his wife visited the Warner-First National studios yesterday. The film was developed and printed with sound and dialog, and shown to the celebrated pair before they had left the studio grounds.

"Cimarron" Is Coming!

Melniker Visits MGM Home Office

New York.—William Melniker, South American representative for Metro-Goldwyn-Mayer, is here on a visit.

"Cimarron" Is Coming!

Para. to Build Exchange Offices

New York.—Paramount will build new exchange offices in Albany and Minneapolis.

"Cimarron" Is Coming!

W. S. Campbell Better

William S. Campbell, producer of "Ingagi," is back at his desk after an illness of three weeks, and is resuming production on his new adventure feature, based on the lost city of Ankor.

"Cimarron" Is Coming!

Walter Bowlby Dead

Indianapolis.—Walter Bowlby, pioneer exhibitor here, passed away after a protracted illness.

McGowan Celebrates 10th Year With "Gang"

Bob McGowan this week is celebrating his tenth anniversary with Hal Roach and "Our Gang." During that time Bob has directed between 105 and 110 "Our Gang" comedies (he's not sure of the exact number).

None of the original "Gang" remains. Farina is the oldest in point of service, having been under McGowan's direction for eight of the ten years. "Bargain Days" is the latest "Our Gang" comedy to be produced.

"Cimarron" Is Coming!

Cyril Gardner In N.Y.

New York.—Cyril Gardner, Universal director, is here looking for play and story material.

Actors and Producers to Retain Current Agreement

(Continued From Page 1)

and five of the producers' branch.

William C. DeMille, president of the Academy presided. Present for the producers were:

Irving Thalberg, Sol Wurtzel, M. C. Levee, William LeBaron and Fred Beetson. For the actors: Conrad Nagel, vice-president and chairman of the committee; Lawrence Grant, Mitchell Lewis, Dewitt C. Jennings, Frank Reicher, Monte Blue, Richard Tucker, Jean Hersholt, Sam Hardy, Lloyd Hughes, Reginald Denny, Hallam Cooley, Antonio Moreno, Lois Wilson and Mae Murray.

The meeting was called for the purpose of deciding whether the present Academy minimum contract for artists, which will have been in effect a year on March 1, will be continued, or the optional clause, known as "54-hour week" contract, be adopted.

Mr. DeMille, commenting on the action taken, said the harmonious relations between the two branches is the fundamental object of the Academy and that the decision, without a dissenting vote, to continue with the contract now in use, is a further expression of that harmony.

"Cimarron" Is Coming!

Commerford Books All the Pathe Shorts

Scranton.—Mike Commerford has booked all the Pathe shorts for his string of more than 40 houses in this territory.

State Right Buyers Purchasing Here

Scarcity of product for the state right market has forced a number of territorial buyers throughout the country to come to Hollywood, where they can buy direct from the producer instead of waiting for the producer to come to them.

Buyers now here looking for product are Robert St. Johns, of the Cooperative Film exchanges in San Francisco; Joe Silverman, of Detroit; Harry Siegal, of Philadelphia; Bob Curson of the Standard Film Service in Ohio, and many others.

The buyers claim the market for independent product at a low price has never been so good as it is now.

"Cimarron" Is Coming!

Tiffany Points For B and C Houses

New York.—Dick Rowland is pointing Tiffany towards a big sale in the B and C class houses throughout the country, and will give little consideration at this time to the big shots.

Rowland wants to build personality in his production organization and build from C up to A. He declares his company will make medium-priced product for the time being and go in for the big pictures later.

"Cimarron" Is Coming!

Arthur Goldsmith Pathe Special Rep.

New York.—Arthur Goldsmith, former Cleveland manager for Pathe, has been appointed a special representative for the company.

"Cimarron" Is Coming!

Wally Wales Shooting

Bud Hooper and Bob McConnell have taken over the unexpired National Players contract with Wally Wales and are now in Arizona, filming "So This Is Arizona" as one of the Wally Wales series to be delivered to "Big Four."

"Cimarron" Is Coming!

Pathe Shorts Go Well

Stanley-Fabian have booked Pathe News for their New Jersey first runs. Seven houses in Atlantic City have booked the Pathe-VanBeuren shorts.

STUDIOS ARE TYING UP MANY FAMOUS WRITERS

The industry is putting a higher premium on writers and stories this year than ever before. The quest for material does not stop at the purchase, but includes securing the services of internationally known writers to come here to write directly for the screen. More than 25 noted writers have been drafted by five of the larger producing organizations during the past two months.

Warner-First National has Roland Pertwee, Booth Tarkington, Dashiell Hammett and S. S. Van Dine. United Artists—Sidney Howard, Louis Bromfield, Somerset Maugham, Walter Hackett and Michael Arlen. MGM—P. G. Wodehouse, Edith Fitzgerald, Martin Flavin, Walter Hasenlever, Cyril Hume and Bayard Veiller. Radio—John T. Lawson, Damon Runyan and Louis Stevens. Paramount—Donald Ogden Stewart, Albert Hackett and Arthur Richman. Fox—Leon Gordon, Hugh Stange, Lynn Starling, Guy Bolton, Sam Behrman and the Gershwin brothers.

•

New Slash Coming At Universal Studios

Studio operating forces at Universal are due for another slash next week, preparatory to the suspension of production. Those who are fortunate enough to remain on the payroll will be asked to take a cut in salary. There will be no complete shut-down, as pictures now in production will not be completed before the new block of pictures goes into work.

•

Eastman Throws Big Party for Cameramen

In an effort to convince more than 1000 local cameramen that the Eastman High Speed Panchromatic stock is better than Duponts and also to convey the impression that the studios are all wrong in their belief that the high-speed negative is not needed, Eastman-Brulatour threw a feed at the Uplifters Club last night.

•

Jones Director Back

George Marshall, assigned by Warners to direct the Bobby Jones series of golf shorts, returned from Florida yesterday to prepare for shooting the balance of the subjects here. Bobby Jones is due to arrive around March 1.

•

Great Plans of Radio

(Continued From Page 1)

public by turning out the best entertainment that money, brains and talent can produce."

"Look for at least twelve of the finest screen spectacles in film history," said Schnitzer. "The balance of the thirty-six specials will be correspondingly high grade features."

LeBaron, in a production huddle with Brown and Schnitzer, said the final details of the twenty-two million dollar screen spread were being ironed out and that titles and partial casts would be available in the near future.

Universal Will Make "Dangerous Jobs"

Dave Bader, of Universal, dug down deep a short while ago and pulled out an idea for a series of one-reelers depicting dangerous jobs. Universal grabbed it and now the series will be made. Dave wrote the first one and may contribute some of the others.

•

Allied Theatres Complain U.A. Price

Chicago.—The more than 50 theatres in this section controlled by Allied Exhibitors are haggling with United Artists regarding their prices for pictures.

•

Sunday Showings Are Out in Tennessee

Memphis.—The Governor of this State failed to veto the bill that provided for the closing of all theatres on Sunday. Exhibitors may file an appeal for a referendum.

•

Translux Spots Another N.Y. Location

New York.—Madison avenue at 58th street will have a Translux Theatre in the very near future. This is the third one planned for Greater New York.

•

Buster Collier In "Broad-Minded"

William Collier, Jr., has been given the romantic lead in the Joe E. Brown picture for First National, "Broad-minded." It will be directed by Mervyn LeRoy, from an original story by Kalmar and Ruby.

•

Depression Kills Small Canada Houses

Calgary.—More than 90 per cent of the small houses throughout Western Canada are closed as a result of the bad business depression.

•

Hank Arnold Ill

Hank Arnold, publicity director for Sam Goldwyn, is in a hospital with a mild case of appendicitis. Physicians said an operation would not be necessary. Hank is expected back at his desk next week.

•

Van Dine Tomorrow

S. S. Van Dine will arrive tomorrow to start on his contract with First National. He will write a series of original feature stories.

•

Pathe Heads to Meet

(Continued From Page 1)

Pathe president; J. I. Schnitzer, president of Radio Pictures; C. J. Scollard, vice-president; H. F. Lalley, studio manager; Ed Ballentine; and Herbert McIntyre, Western divisional sales manager.

Lee Marcus will leave for New York shortly to take up his presidential duties from the home office.

Films on Broadway In Current Week

ASTOR—"Trader Horn" (new).
CAPITOL—"Inspiration" (new).
CENTRAL—"Girl from the Reeperbahn" (German).
COHAN—"City Lights" (new).
CRITERION—"Reaching for the Moon."
GLOBE—"Cimarron."
MAYFAIR—"Millie" (new).
PARAMOUNT—"Scandal Sheet" (new).
RIALTO—"Fighting Caravans."
RIVOLI—"Hell's Angels."
ROXY—"Girls Demand Excitement" (new).
STRAND—"Kismet."
WARNERS—"Bright Lights" (new).
WINTER GARDEN—"Illicit."

Chains Are After Quittner Houses

Middletown, N. Y.—Three of the major chains are after the three Quittner houses that went into the hands of a receiver here Wednesday.

•

Geoffrey Kerr Here

Geoffrey Kerr, New York stage actor recently signed to a long term contract to act in Radio pictures, arrived last night. No assignment as yet.

Tiffany Shake-Up In N.Y. Office Due

A general shake-up in the New York office of Tiffany is reported imminent since Dick Rowland succeeded Oscar Hanson as general manager of that company. Rowland is due in Hollywood any day now.

With the change in the executive personnel Tiffany has shown signs of renewed production activity, with Jimmie Cruze starting shooting this week on "Salvation Nell" at the Educational Studios.

•

K.C. Exhibitor Sues Film Board

Kansas City.—Walter Burkey, owner of the Admiral Theatre, has filed suit against the film board of trade for $95,000, claiming a monopoly of distribution by 14 companies, members of the film board.

He claims he was forced out of business through the methods of the board.

•

Allied Chicago Meet Will Be Record-Sized

Chicago.—With more than 325 exhibitors already registered in Chicago hotels and more coming on each train, it looks as if the Allied meeting, to start here next week, will be the banner crowd of all exhibitor gatherings.

The Hollywood DAILY REPORTER

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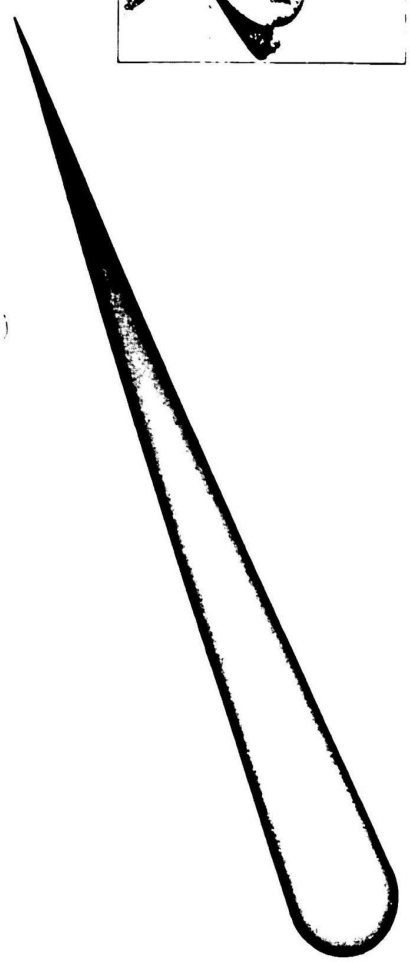


ERN WESTMORE

Director of Make-up

Radio Pictures

Lots of People!

Ten gigantic sound-proof stages, an 88 acre ranch and more than 1000 off-stage workers, were employed in the making of RKO Radio Pictures' epic dramatization of Edna Ferber's famous story, "Cimarron."

Critics Rave!

(From Page 12)

sponsible for the magnificence of the production. He has made 'Cimarron' worth seeing."

Richard Watts, Jr., of the New York Herald-Tribune, said, "It is filled with all the cinematic virtues of breadth of movement and excellence of detail. . . . Arranged on an epic scale . . . a triumph of photoplay ove rthe novel."

Maurice "Red" Kann of the Motion Picture Daily, said, "For once the superlative assumes some modesty. All the things you have heard and read about 'Cimarron' are true. Engrossing. Dramatic and full of guts. Tremendous appeal. A reaper of gold at the box office."

Mollie Merrick, North American Newspaper Alliance correspondent, hailed "Cimarron" as the "greatest motion picture of its type I have ever seen."

Arthur James of the Motion Picture Herald, proclaims "Cimarron" as the "supreme entertainment . . . magnificent achievement."

Welford Beaton, fearless screen debunker, blazes forth in his Film Spectator that "'Cimarron' is the nearest approach to the unattainable PERFECT picture the screen has ever seen."

Theatres

(From Page 33)

Ind.; Fairfax Theatre, Miami, Fla.; Court Theatre, Wheeling, W. Va.; Cambria Theatre, Johnstown, Pa.; Capitol Olympic theatre, Altoona, Pa.; Strand-Columbia Theatre, Erie, Pa.; Drake Theatre, Oil City, Pa.; Warner Theatre, Pittsburgh, Pa.; Palace Theatre, Rockford, Ill.; Virginia Theatre, Champaign, Ill.; Savoy Theatre, Shownee, Okla.; Ritz Theatre, Tulsa, Okla.; Criterion Theatre, Oklahoma City, Okla.; Orpheum Theatre, Springfield, Ill.; Butterfield Theatre, Kalamazoo, Mich.; Butterfield Theatre, Flint, Mich.; Butterfield Theatre, Ann Arbor, Mich.; Butterfield Theatre, Jackson, Mich.; Lincoln Theatre, Trenton, N. J.; Stanley Theatre, Philadelphia, Pa.; Capitol Theatre, Atlanta, Ga.; Roger Sherman Theatre, New Haven, Conn.; Strand Theatre, Hartford, Conn.; Cameo Theatre, Bridgeport, Conn.; Warner Theatre, Worcester, Mass.; Paramount Theatre, Springfield, Mass; Empire Theatre, New Bedford, Mass.

William Boehnel in the New York Telegram

It is a few minutes before noon on April 22, 1889. Thousands of men and women are waiting in the blazing sun for the clock to strike 12—waiting on foot, in carriages, on horseback, in stage coaches, even on velocipedes—for at that hour President Harrison will give the signal that will open up the Oklahoma Indian Territory—2,000,000 miles of land—to any one for the taking.

That is the beginning of "Cimarron," the vigorous, brilliant, beautiful, moving film that Wesley Ruggles, the director, and Howard Estabrook, the adapter, have made of Edna Ferber's novel of the same name, and which had its premiere last night at the Globe theatre.

Those of us who have been wondering when, if ever, the talking pictures would produce a Western worthy of any consideration at all, certainly had occasion to rejoice last night. It is one of the talking screen's outstanding achievements, and I am willing to wager now that when the year rolls by and it comes time for the film critics to pick their list of the ten pictures, "Cimarron" will be well up towards the top.

●

Rose Pelswick in the New York Evening Journal

An outstanding production to which the sadly-misused word "epic" can be justly applied, "Cimarron" opened at the Globe theatre last evening—a great picturization of a superb story.

Replete with human interest, action and romance, the Edna Ferber novel has been reproduced with a vivid realism and dramatic sweep that hold one's interest throughout. As Yancey Cravat, Richard Dix gives the finets performance of his career.

The absorbing direction by Wesley Ruggles, the noteworthy portrayals of the large cast and the sustained suspense and care given to the most minute details make "Cimarron" easily the best and most important screen venture that has as yet emerged from the Radio-Keith-Orpheum studio.

●

John S. Cohen, Jr., in the New York Sun

Edna Ferber's "Cimarron" opened at the Globe last evening, with Richard Dix as its star, Wesley Ruggles as its director, and the upbuilding of Oklahoma from raw prairie to an oil-

(Turn to Page 35)

●

42,000 Players Seen in "Cimarron"

All records for number of people used in a film production toppled when Radio Pictures produced "Cimarron," mighty talking screen version of Edna Ferber's famous novel. Forty-two thousand players were used. The cast of principals numbers thirty, with Richard Dix at its head as Yancey Cravat.

NATION WIDE PRESS CAMPAIGN SELLS MILLIONS "CIMARRON"

CIMARRON

TOMORROW 150 INTERNATIONALLY FAMOUS NEWSPAPERS BLOW THE LID OFF AMERICA WITH DOUBLE-TRUCK AD SMASH REACHING 60,000,000 PEOPLE . . .

Los Angeles Premier at Orpheum Feb. 6.. Greatest Event in Pacific Coast Show History . . $5 top . . Earth-shaking in its Grandeur

BIGGEST MERCHANDISING STROKE IN SHOW HISTORY CARRYING MIGHTIEST DRAMA OF THE AGES . . COLD TYPE AND ARTISTS' BRUSH FAIL TO TELL STORY OF TREMENDOUS REBIRTH OF TALKIES . .

CIMARRON

RADIO·PICTURES THUNDERBOLT!

WORLD-FAMOUS SHOWMEN DAY and DATE "CIMARRON"

MORE THAN 300 WORLD'S ABLEST SHOW MERCHANTS SMASH NATION WITH TITANIC MAGNITUDE OF "CIMARRON." FEB. 6, 7 and 8 CRACKS OPEN MOST STUPENDOUS EXHIBITION OF SCREEN EPIC INDUSTRY HAS EVER KNOWN. TERRIFIC SEAT SALE LOOMS AS ATTACK BEGINS. MILLIONS AWAIT NEW DRAMATIC THRILL . .

CIMARRON

is the answer

RKO PICTURES

CIMARRON

EDNA FERBER'S COLOSSAL EPIC

Floyd Gibbons Tells World As Capital Roars Its Loud Welcome

Staccato Word Shooter of Radio Talks Glowingly of "Cimarron" Over Hook-up

By FLOYD GIBBONS

This is not just another sound picture that these distinguished people are seeing. It is a tremendous spectacle. It is the great empire of the southwest being tamed like a wild broncho. It is forty years of the most vivid history of this country, rammed into two short hours, and exploding like a rapid-fire gun. More than that—it is a magnificent moving drama that has something in it to set every one of the human emotions boiling. It gives me one thrill after another right now, and if I had not seen it privately shown in New York, I would have such a lump in my throat that I could not talk to you about it.

All those way-down-deep human impulses; love, adventure, money-making, lawlessness—clash through this saga of the southwest to a climax that—well, it just leaves you sitting there with the feeling that you have been fighting your way through those battles yourself. I want to tell you this picture is big. Big not only artistically and technically, but it is built on elemental human forces in conflict.

Every vigorous male, young or old, sees himself in this yarn. Every boy who goes to school against his will—and who wasn't one?—every youth at work who has wanted to tell the boss where to get off and what he could do with his blooming job—every successful business and family man who has ever felt like shaking the shackles of civilization and deserting everything just to go somewhere and slay dragons and rescue beeyootiful gals—well, sir, all of them see themselves and what they would have liked to have done, in this hard-riding, tough-fighting, hip-shooting, go-getting career of Yancey Cravat.

And every female, be she big or

(Turn to Page 26)

Shoot!

Howard Estabrook, Wesley Ruggles and Louis Sarecky get excited during story conference of "Cimarron."

Home-Work!

Richard Dix read and re-read the novel "Cimarron" by Edna Ferber, forty-two times! This was in preparation for the filming of RKO Radio Pictures' giant talkie version of the sensational novel.

Elite Washington Society Set Turns Out En Masse at Official "Cimarron" Preview

Vice-President Curtis attended the special Washington showing of "Cimarron," which was held at the RKO Keith Theatre Friday night, Jan. 23. It was sponsored by Representative James V McClintic of Oklahoma and the Oklahoma Congressional Delegation and had the Secretary of the Interior and Mrs. Wilbur as its patrons

Accompanying his hosts, Mr. Curtis came on from a dinner given in his honor by the Minister of South Africa and Mrs. Eric Hendrick Louw. Mrs. Gann, sister of the vice-president, and the Minister of the Netherlands and Mrs. van Royen were others in the party.

Secretary and Mrs. Hurley and Secretary and Mrs. Wilbur were present and others from the Cabinet in the audience were the Attorney General and Mrs. Mitchell, the Postmaster General and Mrs. Brown, the Secretary of the Navy and Mrs. Adams, the Secretary of Agriculture and Mrs. Hyde and the Secretary of Commerce and Mrs. Lamont.

The diplomatic corps sent a distinguished delegation to view this colorful picture of a vanished frontier. It was headed by the Mexican Ambassador, Don Manuel Tellez, dean of the corps, and Senora de Tellez. Others in the group were the Chilean Ambassador and Senora de Davila, the Argentine Ambassador and Senora de Malbran, the Minister of Austria and Mme Prochnik, the Hungarian Minister and Countess Szechenyi, the Minister of Norway and Mme. Bachke, the Minister of Guatemala and Senora de Recinos.

Also the Minister of Switzerland and Mme. Peter, the Minister of Bolivia and Senora de Medina, the Minister of Lithuania, the Minister of the Irish Free State, the Minister of China and Mme. Wu, the Minister of Rumania, the Minister of the Dominican Republic, the Minister of Venezuela and Senora de Arcaya, the Charge d'Affaires of Bulgaria and Mme. Bisseroff, the Charge d'Affaires of Persia and Mme. Bader, the Charge d'Affaires of El Salvador and Senora de Leiva, and the Charge d'Affaires of Paraguay and Senora de Ynsfran.

Members of the Senate and the House attended as special guests of the Oklahoma delegation. Others

(Turn to Page 36)

Held Them Breathless!

Driving, screaming, fighting. These pioneer Oklahomans pound in wild fury to land! Land! LAND! The Run is on!

First Time in History Motion Picture Appears in U. S. Congressional Record

Invitation to Congress—Cimarron

REMARKS
of
HON. JAMES V. McCLINTIC
of Oklahoma
In the House of Representatives
Saturday, January 17, 1931

Mr. McCLINTIC of Oklahoma. I would like to make a statement to the distinguished leader. The Oklahoma delegation and one of the Cabinet officers have arranged for a private showing of a great picture known as Cimarron in which the scenes are laid in the State of Oklahoma. President Hoover, Vice-President Curtis, Members of the House, Members of the Senate, all the Cabinet officers, officials of the Army and the Navy, and others in the diplomatic set are going to be invited to attend a private showing of this picture at Keith's Theatre on Friday night next. In view of the fact that the Oklahoma delegation has joined with others in the diplomatic set in extending these invitations, I am wondering if the distinguished leader can not set some other night in order that the Members of the House, the Members of the Senate, and others in Washington may have the opportunity of attending this private showing?

Mr. TILSON. In response to the very courteous request of the gentleman from Oklahoma (Mr. McClintic) I have endeavored to find an equally suitable evening, but in almost every case I am confronted with some other event that is probably not as important as the show which the gentleman is going to put on, but which Members feel in a way obligated to attend. I have been unable to locate any evening other than Friday evening. As I say, the session

(Turn to Page 32)

Face Tricks!

Many unusual problems were encountered by RKO Radio Pictures in filming Edna Ferber's famous story of early Oklahoma, "Cimarron." The players had to go through three ages, and in one instance it was necessary through plastic surgery to make the venerable Robert McWade look like a man of thirty years.

Toughest Critics in New York Go Completely 100% 'Cimarron'

Every Metropolitan Reviewer Without Exception Drips Raves In Superlatives

The toughest motion picture critics in the business — representing the most famous newspapers in the world —unanimously have gone wild over "Cimarron." Phrases like "'Cimarron' is magnificent in scope, powerful in treatment, admirable in acting," and "'Cimarron' has set a mark for pictures of its kind, which it is not hard to believe may never be hit again" come pouring in from New York papers by the baleful.

Once in a blue moon—the last time it was for "The Birth of a Nation"—the New York critics get out their dictionaries and dust off new sets of superlatives. That's what they've done for "Cimarron." It has left them breathless. It has proved to be "the nearest approach to the unattainable perfect picture" the screen has ever seen.

After the premiere at the Globe theatre in New York on January 26, Irene Thirer of the Daily News, wrote, under a "Four Star Review," "Richard Dix's work is superb. We can't describe the grandeur, punch and the appeal of 'Cimarron.' This is one picture you can't afford to miss. It is 1931's first great contribution to the screen. We loved every minute of it."

Regina Crewe of the New York American said, "Thunder in the streets! One of the most dynamic dramas that ever rent the Heavens of Hollywood flung its might across the screen at the Globe theatre when that stirring saga, 'Cimarron,' was shown to an audience alternately rocked with mirth and shaken with tears. . . . It sets a mark for all that follow."

James Gow of the New York (morning) World said, "Tremendously moving representation of empire building. Presents new and vigorous material. Richard Dix and Irene Dunne are superb. A splendid work."

Even the very conservative New York Times' critic, Mordaunt Hall, raved "Graphic and engrossing. A stupendous undertaking. Dix gives a fine impersonation. Most intelligently directed by Wesley Ruggles. Irene Dunne is excellent."

Rose Pelswick of the New York Evening Journal smashes through with, "Great picturization of a superb story. Replete with human interest, action and romance. Reproduced with a vivid realism and dramatic sweep that holds one's interest throughout. Dix gives the finest performance of his career. Absorbing direction by Wesley Ruggles. Decidedly well worth seeing."

George Gerhard, New York (evening) World critic, said, 'Once in a blue moon a motion picture is produced which a commentator may refer to as a masterpiece. 'Cimarron' is such a picture. Not only a great picture, it is great history. Dix will go down in film history as Yancey Cravat. Irene Dunne sailed with full rigging right into brilliant stardom. . . . She is little short of a revelation."

The New York Evening Post's reviewer, Thornton Delehanty, said, "It is a picture of stunning magnitude. Extraordinary effective in its sweeping power, in its cataclysmic rush and turmoil and in the selection of climateric incidents which pile up on each other throughout the long course of the narrative. 'Cimarron' has sent a mark for pictures of its kind which is not hard to believe may never be hit again."

Even one of the hardest boiled critics writing on a metropolitan daily, John S. Cohen, Jr., of the New York Sun, admits that "'Cimarron' is not only magnificently produced, it is valuable, overly detailed panorama of the southwets in its rise from territory to state. . . . Wesley Ruggles is . . . re-

(Turn to Page 34)

NEW YORK RAVES

Here's how the critics came through in New York in a rave that's been heard 'round the world:

Graphic: Greater picture than "Covered Wagon."
American: One of the most dynamic dramas that ever rent the heavens of Hollywood.
Mirror: Comes near being the greatest talkie ever made.
Journal: Great picturization of superb story.
Times: Graphic and engrossing.
World: A splendid work.
News: Four stars.
Herald-Tribune: Production better than its narrative, and results in triumph of photoplay over novel.
Telegram: One of the screen's outstanding achievements.
Evening Herald: A masterpiece.
Post: Sets a mark for pictures of its kind which may never be hit again.
Sun: Triumph of production values.

The Girls Are Thrilled

Dixie Lee's "Girls" attend the trial when Yancey turned against Sabra and defended the "stoning in the market place."

Chief Dix

Richard Dix's real name is "Big Heart"—on the Kaw Indian reservation.

During the filming of Radio Picture's mighty screen version of the Edna Ferber novel, "Cimarron," several hundred tribesmen, mostly chiefs and wealthy Oklahoma "oil" Indians, came to Hollywood to appear in early scenes of the epic.

Dix not only associated with them as the "Yancey Cravat" of "Cimarron," but was known to all of them for Indian characterizations in previous films. The tribes—Osage, Kaw, Cherokee, and Mission—held a powwow; the Kaws won the toss, and it was they who invited Dix to join their tribe. He accepted, and the ceremony of initiation was performed by the Kaws, their chief, Yowlache, and his squaw, White Bird.

•

Cronjager in Control

Thirty-five motion picture and twelve "still" cameras were used simultaneously when the dynamic land rush scenes in 'Radio Pictures' "Cimarron," were filmed near Bakersfield, Calif. Eddie Cronjager, head cameraman, was in charge.

Three sand bag pits were constructed, from which six movie cameramen operated buried cameras. Five camera parallels, each 100 feet high invented by Bill Johnson, head electrician, accomodated cameramen from three different levels. These were distributed along one side of the proposed "run." Other cameras "shot" from behind barricades on the ground, from moving trucks and from vehicles that take place in the "rush."

"Still" men, exclusive of many representatives of the press, were distributed among the participants of the "rush" and operated graflex cameras.

Never before did a movie scene offer so many photographic possibilities. Even newsreel men were sent to the Sierra foothills to film what is considered an event of screen history.

PRODUCTION ACTIVITIES

PICTURES SHOOTING

Columbia Studios

"FIGHTING PATROL"—Adapted by Forrest Sheldon. Ross Lederman directing. Cast: Buck Jones, Carmelita Geraghty, Billy Bletcher, Bud Fine, Nelson McDowell, Ed Brady, Bert Woodruff, Harry Todd, Harry Wood, Ed Pier.

Fox Studios

"SKYLINE"—From story by Courtney Terrett and Roland Brown. Directed by Roland Brown. Cast: Spencer Tracy, Marguerite Churchill, Sally Eilers, John Wray and Stanley Fields.

"WOMEN OF ALL NATIONS"—From story and dialog by William K. Wells. Raoul Walsh directing. Cast: Edmund Lowe, Victor McLaglen, El Brendel.

Metro-Goldwyn-Mayer Studios

"CHERI-BIBI"—From story by Gaston Leroux. Continuity by Bess Meredyth, dialog by John Meehan and Edwin Justus Mayer. John Robertson directing. Cast: John Gilbert, Leila Hyams, Lewis Stone, Jean Hersholt, C. Aubrey Smith.

"NEVER THE TWAIN SHALL MEET"—From novel by Peter B. Kyne. W. S. Van Dyke to direct. Cast: Leslie Howard, Conchita Montenegro, Lloyd Ingraham, C. Aubrey Smith, Mitchell Lewis, Clyde Cook, Karen Morley and Bob Gilbert.

"THE SQUAW MAN"—Play by Edwin Milton Royle; adaptation by Lucien Hubbard and Lenore J. Coffee; dialog by Elsie Janis. C. B. DeMille directing. Cast: Warner Baxter, Eleanor Boardman, Lupe Velez, Roland Young, Mitchell Lewis, Raymond Hatton, Victor Potel, Frank Rich, Charles Bickford.

"THE TORCH SONG"—By Kenyon Nicholson; additional dialog by Martin Flavin; continuity by Bess Meredyth. Directed by Harry Beaumont. Cast: Joan Crawford, Neil Hamilton, John Mack Brown, Marjorie Rambeau, George Kibbee, George Marion, Sr., George Cooper, Gertrude Short, Rosco Ates.

"SHIPMATES"—Original by Lou Edelman and Delmer Daves, adaptation and continuity by Edelman, Daves, Malcolm Boylan, Raymond Schrock, Lieut. Com. Wead and Ernest Paynter. Harry Pollard directing. Cast: Robert Montgomery, Dorothy Jordan, Ernest Torrence, Hobart Bosworth, Cliff Edwards, Gavin Gordon, Joan Marsh, Edward Nugent, E. A. Warren, George Irving.

Metropolitan Studios

UNTITLED—Tuxedo comedy, with Clyde Cook, John T. Murray, Vernon Dent and Edgar Kennedy. William Watson directing.

Paramount Studios

"CITY STREETS"—Original by Dashielle Hammett. Adaptation by Max Marcin. Screen play by Oliver H. P. Garrett. Directed by Reuben Mamoulian. With Gary Cooper, Sylvia Sidney, Paul Lukas, Kay Francis, Wm. Boyd, Guy Kibbee.

"SKIPPY"—Original by Percy Crosby. Adaptation by Sam Mintz. Dialog by Don Marquis and Joseph Mankiewicz. Directed by Norman Taurog and David Burton. With Jackie Cooper, Mitzi Green, Jackie Searl, Robert Coogan, Enid Bennett, Helen Jerome Eddy.

"RIPED IN"—From original by Keene Thompson and Agnes Brand Leahy. Dialog by Sam and Bella Spewack. Edward Sloman directing. Cast: Richard Arlen, Louise Dresser, Frances Dee, Martin Burton, Marcia Manners.

"DUDE RANCH"—From "The Lone Rider of the Mojave," by Milton Krims. Adapted by Percy Heath and Lloyd Corrigan. Dialog by Herman Mankiewicz. Frank Tuttle directing. Starring Jack Oakie, with June Collyer, Stuart Erwin, Eugene Pallette, Mitzi Green, Charles Sellon, Guy Oliver, Joe Bonomo.

Pathe Studios

"LOST LOVE" (temporary title)—Screen play by Ernest Pascal. Paul Stein directing. Starring Constance Bennett, with Paul Cavanagh, Joel McCrea, Frederick Kerr, Anthony Bushell and Louise Closser Hale.

Radio Pictures Studios

"MADAME JULIE"—From play by Irving Kaye Davis. Adaptation and dialog by Howard Estabrook. Director, Victor Schertzinger. Cast: Lily Damita, Miriam Seegar, Anita Louise, O. P. Heggie.

"TRAVELING HUSBANDS"—From story by Humphrey Pearson. Paul Sloane directing. Cast: Evelyn Brent, Hugh Herbert, James Gleason, Frank McHugh, Stanley Fields, Mae Clarke.

"TOO MANY COOKS"—From stage play by Frank Craven, adapted by Jane Murfin. Cast: Bert Wheeler, Dorothy Lee.

"EVERYTHING IS ROSY"—From story by Al Boasberg. Clyde Bruckman directing. Starring Robert Woolsey.

"THE REGISTERED WOMAN"—Charles Rogers production from story by John Farrow. Harry Joe Brown directing. Cast: Helen Twelvetrees, Billy Bakewell, H. B. Warner, Zasu Pitts, Nance O'Neil, Lew Cody, George Fawcett, Edward Earle, C. Henry Gordon.

Tec-Art Studios

"TRAPPED"—Hollywood Syndicate production from scenario by Brownie Mitchell. Bruce Mitchell directing. Cast: Nick Stuart, Nena Quartaro, Priscilla Dean, Tom Santschi.

"KING OF THE WILD"—Serial by Wyndham Gittens and Ford Beebe. Directed by Richard Thorpe. Featuring Walter Miller and Norah Lane.

"VOICE OF HOLLYWOOD"—A Louis Lewyn production.

"VAGABOND ADVENTURE"—Series, starring Tom Terriss and directed by Elmer Clifton.

"MICKEY MOUSE"—Cartoons, produced by Disney Brothers.

DETECTIVE SHORTS—G. C. Reed productions, directed by Cliff Reed.

"BEAUTY SECRETS"—Series of Technicolor novelties, produced and directed by Robert E. Welch.

United Artists Studios

"FRONT PAGE"—From stage play by Ben Hecht and Charles MacArthur. Screen play by Bartlett Cormack. Lewis Milestone, directing. Cast: Edward Everett Horton, Mary Brian, Walter Catlett, Matt Moore, Freddy Howard, James Gleason, George Stone, Mae Clarke and Nat Clarke.

Universal Studios

"SEED"—From novel by Charles G. Norris, continuity and dialog by Gladys Lehman. John M. Stahl, director. Cast: John Boles, Genevieve Tobin, Lois Wilson, Richard Tucker, Jed Prouty.

"GAMBLING DAUGHTERS"—Continuity and dialog by Edwin Knopf and Tom Reed. Hobart Henley, director. Cast: Conrad Nagel, Sidney Fox, Bette Davis, Slim Summerville, Bert Roach, David Durand, Charles Winninger, Emma Dunn, Zasu Pitts.

"THE IRON MAN"—From novel by W. R. Burnett, continuity and dialog by Francis Edwards Faragoh. Ted Browning, director. Cast: Lew Ayres, Jean Harlow, Robert Armstrong, John Miljan, Mike Donlin, Edward Dillon, Ned Sparks.

"THE VIRTUOUS HUSBAND"—From play by Dorrance Davis. Adaptation and scenario by Dale Van Every. Added dialog by Fred Niblo, Jr. Directed by Vin Moore. Cast: Betty Compson, Elliott Nugent, Alison Skipworth, J. C. Nugent, Tully Marshall.

Warner-First National Studios

Warner Brothers

"THE PUBLIC ENEMY"—From screen play by Kubec Glasmon and John Bright. Director, William Wellman. Cast: Edward Woods, James Cagney, Beryl Mercer, Louise Brooks, Joan Blondell, Leslie Fenton, Mae Clarke, Arnold Lucy.

"WOMAN OF THE WORLD"—From story by Dashiell Hammett. Adaptation and dialog by Maude Fulton and Brown Holmes. Directed by Roy Del Ruth. Starring Bebe Daniels, with Ricardo Cortez, Dudley Digges, Una Merkel, Robert Elliott, Thelma Todd, Otto Matieson, Oscar Apfel, Walter Long, Dwight Frye, J. Farrell MacDonald.

"SVENGALI"—From the George DuMaurier novel, "Trilby." Adapted by J. Grubb Alexander. Archie Mayo directing. Starring John Barrymore, with Marian Marsh, Tom Douglas, Carmel Myers, Lumsden Hare, Donald Crisp, Louis Alberni, Paul Porcasi and Adrienne D'Ambricourt.

"GOLD DUST GERTIE"—Based on stage play, "The Wife of the Party," by Len Hollister. Adaptation by William K. Wells, dialog by Arthur Caesar. To be directed by Lloyd Bacon. Co-starring Winnie Lightner and Olsen and Johnson, with Claude Gillingwater, George Byron, Vivien Oakland, Dorothy Christy, Virginia Sale.

First National

"CHANCES"—From story by A. Hamilton Gibbs. Adaptation and dialog by Waldemar Young. Allan Dwan, director. Starring Doug Fairbanks, Jr., with David Manners and Rose Hobart.

"YOU AND I"—From Harvard prize play by Philip Barry. Adaptation and dialog by Robert Presnell. Alfred Green, director. Cast: Evalyn Knapp, Lewis Stone, Charles Butterworth.

"BROAD-MINDED"—From story by Bert Kalmar and Harry Ruby. Directed by Mervyn LeRoy. Starring Joe E. Brown, with Ben Lyon, Ona Munson, Thelma Todd, Marjorie White.

PRODUCTION ACTIVITIES

PICTURES IN PREPARATION

COLUMBIA STUDIOS

"MIRACLE WOMAN"—Frank Capra to direct, with Barbara Stanwyck starred.

"GOOD BAD GIRL"—Roy Neill will direct from continuity and dialog by Robert Riskin.

"LOVER COME BACK"—From the story "Money Brides," being adapted by Dorothy Howell, with dialog by Jo Swerling. Erle Kenton will direct.

UNTITLED—Story for Jack Holt and Ralph Graves. Oliver Drake on the story.

"VIRTUE'S BED"—Story being prepared by Robert Shannon.

"FIFTY FATHOMS DEEP"—From story by Paul Gangelin.

"GREAT AIR ROBBERY"—For the Action Series from story by Harvey Gates.

"OBEY THE LAW"—From story by Jack Neville.

"THE SEA PATROL"—From story by Harold Shumate.

UNTITLED—Buck Jones feature, from story by Stuart Anthony. Louis King will direct.

METRO-GOLDWYN-MAYER STUDIOS

"SUSAN LENOX"—From story by David Graham Phillips. Treatment by Edith Ellis. King Vidor to direct. Greta Garbo starred.

"NEVER THE TWAIN SHALL MEET"—From novel by Peter B. Kyne. W. S. Van Dyke to direct. Cast: Leslie Howard, Conchita Montenegro, Lloyd Ingraham, C. Aubrey Smith, Mitchell Lewis, Clyde Cook, Karen Morley and Bob Gilbert.

"A FREE SOUL"—From novel by Adela Rogers St. John. Clarence Brown to direct. Norma Shearer to star.

"FIVE AND TEN"—From novel by Fanny Hurst. Jack Conway to direct. Cast: Irene Rich.

"SEA EAGLES"—George Hill, director. Cast: Wallace Beery, Marjorie Rambeau.

"TRIAL OF MARY DUGAN" (Spanish)—No cast announcements. Benita Perojo, director.

METROPOLITAN STUDIOS

"MEET THE WIFE"—From story by F. McGrew Willis and Walter DeLeon. A. Leslie Pearce to direct. A Christie production.

"CLEARING THE RANGE"—An Allied Pictures production from screen play by Jack Netteford and Dorothy Sanson. Starring Hoot Gibson.

"THE BELOVED ENEMY"—A Rogell production to be directed by Al Rogell.

"HONEYMOON LANE"—A Sono-Art production to be directed by George Crone. Starring Eddie Dowling.

SPORTS—Series to be known as Sonnenberg Sports Reviews. Produced by Brown and Nagel, with Gus Sonnenberg.

PATHE STUDIOS

"REBOUND"—From play by Donald Ogden Stewart, adapted by Horace Jackson. To be directed by Edward H. Griffith. Starring Ina Claire, with Robert Ames and Robert Williams.

"THE HOUSE OF GLASS"—From play by Max Marcin, adapted by James Seymour. To be directed by Al Green.

PARAMOUNT STUDIOS

"CONFESSIONS OF A CO-ED"—From her diary. Directors: Max Marcin and Slavko Vorkapich. With Phillips Holmes and Sylvia Sidney.

"IN DEFENSE OF LOVE"—Original by Mary Roberts Rinehart. Director, Richard Wallace. With Gary Cooper and Carole Lombard.

"NO ONE MAN"—Original by Rupert Hughes. Director, Lothar Mendes. With Norman Foster, Carole Lombard, Martin Burton.

"STEPDAUGHTERS OF WAR"—Original by Helen Zenna Smith. Director, Dorothy Arzner.

"THE VICE SQUAD"—Original by Oliver H. P. Garrett. Director, John Cromwell. Starring Paul Lukas. With Regis Toomey, June MacCloy, Kay Francis.

"AN AMERICAN TRAGEDY"—Original by Theodore Dreiser. Adaptation by Samuel Hoffenstein. Director, Josef von Sternberg. With Phil Holmes and Sylvia Sidney.

"DADDY'S GONE A-HUNTING"—Original and adaptation by Zoe Akins. Director, Edward Goodman. Starring Ruth Chatterton.

"DEBUTANTE"—By and with Carman Barnes.

"KICK IN"—Original by Willard Mack. Adaptation by Bartlett Cormack. Director, Lothar Mendes. Starring Clara Bow.

"MONKEY BUSINESS"—Original by S. J. Perleman and Will B. Johnson. Starring the Four Marx Brothers.

UNTITLED—With Charles Rogers and Richard Arlen.

RADIO PICTURES STUDIOS

"BIG BROTHER"—From story by Rex Beach, adapted by J. Walter Ruben. Richard Dix to star, with Fred Niblo directing.

"TRAVELING HUSBANDS"—From story by Humphrey Pearson. To be directed by Paul Sloane. Cast: Evelyn Brent, Hugh Herbert, James Gleason, Frank McHugh, Stanley Fields, Mae Clarke.

"WHITE SHOULDERS"—To be directed by Mel Brown, probably with Richard Dix starred.

"WAITING AT THE CHURCH"—From story by Alfred Jackson and Barney Sarecky. Cast: Mary Astor, Robert Ames, Joseph Cawthorne, Kitty Kelly.

"TOO MANY COOKS"—From stage play by Frank Craven, adapted by Jane Murfin. Cast: Bert Wheeler, Dorothy Lee.

"HIGH RIVER"—From screen version by Charles Logue and Richard Boleslavsky. Boleslavsky to direct.

"THE SPHINX HAS SPOKEN"—From the novel by Maurice de Kobra, adapted by Jane Murfin. Victor Schertzinger to direct.

UNIVERSAL STUDIOS

"BLIND HUSBANDS"—Story and adaptation by Erich von Stroheim, who will also direct.

"THE UP AND UP"—To be directed by Edward Laemmle.

"THE BEHAVIOR OF MRS. CRANE"—Adaptation and continuity by Dale Van Every. Dialog by Don Ryan. To be directed by William Wyler.

"WATERLOO BRIDGE"—From the play by Robert E. Sherwood. Adaptation by Tom Reed.

"THE IMPATIENT VIRGIN"—From the novel by Don Clarke.

"STRICTLY DISHONORABLE"—From the stage play of same name.

WARNER-FIRST NATIONAL STUDIOS

Warner Brothers

"THE GENIUS"—From story by S. Diskoy, adapted by J. Grubb Alexander and Harvey Thew. Michael Curtiz to direct, with John Barrymore starred.

"ALEXANDER HAMILTON"—Story by George Arliss, who will be starred. John Adolfi to direct.

"HEAT WAVE"—From story by Roland Pertwee.

"PASSIONATE SONATA"—From story by Wilson Collinson. Starring Dolores Costello.

First National

"WE THREE"—From novel by Edith Fitzgerald, adapted by Florence Ryerson. Starring Loretta Young.

"THE RECKLESS HOUR"—To be directed by John Francis Dillon, with Dorothy Mackaill starred.

"THE UPPR UNDERWORLD"—From story by Rowland Lee, who will also direct. Starring Walter Huston.

Canadian Exhibitors To Ask Help of Cities

Ottawa.—Canadian exhibitors are planning the appointment of a committee to confer with the city councillors in leading cities of Ontario to induce them to join a movement for the establishment of independent theatres which will show British films.

Walton Opens Office

Holmes C. Walton has left the Myron Selznick organization to open an office in the Hollywood Bank building, specializing in the handling of writers, stories and plays. For fifteen years Walton has made the international angle of agency business a specialty.

Darmour Plans Contest

Larry Darmour plans to run a nation-wide contest in one of the fan magazines for a new member of the Mickey McGuire gang for his series of shorts being produced for Radio.

Richard Bennett Here

Richard Bennett is in Hollywood with the word he is here to stay.

Bill To Legalize London Sunday Movies

London.—The Home Secretary has introduced a bill in the House of Commons that, when passed, will authorize local authorities to allow Sunday openings. The houses have been continuing their Sunday shows, pending their court appeal from the Under Lords Act of 1750.

MIGHTY SWEEP OF ALL CREATION ROARS FORTH

RADIO PICTURES

EDNA FERBER'S COLOSSAL

CIMARRON

The Oklahoma Run . . a Thundering Hour that Shook the World. A scene unmatched in Show Ages!

Yancey and Sabra, together building a mad Empire that later became the pulse of the Nation

They reach an Empire of wilderness . . an Empire with gun in its fist and hell in its heart!

RICHARD DIX

Irene Dunne, Estelle Taylor, Wm. Collier, Jr. and a grand assemblage of superlative artists in a

WESLEY RUGGLES PRODUCTION

"CIMARRON'S" F

GIVES REBIRTI

YANCEY brings the Gospel into Grat Gotch's Hall of Chance with a tenderness unmatched in screen ages . . .

BURSTING UPON THE
OF DAZZLING METEOI
GIANTS OF ALL TIME .
VERY PINNACLE OF M.

"Cimarron's" Furious Drai

A NEW DA
WORLD SH

THE KID, a terror to Law and Order, takes his last stand before the blazing gun of Yancey . . .

FROM mud-ridden waste lands, the early skyline of Osage starts to form . . . to become a metropolis of the southwest! . . .

URIOUS DRAMA
TO TALKIES!

**RLD LIKE A TORRENT
. . TOPPLING SCREEN
OWERING ABOVE THE
-MADE ACHIEVEMENTS**

Gives Rebirth to Talkies!

**DAWNS IN
W HISTORY**

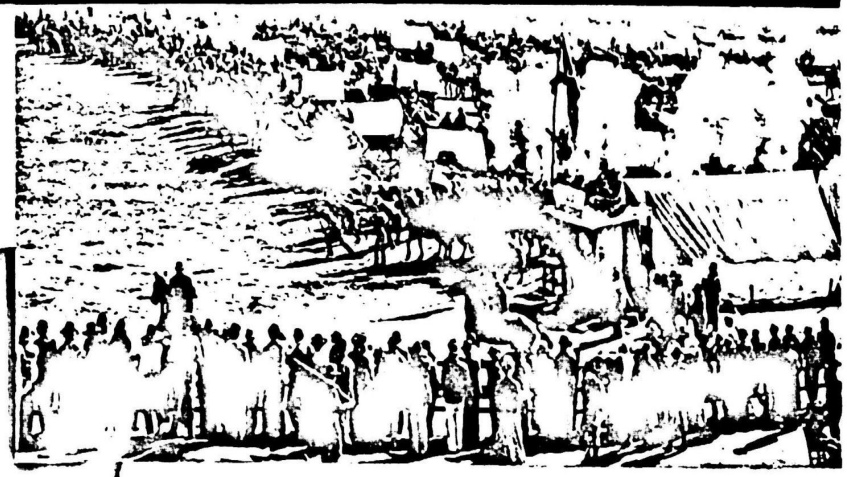
YANCEY, great-fisted and mighty-hearted, dramatizes the land of "Cimarron" to his wife's parents . . .

A CRACK of a pistol and frenzied Osage paused but a moment as desperadoes took Law unto themselves

THE PRESENCE of Dixie Lee and her Girls is questioned as they enter Osage's first Gospel Meeting

THUNDERING ACROSS SCREEN IN STORM-CHARGED SPLENDOR

One split second to wait
..A pistol shot stampede
..then the roaring charge
that rocked Creation!



Yancey Cravat.. screen's most glamorous figure.. holding rein on an empire Destiny marked with madness and willed to the Devil!

Fifty thousand stampeded humans sweep in a boiling, brawling mass across the line to the maddest Empire ever known to Man!

RADIO PICTURES

EDNA FERBER'S COLOSSAL

CIMARRON

PRODUCTION ACTIVITIES

Pictures Shooting

COLUMBIA STUDIOS

"FIGHTING PATROL"—Adapted by Forrest Sheldon, Ross Lederman directing. Cast: Buck Jones, Carmelita Geraghty, Billy Bletcher, Bud Fine, Nelson McDowell, Ed Brady, Bert Woodruff, Harry Todd, Harry Wood, Ed Pier.

FOX STUDIOS

"SKYLINE"—From story by Courtney Terrett and Rowland Brown. Directed by Rowland Brown. Cast: Spencer Tracy, Marguerite Churchill, Sally Eilers, John Wray and Stanley Fields.

"SCOTLAND YARD"—Spanish. Directed by Lew Seiler.

METRO-GOLDWYN-MAYER

"THE SQUAW MAN"—Play by Edwin Milton Royle; adaptation by Lucien Hubbard and Lenore J. Coffee; dialog by Elsie Janis. C. B. DeMille directing. Cast: Warner Baxter, Eleanor Boardman, Lupe Velez, Roland Young, Mitchell Lewis, Raymond Hatton, Victor Potel, Frank Rich, Charles Bickford.

"THE TORCH SONG"—By Kenyon Nicholson; additional dialog by Martin Flavin; continuity by Bess Meredith. Directed by Harry Beaumont. Cast: Joan Crawford, Neil Hamilton, John Mack Brown, Marjorie Rambeau, George Kibbee, George Marion, Sr., George Cooper, Gertrude Short, Norman Phillips, Sr.

"STEPPING OUT"—Play by Elmer Harris. Charles Riesner directing. Cast: Reginald Denny, Charlotte Greenwood, Leila Hyams, Merna Kennedy, Cliff Edwards, Lillian Bond, Richard Tucker, Harry Stubbs.

"SHIPMATES"—Original by Lou Edelman and Delmer Daves; adaptation and continuity by Edelman, Daves, Malcolm Boylan, Raymond Schrock, Lieut. Com. Wead and Ernest Paynter. Harry Pollard directing. Cast: Robert Montgomery, Dorothy Jordan, Ernest Torrence, Hobart Bosworth, Cliff Edwards, Gavin Gordon, Joan Marsh, Edward Nugent, E. A. Warren, George Irving.

"DAYBREAK"—From novel by Dr. Arthur Schnitzler; adaptation by Ruth Cummings, dialog by Cyril Hume, directed by Jacques Feyder. Cast: Ramon Novarro, William Bakewell, Helen Chandler, Jean Hersholt, Edwin Maxwell, Clara Blandick, Jackie Searl, Kent Douglass, C. Aubrey Smith, Zelda Sears, James Donlan, Russ Powell, Blanche Craig, Babe London, Kenneth Gibson.

"CHERI-BIBI"—John Robertson directing. Cast: John Gilbert, Jean Hersholt.

"THE BACHELOR FATHER"—(French). Adaptation by Jacques Devail. Directed by Arthur Robison. Cast: Lily Damita, Andre Luguet, Andre Berley, Andre Bergere, Jeanne Helbing.

"CHERI-BIBI"—(Spanish). Version by Miguel de Zarraga. Directed by Carlos Borcosque. Cast: Ernesto Vilches, Maria Ladron de Guevara, Maria Tabau.

"THE BIG HOUSE"—(German). Directed by Paul Fejos. Cast: Heinrich George, Gustav Diessl.

PARAMOUNT STUDIOS

"CITY STREETS"—Original by Dashielle Hammett. Adaptation by Max Marcin. Screen play by Oliver H. P. Garrett. Directed by Reuben Mamoulian. With Gary Cooper, Sylvia Sidney, Paul Lukas, Kay Francis, Wm. Boyd, Guy Kibbee.

"SKIPPY"—Original by Percy Crosby. Adaptation by Sam Mintz. Dialog by Don Marquis and Joseph Mankiewicz. Directed by Norman Taurog and David Burton. With Jackie Cooper, Mitzi Green, Jackie Searl, Robert Coogan, Enid Bennett, Helen Jerome Eddy.

PATHE STUDIOS

"LOST LOVE" (temporary title—Screen play by Ernest Pascal. Paul Stein directing. Starring Constance Bennett, with Paul Cavanagh, Joel McCrea, Frederick Kerr, Anthony Bushell and Louise Closser Hale.

RADIO PICTURES STUDIOS

"MADAME JULIE"—From play by Irving Kaye Davis. Adaptation and dialog by Howard Estabrook. Director, Victor Schertzinger. Cast: Lily Damita, Miriam Seegar, Anita Louise, O. P. Heggie.

"BACHELOR APARTMENT"—Adapted from play by John Howard Lawrence, Lowell Sherman directing. Cast: Lowell Sherman, Irene Dunne, Norman Kerry, Claudia Dell, Noel Francis, Ivan Lebedeff, Kitty Kelly.

"BOARD AND ROOM"—From original by Douglas MacLean. Gregory LaCava directing. Cast: Hugh Herbert, Edna Mae Oliver, Dorothy Lee.

TEC-ART STUDIOS

"KING OF THE WILD"—Serial by Wyndham Gittens and Ford Beebe. Directed by Richard Thorpe. Featuring Walter Miller and Norah Lane.

"VOICE OF HOLLYWOOD"—A Louis Lewyn production.

"VAGABOND ADVENTURE"—Series, starring Tom Terriss and directed by Elmer Clifton.

"MICKEY MOUSE"—Cartoons, produced by Disney Brothers.

DETECTIVE SHORTS—C. C. Reed productions, directed by Cliff Reed.

"BEAUTY SECRETS"—Series of Technicolor novelties, produced and directed by Robert E. Welch.

UNITED ARTISTS STUDIOS

"INDISCREET"—Story by DeSylva, Brown and Henderson. Leo McCarey directing. Starring Gloria Swanson, with Ben Lyon, Barbara Kent, Arthur Lake, Maude Eburne and Monroe Owsley.

"FRONT PAGE"—From stage play by Ben Hecht and Charles MacArthur. Screen play by Bartlett Cormack. Lewis Milestone, directing. Cast: Edward Everett Horton, Mary Brian, Walter Catlett, Matt Moore, Freddy Howard, James Gleason, George Stone, Mae Clarke and Nat Clarke.

UNIVERSAL STUDIOS

"SEED"—From novel by Charles G. Norris, continuity and dialog by Gladys Lehman. John M. Stahl, director. Cast: John Boles, Genevieve Tobin, Lois Wilson, Richard Tucker, Jed Prouty.

"GAMBLING DAUGHTERS"—Continuity and dialog by Edwin Knopf and Tom Reed. Hobart Henley, director. Cast: Conrad Nagel, Sidney Fox, Bette Davis, Slim Summerville, Bert Roach, David Durand, Charles Winninger, Emma Dunn, Zasu Pitts.

"THE IRON MAN"—From novel by W. R. Burnett, continuity and dialog by Francis Edwards Faragoh. Ted Browning, director. Cast: Lew Ayres, Jean Harlow, Robert Armstrong, John Miljan, Mike Donlin, Edward Dillon, Ned Sparks.

"THE VIRTUOUS HUSBAND"—From play by Dorrance Davis. Adaptation and scenario by Dale Van Every. Added dialog by Fred Niblo, Jr. Directed by Vin Moore. Cast: Betty Compson, Elliott Nugent, Alison Skipworth, J. C. Nugent, Tully Marshall.

WARNER-FIRST NATIONAL STUDIOS

Warner Brothers

"THE PUBLIC ENEMY"—From screen play by Kubic Glasmon and John Bright. Director, William Wellman. Cast: Edward Woods, James Cagney, Beryl Mercer, Louise Brooks, Joan Blondell, Leslie Fenton, Mae Clarke, Arnold Lucy.

"THE MALTESE FALCON"—From story by Dashiell Hammett. Adaptation and dialog by Maude Fulton and Brown Holmes. Directed by Roy Del Ruth. Starring Bebe Daniels, with Ricardo Cortez, Dudley Digges, Una Merkel, Robert Elliott, Thelma Todd, Otto Matieson, Oscar Apfel, Walter Long, Dwight Frye, J. Farrell MacDonald.

"THE MILLIONAIRE"—From the story "Idle Hands," by Earl Derr Biggers, screen play by Julian Josephson; dialog by Booth Tarkington. John Adolfi directing. Starring George Arliss, with Mrs. Arliss, David Manners, Evalyn Knapp, Bramwell Fletcher, Noah Beery, Ivan Simpson, James Cagney, J. C. Nugent, Sam Hardy, J. Farrell MacDonald, Charles Grapewin and Tully Marshall.

"SVENGALI"—From the George DuMaurier novel, "Trilby." Adapted by J. Grubb Alexander. Archie Mayo directing. Starring John Barrymore, with Marian Marsh, Tom Douglas, Carmel Myers, Lumsden Hare, Donald Crisp, Louis Alberni, Paul Porcasi and Adrienne D'Ambricourt.

"GOLD DUST GERTIE"—Based on stage play, "The Wife of the Party," by Len Hollister. Adaptation by William K. Wells, dialog by Arthur Caesar. To be directed by Lloyd Bacon. Co-starring Winnie Lightner and Olsen and Johnson, with Claude Gillingwater, George Byron, Vivien Oakland, Dorothy Christy, Virginia Sale.

First National

"CHANCES"—From story by A. Hamilton Gibbs. Adaptation and dialog by Waldemar Young. Allan Dwan, director. Starring Doug Fairbanks, Jr., with David Manners and Rose Hobart.

"YOU AND I"—From Harvard prize play by Philip Barry. Adaptation and dialog by Robert Presnell. Alfred Green, director. Cast: Evalyn Knapp, Lewis Stone, Charles Butterworth.

"BROAD-MINDED"—From story by Bert Kalmar and Harry Ruby. Directed by Mervyn LeRoy. Starring Joe E. Brown, with Ben Lyon, Ona Munson, Thelma Todd, Marjorie White.

'DISHONORED' STERNBERG TRIUMPH; 'JUNE MOON' POOR

Dietrich Proves Her Greatness

"DISHONORED"
Paramount

Direction ..... Josef von Sternberg
Story ..... Josef von Sternberg
Screen Play ..... Daniel N. Rubin
Photography ..... Lee Garmes
Cast Victor McLaglen, Marlene Dietrich, Lew Cody, Gustave von Seyffertitz, Warner Oland, Barry Norton, Davison Clark, Wilfred Lucas, Bill Powell.

Her is a spy story that cloaks the history of a truly gallant woman. There is a world of possibilities and personalities in this to draw in the crowds. And for those who really care about better movies, there is a fine, exciting study of a woman, well-schooled in life, who is content to pay for a fleeting moment of complete happiness; and the clever, penetrating, sympathetic direction of Josef von Sternberg. Von Sternberg, Dietrich and McLaglen, what a "tri-umph."

Superficially, it is the tale of an officer's widow who is picked off the streets by the head of the Austrian secret service to be made a spy. Her work is to trap other spies into betrayal through the use of her glamorous beauty. She has no difficulty until assigned to capture a Russian. This she finally accomplishes—then arranges his escape, for which she accepts death as a traitor. But underneath is the story of a woman whose life was pretty much in ruins, but who still looked for adventure. The Russian is a challenge to her ability and she knows that, under the circumstances, her love for him can never be fulfilled. So she conquers him, then lets him go because she loves him and is willing to try the adventure of death. For when the Russian steps out of the window to possible safety, he takes her life with him anyway.

Praise for this picture must first go to von Sternberg. It is his story and it is his superb direction. He has an undercurrent of excitement running through the picture. Not the kind that bawls itself out in boom-boom action, but the excitement of staving off the inevitable, the incipient danger of the situations. His use of the camera to express thought is movie in purest terms. And he is the first person intelligently to make use of music and synchronization to increase the drama of the story. The recurrent theme is the "Danube Waves" waltz played in various moods; Beethoven, modernistic phrases to express a subtle code; stirring marches and anthems. Only the end is a let-down, a concession. Not that it is bad, but it is only good second rate theatricals; we hope it is cut.

Very little dialog is employed, but the spoken word is excellent and Daniel Rubin has written telling lines. Lee Garmes' photography is beautiful—exquisite in spots, as in the scene where Miss Dietrich is playing the piano and her head is reflected in the raised piano top.

Miss Dietrich's second American appearance is a revelation. There is no comparison between this and "Morocco." She is a lovely, glamorous thing, entirely a personality of her own making, and she will have the fans at her feet.

After seeing McLaglen in this, it is a pity to think of the many roles on which he has been wasted. He's a swell actor and deserves dramatic parts. Gustave von Seyffertitz is grand. He gives a complete characterization of a crochetty, shrewd officer. Warner Oland is very good. Barry Norton does as well as anyone could with an hysterical few moments. Lew Cody does his drunk scene.

"Optional Ink" Now

Some of the studio sign painters are now using "optional ink" for painting names on doors. It is guaranteed to fade out in three months.

RKO Dickering For "City Lights"

New York —If plans now on foot go through, Radio-Keith-Orpheum will play Chaplin's "City Lights" in every house in the string.

There are several hitches here and there, but for the most part everything has been cleared for the run of the picture.

•

Fans Like Adv. Shorts Say Publix Managers

New York.—The local Publix offices have been informed by managers of houses playing industrial shorts, that the fans have received them with favor and there have been no demonstrations to intimate any resentment.

•

"Night Court" New Title of Paul Lukas Picture

The title of Paul Lukas' next starring picture for Paramount has been changed to "Night Court" instead of "The Vice Squad." It will go into production February 23, with John Cromwell directing.

•

Brown to do "The Spider"

Roland Brown, who clicked with Fox through his direction of "Skyline," has been assigned the direction of "The Spider" at that studio. Allan Dwan was to have received a fat sum to direct this mystery story, but was replaced by Brown.

•

Arthur Kane on Way Here

Arthur Kane is expected in town today. It is understood that he is now one of the officials of the Ross Reporting System, of which John C. Ragland is the West Coast representative.

Oakie Is Sunk In Ocean Of Dulness

"JUNE MOON"
Paramount

Direction ..... A. Edward Sutherland
From the Play by .....
Ring Lardner and George S. Kaufman
Screen Play ..... Keene Thompson and Joseph Mankiewicz
Add Dialog ..... Vincent Lawrence
Photography ..... Allen Siegler
Cast Jack Oakie, Frances Dee, Wynne Gibson, Harry Akst, June MacCloy, Ernest Wood, Harold Waldridge, Sam Hardy, Ethel Sutherland, Frank Darien, Jean Barry, Eddie Dunn.

In preview form, this picture stands as one of the biggest disappointments of the year. It is unbelievably dull and the gags have been so muffed that only a smattering of laughs is left. It is a heavy burden on the drawing power of Jack Oakie and decidedly unfair to the boy's talents. There is no box-office value in this one other than Jack Oakie's deserved popularity.

Here is an example of a play that, in its original form, had not only the lines, but enough plot and sub-plot to make it good screen fare, even if it had been filmed act by act. Instead, the adaptors have seen fit to change the story, forget most of the lines and have completely passed up the salient features of the song-writer's wife. And they have changed the gaga character of the heroine who was such a perfect mate for the dumb cluck lyric writer, so that all the satire and humor of Ring Lardner is gone.

True, the three gags that got the biggest laughs in the play have been retained, but here the direction has spoiled them. There is no build-up, no pace, and they look as though everything had been going along smoothly when someone suddenly remembered where a gag belonged, and stuck it in, and their action has been split.

The part of Fred Stevens was made for Oakie, and the lad is good. But he hasn't half the funny lines that belong and he is absent from the screen for much too long at a time. Wynne Gibson as the song-writer's wife is excellent. And had they left her part intact, she would have been a sensation. Harry Akst as Maxie is grand. Him they have left alone and his character is the bright spot. There is also a surprise in Goldie, as played by Ethel Sutherland. Miss Sutherland has been badly photographed, but her personality crashes through and she steals a laugh out of a line that never was particularly funny. Sam Hardy and Frances Dee are okay. As for June MacCloy as Aileen—check that up to another mistake in production, and a bad one.

Those who did not see the play will wonder what all the shouting was for, and those who saw it will remember that the only fault the picture should have had was that the laughs would so overlap as to make it impossible to get them all.

The Popularity of

EDDIE GRIBBON

is growing by leaps and bounds. His performance in the Fox talkie version of "THREE BAD MEN" now called

"Not Exactly Gentlemen"

will stamp him as one of the finest character comedians on the screen.

DICK POLIMER *Agency*
GLadstone 6159

THE DAILY REPORTER

W. R. Wilkerson.....Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 5746 Sunset boulevard, Hollywood, Calif. Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave. Daryl Doran, Manager
London office, 80 Wardour St. Heath Cobb, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

A "fem" player from the legitimate stage was signed to a contract by one of the major studios. The production head had a crush on her. She was assigned the lead in a picture. The director said she would not do and told the producer. Producer replied she must stay and he would take the consequences. The picture is a flop and the director got the gate, producer telling home office he was no good.

●

The young blonde star who spends so much time "catching" her flame with his EX-flame (who is young and brunette) has done it again. This time it was a few days ago when she flew to Palm Springs to find him with his seemingly still-beloved. Whether or not he received his "walking papers" once more, we did not wait to hear, being a little bored with it all.

●

We were surprised to note in a recent advertisement for a famous brand of coffee, the large picture of a still well-known movie actor. We were sure it must be another endorsement, but close scrutiny failed to reveal his name. He hasn't had a job since his second marriage to an actress who is still going strong, and things must be pretty tough. These "sittings" only pay ten dollars, and we hope he gets better breaks soon.

●

Harold and Mildred Lloyd celebrated the eighth anniversary of their marriage yesterday with a dinner at their Beverly Hills home. Harold Lloyd, Jr., through certain regulations pertaining to the Good Samaritan Hospital, was unable to participate in the festivities.

CREAM PUFFS & SLAMS

NEW YORK CITY

"CITY LIGHTS"

George M. Cohan Theatre

News: Charlie gets our four-star vote. A heart-breaking masterpiece of comedy. You'll adore it.

Journal: A series of diverting gags. It is entertaining, and entertainment is a quality not limited to any one of them.

American: Each sequence is loaded with situations fraught with comic potentialities. Yet there is the sob which marks the essence of true comedy. You must see it for yourself.

Post: Once again Chaplin's consummate artistry is put forth with that earthy simplicity which is the touchstone of his genius, so that it is impossible not to share keenly in the tribulations which beset the friendly figure. It confirms the indestructibility of Chaplin's art.

Telegram: An hilariously funny picture, full of side-splitting antics and touched here and there with moments of pathos.

Sun: "City Lights" will put Chaplin among the welcoming shades of immortal comedians. It is something to brag about. See for yourself.

Times: A film worked out with admirable artistry. It was a joyous evening. Mr. Chaplin's shadow has grown no less.

World: A triumph. Ingeniously contrived humor. Perfect as a piece of cinematic construction.

Herald-Tribune: A very brilliant film, a genuinely hilarious comedy which shows the Great Man of the cinema in his happiest and most characteristic moods.

"INSPIRATION"

Capitol Theater

Herald-Tribune: The story and treatment may be ineffective, the direction and photography surprisingly clumsy, but such matters seem to disturb a Garbo film somewhat less than an outsider might understand.

World: First, it is a none too fresh story. Second, it is clearly a vehicle fitted to the more obvious facts of Miss Garbo's personality, permitting her to give a superb performance. And third, it is an enjoyable screen play.

Sun: It is really Garbo, plus the ideal plot for her, and it is well produced as to looks, atmosphere, lighting and photography. Garbo is indeed "Inspiration."

American: A sure-fire theme with Garbo at her best.

Telegram: A personal triumph for the star. Although it is second-rate romance, it is excellently played and stunningly produced.

Eve. World: Miss Garbo is the height of competence. A well done picture but it does little to add to the celebrity of the star.

Journal: An absorbing vehicle for the glamorous Swedish actress.

"SCANDAL SHEET"

Paramount Theatre

Eve. World: Rather a well done story, but the very nature of its leading character detracts from complete entertainment.

American: A good newspaper thriller. On the whole it is meaty melodrama, well warranted to hold audience attention.

World: Fair entertainment of the high tension variety and it is very well acted.

Herald-Tribune: Ably directed, splendidly acted, and adapted with considerable dramatic shrewdness, it emerges as an overwrought, incredible but undeniably effective screen melodrama.

Post: All those connected with the picture struggle, but neither they, nor the picture get anywhere.

"GIRLS DEMAND EXCITEMENT"

Roxy Theatre

Times: The shining light of this frolicsome production is Miss Cherrill.

Herald-Tribune: A juvenile attempt at entertainment. The results are unfortunate for a Broadway theatre, as well as for the players who did better than might have been expected with such a mundane story.

News: Two stars. This one rings less of the scholastic than any talkie we've ever seen with a college classroom background.

Earl Baldwin to Fox

Earl Baldwin, who has been with MGM for four years as a staff writer, has resigned to join Fox as writer of originals and treatments.

Ned Mann Returns

Ned Mann, former trick camera expert for Columbia and United Artists, has returned from New York to furnish the miniature work for "High River" and "Creation" at Radio.

Kunsky Denies Publix Operation

Detroit.—The rumor around here that John Kunsky and George Trendle will take over the operation of the circuit they sold to Publix was denied by Kunsky. But that does not make it so. Publix is understood to have made them an offer in an effort to get out of the barrel and regain patronage.

Kunsky stated that he is in retirement, as his contract with Publix will not permit him to re-enter exhibition on his own hook.

●

Indie Association Is Formed in Ohio

Columbus.—An association of independent exhibitors has been formed here, with Lawrence Burns as the head. There are 18 members in the association at present.

The objects will be to protect the independent theatre owners, and purchase pictures and supplies collectively.

●

Frances Dee For "American Tragedy"

Josef von Sternberg has selected Francis Dee, until a year ago an extra girl, for one of the major roles in "An American Tragedy," Theodore Dreiser's play, the rights to which Paramount has controlled for five years or more.

●

Chi Indies Fight For "City Lights"

Chicago.—The independent mob around town are trying to outbid each other for the rights to show the new Chaplin picture, "City Lights." It makes a beautiful situation for Chaplin, as their fight is great music for his tired ears.

●

Indies Talk of Combine

(Continued from Page One)

It is said that Phil Goldstone will join forces with J. G. Bachman (former Paramount supervisor) and I. E. Chadwick for a production organization, with distribution being handled by Lou "Pop" Corson, the Philadelphia exchangeman. Their idea is for each to have a production unit releasing through an exchange system worked out by Corson with former Indie distributors throughout the country.

Sid Grauman says:

"The motion picture industry should see 'ONCE IN A LIFETIME' and die laughing at themselves being caricatured."

THE Hollywood REPORTER

W. R. WILKERSON, Editor and Publisher

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THE LOWDOWN

Roland Brown, the youthful director, did his bit to aid the unemployment situation last night. A down-at-the-heel peddler of an Unemployment magazine approached Brown as he was driving from the studio. The director promptly bought a dozen copies and asked the man if he wanted to go to work. When the Unem replied that he certainly did, Brown told him to sell the remainder of his magazines and report on his set at 6 p. m. . . . and bring all the other Unemployment magazine peddlers with him! There's a pal.

•

"Harpo" Marx, the silent one of the Four Marx Brothers, does not want to be called the "big silent man" of the screen, but rather the screen's "dumb player."

•

Wampas Baby Stars are going to be revived for the Writers-Wampas dinner, set for March 14. Some of the early ones, including Joan Crawford, Janet Gaynor and Laura LaPlante, will grace the function as "specials."

•

Louis Wolheim's death yesterday came as a real shock to John Barrymore. The news was brought to John as he was "making up" as Svengali on the Warner lot. Both John and Lionel prized Wolheim's friendship and John, with whom Wolheim received one of his first chances on the stage in "The Jest," gave him the actor's tribute: "He was a great actor."

•

Once upon a time he was one of these high-powered assistant megaphoners. He had a little association with the wife of a w.k. real estate operator. Now he's working extras. He didn't work in "Other Men's Wives."

CREAM PUFFS & SLAMS

NEW YORK CITY

"STOLEN HEAVEN"
Paramount Theatre

News: Starts off splendidly. But then it goes plenty melodramatic, and not quite believable.
Times: The scenery is nicely designed and the photography is excellent, but what happens is conducive to sighing and yawning.
Herald-Tribune: Though the story seems to offer definite dramatic possibilities, writing, direction and acting fail to keep up with the potentialities of the theme, with the result that the picture is a work of good intentions with scant achievement.
Journal: A good cast, a good idea and a good opening sequence, but because of its wooden direction and genrally trite development, ends up by being just fair entertainment.
Evening World: The subject matter of the story is of a type which exerts an unfailing appeal upon the vast hordes of moviegoers, for the simple reason that it is the "underdog" sort of tale.
World: A trite, sentimental, little piece.
American: Starts well enough, but fails to sustain interest because of a weak and obvious story which is spun out to great lengths in an endeavor to create a suspense which can never exist.

CHICAGO

"CIMARRON"
State Lake Theatre

Tribune: Power, beauty, swing, honesty, imagination! "Cimarron" IS a picture. You should see it, your mother and father should see it; and so should theirs, if they have any.
American: One of the four greatest talkies maed so far. And it is much more human and amusing than any of them . . . in other words, really entertaining. It makes actors out of the audience—you live it and love it.
Daily News: It will be a part of screen literature. It's a credit to the author, director, gentlemen of the cameras, the actors and Radio. It gets off to a fast start and never slows down a minute.
Times: A superb production. It's the sort of outstanding picture that's made only once in a long while—to remind you what splendid things the movies CAN do.
Herald-Examiner: It is the talking pictures' gift to faithful fans. It is rich in detail and lavish in scene. Nothing of the author's dramatic story has been lost and something of the charm that belongs peculiarly to the exceptional motion picture has been added.

"NO LIMIT"
Oriental Theatre

Tribune: May not be "art"—but it's box office. It's interesting and has more bulk than a lot of the yarns Miss Bow has drawn.
American: If you are an ardent Bow fan we fail to see how you can help but resent seeing your idol given such inferior vehicles.
Times: You'll have a good time at this one. Clara is more adorable in this than she's had a chance to be for a long time.
Daily News: One of the pleasantest releases of Clara Bow's career.
Herald-Examiner: Fairly interesting, well-plotted story. It's a step in the right direction for Clara.

"REDUCING"
McVicker's Theatre

Tribune: Hokum of the old school. It is obvious. It is prolix in spots. Its lines and situations contain no surprises. But, as slapstick, it fills the bill.
American: This is the gol-durndest, most human movie!
Times: The picture is liberally dosed with slapstick, and that's one thing Polly and Marie know how to handle. They'll keep you howling.

"EASIEST WAY"
Chicago Theatre

Tribune: For a right smart time the picture merits praise for technical excellence and sophistication and finesse of acting. Then the script begins to drool, the director grows weakly sentimental and the heroine is turned out in the snow on Christmas Eve.
American: This is the sort of production audiences will eat up.
Post: The production has been richly staged. The photography is good, the sound recording satisfactory. However, Connie Bennett is the best reason for seeing the picture.
Times: A good example of just what can be done by clever direction, good acting and attention to detail, even if the material is a bit of the same old stuff. You'll enjoy it.
News: A fine production and excellent acting.
Herald-Examiner: It has been modernized—that is the cast wears 1931 clothes and operates in modern apartments—but the heart of the opus is early twentieth century. Well made picture, excellently acted.

"GREAT MEADOW"
Castle Theatre

American: The most human and touching of all the photoplays of pioneer days. Don't miss it.

$1,000,000 Spent To Lift Sunday Ban, Says Cleric

Madison, Wis.—According to Rev. S. Patterson Todd, a local clergyman, the motion picture industry is spending $1,000,000 throughout the country to have the Sunday ban against movies lifted in the spots where they have no Sunday movies.

•

Hanson Incorporated As Advertising Company

New York.—Oscar Hanson, former Tiffany general manager, has had himself incorporated under the title of "Oscar Hanson, Inc.," to handle commercial pictures. The New Jersey exhibs have put their O. K. on Hanson's "sponsored entertainment" idea.

•

May Drop The Fox Name From Fox Activities

New York.—Again it is heard here that the Fox organizations will drop the Fox name on all pictures and theatres and use "Movietone" instead.

•

Two Studios Want To Sign Colleen Moore

Colleen Moore is said to be debating with two major studios which are seeking her signature on a contract. Story seems to be of more importance to the star than salary, or one of the contracts would have been signed weeks ago.

•

"Dracula" Doing Well In New York Roxy

New York.—Business at the Roxy with the Universal production of "Dracula" has been unusually good and it should be held over, but a day and date run all over the country of "East Lynne" prevents this.

•

More Warner For Raskob

(Continued from Page One)

the stock shot up above 70, and it is also understood they were on the other side, following the stock on its back slide until it hit 22.

This Raskob move is more of a manipulation as a money-making scheme than anything else. It is not thought in any quarter that John J. is in from any motive of control or wanting to get into the picture business, but more to grab a hot stock and ride it for all it is worth.

LEON ERROL

THERE IS A DIFFERENCE
When the Dialog is Expertly Written.
GENE LEWIS
GRanite 6777

'CRACKED NUTS' AND 'LEMON' ALL RIGHT FOR SHORT RUNS

Wheeler-Woolsey Funny In Spots

"CRACKED NUTS"
Radio

Direction ..... Eddie Cline
Screen Play .....
Douglas MacLean and Al Boasberg
Dialog .....
Ralph Spence and Al Boasberg
Photography ..... Nick Musurata
Cast: Bert Wheeler, Robert Woolsey, Dorothy Lee, Edna May Oliver, Leni Stengel, Stanley Fields, Harvey Clark, Boris Karloff, Hugh Herbert, Ben Turpin.

Wheeler and Woolsey in a sporadically funny picture. It is fair entertainment with first rate entertainers that will pull it up to better than average business. Short run neighborhoods will go for it, but the laughs aren't sustained enough for long pulls.

It is mythical kingdom stuff, with Wheeler and Woolsey fighting it out as to who should be king of El Dorania. Woolsey won the crown from King Oscar in a crap game, and Wheeler bought the next revolution for $100,000, with the proviso that he should rule. It is finally decided to eliminate Woolsey, but in the midst of the death-dealing ceremonies, a bomb brings forth an old gusher and they decide to have a republic with Woolsey as president, Wheeler as treasurer and Aunt Minnie as secretary of war. Aunt Minnie was the cause of Wheeler buying a revolution in order to show her that he could make his mark in the world and marry her niece.

The picture presents something of a paradox. With one exception, the funniest gags are in the beginning, and yet, it is the fault of this part that keeps it from getting started and makes the picture seem unduly long. The battle scenes in the latter half are highly amusing, as is the execution sequence, but the whole thing has the appearance of vaudeville skits not too smoothly put together, and some of the laughs are far too tame because they lack the element of surprise that makes for hilarity.

Wheeler and Woolsey have a buoyant spirit that carries them through much, so that it is hard to account for the lack of life in the picture, especially in view of the excellent supporting cast. Edna May Oliver, Leni Stengel, Dorothy Lee, Stanley Fields and Ben Turpin all contribute good performances, and with such a lineup, headed by such popular funsters, it is a shame not to be able to report that the picture is a wow. It's good, but so are a lot of other pictures with lesser lights.

•

New Indie Company

New York.—Louis Weiss, Abe Stern and Benno Rubel are starting a new independent producing and releasing company. Weiss leaves for the Coast soon. They plan to make talkies for $60,000.

Bankers Clip Sheehan Wings

New York—"Winnie" Sheehan's wings have been clipped by the bankers. It is understood that he is not permitted to sign any more contracts for stars, directors, writers or stories, nor to put anything into production until the move is approved by the banking group.

Texas Aims Bills At Film Profits

Austin.—In addition to bills calling for censorship, Sunday closings and what have you, Texas is now after motion picture money. Two bills are in the Legislature, the first of which imposes a tax of three per cent on film distribution and rental, which must be paid whether or not the theatres make any money.

The second bill imposes a tax of one per cent on all houses grossing under $40,000 a year, and two per cent on all grossing over $40,000. Everyone affected by the tax must make a quarterly report.

•

Skouras Holders Ask Hard Cash From Warners

St. Louis.—Warner Brothers are faced with the proposition of paying cash for the minority holdings in Skouras Brothers Enterprises and the St. Louis Amusement Co. The minority holders are of the opinion that they do not want an exchange of stock.

•

Legit After Pictures

(Continued from Page One)

of the combination during the coming year. The combination has not enough shows to keep their houses busy, even though they are closing half the theatres in each town.

The Erlanger interests offer as an argument in favor of the plan the belief that these road show engagements will pay at least half the negative costs of the pictures, but the pictures must be outstanding.

Brendel Starring Film Disappoints

"MR. LEMON OF ORANGE"
Fox

Direction ..... John Blystone
Story ..... Jack Hays
Dialog .....
Eddie Cantor and Edmund Burke
Photography ..... Joseph August
Cast: El Brendel, Fifi Dorsay, William Collier, Sr., Ruth Warren, Joan Castle, Donald Dilloway.

El Brendel's first starring vehicle is a burlesque on racketeers, with Brendel playing a dual role. There isn't enough entertainment to give it long bookings, but it will undoubtedly have success in the short-run houses. The names of Brendel and Dorsay combined with the title should help them.

The picture is not comedy throughout. In working out the story it was found necessary to build up melodramatic situations. Brendel, the Swede, looks like the head racketeer. He stumbles into a hijacking job and is mistaken for the "boss." Fifi Dorsay is the sister of the rival boss who is bumped off. She swears revenge, mistakes Brendel for the chief and invites him to the cabaret where he is to be put on the spot.

Brendel does a rather good piece of work in his dual role and one that will cause comment by the patrons. A very funny piece of business has been built up for him. He is a dumb Swede whose great pastime is tricks, trick guns that shoot cigarettes, flowers that squirt water, rubber hot dogs, etc. While demonstrating some of these tricks for the chorus girls in the cabaret show, he plays the smallest mouth organ ever played and, when he is slapped on the back, swallows it. Every time he breathes, the mouth organ gives out a squeak. Also there is much made of an Austin car. Brendel's double character is used to advantage to bring about funny and dramatic situations.

Fifi Dorsay plays a part that is unusual for her. The carefree "mamselle" is missing, for her role is a trifle serious.

While the direction is all that can be expected, the piece does not get the laughs that were anticipated.

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THE DAILY REPORTER

W. R WILKERSON Editor and Publisher

News and Advertising Staff: William R Swigart, Frank T Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave Daryl Doran, Manager
London office, 60 Wardour St Heath Cobb, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
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THE LOWDOWN

After the review run in this publication yesterday on the preview of "Mother's Millions", a Liberty production, the offices of the company were besieged with calls from three major studios asking for an opportunity to look at the picture with release in view.

•

Young Joe Mankiewicz (they say he is still a boy) is clicking like an old-timer with his dialog and adaptations, and is pointed to the ace spot for writers over at Paramount, if he is not already in that position.

•

There is a rare schnitzel going the rounds just now, (through the efforts of its publishers) called "Hollywood Wife." Authored by that popular writer, Anonymous, there is small chance that we will ever learn at whose door to lay the blame, for the book lacks even sensationalism to give it success It is an embarrassing expose of the fact that Hollywood tempts people to write who had never before suspected that a breathless world was waiting for them to "tell all." There seem to be three kinds of writing meant to attract the movie magnates—the good, the bad and the anonymous-ranging down in the order named.

•

The reporting staff of this publication has grown by leaps and bounds during the past few days as a result of our being "officially" barred from the Fox lots. Letters began coming in the following morning from Fox employees, designating themselves as our news representatives on the lots, and they keep coming in.

•

Jack Coogan, Sr., is now giving his services to the Paramount company to coach young Robert Coogan in the art of acting before the camera for "Skippy." The father is in constant attendance on the kid actor.

STUDIOS ARE FURNISHING WARDROBE FOR ACTORS

Even with economy the keynote of all film studio operations, there is a general tendency to increase appropriations for studio wardrobe expenditures.

Heretofore it has been the custom in the majority of the larger studios to require film extras to furnish their own wardrobe, but, owing to the new trend of picture making with actors registered at closer range and in fewer sets, the dress of these actors becomes one of the most important factors.

For this reason the larger companies are ordering their wardrobe departments to furnish all actors, including extras, with the wardrobe necessary for their parts in the picture.

"Cimarron" Is Coming!

Kansas City Censor Board Gets Big Gross

Kansas City—The local censor board took in $31,693 for its labors last year The board rejected two pictures altogether, and caused cuts in sixty-two.

"Cimarron" Is Coming!

Kimberly Sticks With RKO at Tacoma

Tacoma — Douglas Kimberly has dropped all plans for the building of a new theatre for his operation and is now City Manager for RKO here

"Cimarron" Is Coming!

London Strong for "Sin Takes a Holiday"

London.—The Pathe production "Sin Takes a Holiday" is a big hit here at the Capitol and looks good for a very profitable run

"Cimarron" Is Coming!

10 Per Cent Tax Bill Introduced In Iowa

Davenport—A bill has been introduced into the State Legislature, calling for a 10 per cent admission tax on all theatres.

"Cimarron" Is Coming!

Big Demand for Shorts

(Continued From Page 1)

Paramount, Warners and all major producers are adding additional series to their programs for the coming year. Fox is the only organization on the outside of this market, selling only newsreels.

Novelties have been given the big play "Mickey Mouse," the Disney "Silly Symphonies," MGM's dog pictures, the Chimps and others have established themselves as definite b.o. draws. Mack Sennett has never had a better year. Hal Roach, the Christies, Larry Darmour, Louis Brock and others have been going big and are now on a mad hunt for new wrinkles to produce.

Due to the demand and proven draws of the shorts that click, exchanges are getting better money from exhibitors for this class of product.

During 1931-32 the door is wide open for the boys making one and two-reelers and it is only a matter of taking advantage of the opportunity.

PRODUCTION NOTES

Irene Dunne will have the feminine lead in "Marcheta," which Victor Schertzinger will direct for Radio.

•

Carey Wilson assigned to write dialog for "Waiting at the Church" at Radio.

•

Fred Santley and Carol Gerrard added to cast of "Bachelor Apartment" at Radio.

•

Wynne Gibson added to "City Streets at Paramount

•

Buster Collier, Jr., to play opposite Ona Munson in "Broadminded" at First National

•

Virginia Sale and Arthur Hoyt added to cast of "Red Hot Sinners" for Warners Placed by Harry Weber.

"Cimarron" Is Coming!

Laurel and Hardy Book Big in Paris

The French version of "Hardy and Laurel Murder Case" is opening this week as a feature attraction in one of Paris' leading theatres, according to advices received at the Hal Roach studio yesterday

"Cimarron" Is Coming!

6 Writers on Script

Six writers had a hand in the adaptation and continuity of MGM's "Shipmates."

Conn. Submits Gob of Bills

Hartford.—The legislators here have gone goofy introducing bills to curb amusements and to put extra burdens on the shoulders of exhibitors.

One calls for a law that each booth must provide two operators working simultaneously; another asks for the repeal of the statute permitting Sunday shows, and another provides for a State censor board.

"Cimarron" Is Coming!

Consolidated After Work of Independents

The Consolidated Film Industries are now offering attractive inducements to obtain the laboratory work of the smaller independent producers, whom they considered some time ago as being too great a credit risk.

This move is construed as an effort on Consolidated's part to get back some of the indie work that has been given over to the smaller independent laboratories, which are not so exacting on credit.

"Cimarron" Is Coming!

Erbb Chosen Head of Boston Film Board

Boston.—W. H. Erbb, manager of the Paramount exchange, has been elected head of the local Film Board of Trade.

"Cimarron" Is Coming!

Sam Eckman Elected President of Renters

London—Sam Eckman, in charge of Metro-Goldwyn-Mayer's activities here, has been elected president of th Cinematograph Renters Society.

Motion Picture Houses In Europe at End of 1930

Washington—According to the motion picture division of the U S. Department of Commerce, there were 28,454 motion picture theatres in Europe at the end of 1930 Of these, 5401 were wired for sound They were divided as follows

Country	No. of Theatres	Sound Equipment
Germany	5360	939
England	4500	2602
France	3236	460
Spain	2600	150
Italy	2500	168
Russia	1800	
Czechoslovakia	1250	175
Sweden	1190	95
Poland	861	70
Austria	745	116
Belgium	710	30
Hungary	524	82
Denmark	400	70
Portugal	398	15
Yugoslavia	362	49
Switzerland	310	91
Rumania	379	50
Finland	300	20
Norway	245	37
Netherlands	215	95
Greece	185	32
Bulgaria	138	11
Turkey	108	10
Latvia	70	5
Estonia	55	3
Lithuania	53	6

The Hollywood Reporter

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RASKOB WORKS WARNER

TRADEVIEWS
by W. R. Wilkerson

(Our tradeview for today has been written for you by Samuel Marx, scenario head of Metro-Goldwyn-Mayer).

THE PREVAILING system of screen writers submitting their stories in short synopsis form is responsible for two current evils: (a) A shortage of suitable screen material; and, (b) the development of the motion picture free lance writer into a peculiar genius, with no capacity for taking pains.

Playwrights know their market. Stage producers are in business for the purpose of producing playscripts and that is what playwrights give them.

•

NOVELISTS submit novels to book publishers and short story writers submit their product in correct form to the magazines that desire them.

But the screen writers fully aware that their stories have to be in dialog continuity before they can be filmed, make no effort to write them on speculation. They go forth to sell their wares in brief synopsis, invariably fail, and then moan over their inability to sell "originals."

•

THIS GENERAL policy of refusing to speculate to the extent of a complete screen script is an important reason for the shortage of good stories. It is also a chief reason for the failure of all scenarists to achieve the eminence on the screen that Philip Barry, George Kelly and others have attained on the stage; that Joseph Hergesheimer, Edna Ferber and others have attained in the book world. The screen will some day create some Philip Barrys and Edna Ferbers with reputation and following. But they will come from the ranks of writers willing to create their own story and put it in proper form before submitting it to a producer.

It's true enough that speculating playwrights and novelists receive royalties for their works when accepted, but it is no wild prophecy to state the time is coming when any scenarist who can bring an acceptable shooting script to a studio can demand a share of the profits and get it.

"Rango" in N. Y. At $5.50 Top

New York.—"Rango," the Ernest Schoedsack monkey picture, will go into the Rivoli Theatre next Wednesday at $5.50 top for the opening.

Goldwyn Signs Herman Shumlin

Sam Goldwyn, who is expected to arrive in a few days from the East, already is lining up production assistants.

Herman Shumlin, who produced and directed one of Broadway's outstanding hits, "Grand Hotel," has been signed for a period of years and will arrive in Hollywood within the month to take up his duties as one of the associates on Goldwyn's staff.

•

Lighton and Datig Held By Paramount

Louis D. Lighton, associate producer, and Fred Datig, casting director, have signed new contracts at the Paramount studios, it is announced by B. P. Schulberg.

•

Ina Claire Here Today

Ina Claire arrives in Hollywood today to begin work on "Rebound" for RKO-Pathe. She was loaned for the role by Samuel Goldwyn.

LAB. WORKERS PUT UNION DELEGATES ON CARPET

The Laboratory Workers are frothing at the mouth, due to the attitude of the Union leaders guiding the destinies of their organization. Several meetings have been held recently and the Union heads have been asked what the thing is all about. The members want to know whether the leaders are working for the laboratory workers or

(Continued on Page Three)

Heads Group Buying Warner Stock on Open Market--Heavy Trading Based on Pictures

New York.—It is understood in Wall Street that John J. Raskob is heading a pool, comprising the DuPonts, M. J. Meehan, William J. Kenny, Alfred Smith and others, which is backing the Warner stock and that most of the heavy trading of the past ten days in this issue can be traced to their activity.

Raskob and his operators have been in and out of Warners several times, always with great results. It was this same group that sent the stock up in the 70's last year, and it was this same group that sold the market short on the issue all the way down to its lowest level.

Raskob has emissaries "doing" film row both here and in Hollywood, and at the least sign of health jumps into the market with plenty of orders. It is understood that his West Coast informants have reported an unusual start on the 1931-32 program, plus the fact that Warners have come through with several big hits from their last season's layout, such as "Little Caesar" and "Doorway to Hell."

•

RKO Acquires London Theatre

London—Radio-Keith-Orpheum has taken over the Leicester Square Theatre and will open it March 6 with "Cimarron." Basil Dean is in charge of the RKO theatre activities over here.

Translux Theatres Will Open Next Month

New York.—Both the newly-acquired Translux Theatres here are expected to open during March. The leases for the properties have just been signed.

Erskine Opposes Film Censorship

John Erskine, author of "The Private Life of Helen of Troy," "Galahad," "Adam and Eve" and other modernized antiquities, is opposed to censorship of pictures.

He told the New York Advertising Club that censorship is a national scandal and that it would be impossible to produce any great number of the world's recognized classics with seriously deleting them.

•

Morris Continues With Warner Bros.

New York.—Sam Morris has patched up his difficulties with Warner Brothers and will remain with the organization as its executive vice-president and general manager.

•

Skouras Bros. Deny Having Signed Deal

New York.—The report from St. Louis that the Skouras Brothers, who recently split away from Warners, had signed a deal to operate a group of theatres, brought a flat denial from George Skouras.

•

London To Have A Central Casting

London.—John Amery, son of a former cabinet minister, is going to form a Central Casting Bureau here, along the lines of the bureau in Hollywood. It is said to have the backing of all the major English producers.

"ALOHA"
"MOTHER'S MILLIONS"
"DRUMS OF JEOPARDY"

Dialog Directed by

GENE LEWIS

THE Hollywood REPORTER

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The STROLLING REPORTER

Richard Dix prowling the Radio lot . . . getting ready for one of those three specials lined up for him we opine . . . wonder who the chestnut beauty (could double for Joan Crawford) is who drives into MGM lot, sits around with a Lincoln and ma and chauffeur in makeup and drives off . . we'd like to know, just for instance . . . something tells us Gordon Kahn, that big-little writer at MGM is goin' to hear wedding bells.

Remember when Jack Lloyd, now a big shot in Radio's story dept., was campaigning for D. W. and his "Birth" . . . Warren Fromme now with car agency on Sunset used to gather news for Wid's on the Big Stem in the Big Town . . . whatever became of Emmett Flynn . . . Perry Vecroft who used to take care of the Sultan of Turkey's correspondence is free-lancing in the writing field now . . . Perry used to hold the megaphone, too . . . Joe Sherman is the busiest busy man on the MGM lot.

●

George Fitzmaurice wearing a beret on the MGM lot . . . Keen Douglas with his horse-sized Irish wolf pup . . . Buster Keaton's valet chauffeuring Buster's Austin (black-head) through the traffic on MGM's streets . . . Warner Baxter and the Mrs. Winifred Bryson in DeMille's "Squaw Man" reminds that "Dusty" Farnum and his Mrs., Winifred Kingston, were in the original silent version . . . two Winifreds . . . get it . . . Radio had to coax Dot Lee to accept stardom.

●

Did you know Howard Estabrook used to be a corking good actor . . . and director . . . and star . . . and now receiving "'-knew-him-whens" for his work in writing Edna Ferber's "Cimarron" onto the screen . . whatever became of Alan Hale . . . remember when Abe and Louie Stern were making funnies in Poverty Row . . . and then the fire. . . .

CRITICS' Puffs & SLAMS

NEW YORK CITY

"EAST LYNNE"
Roxy Theatre

Journal: Handsomely produced and given the benefit of striking sets, good photography and a capable cast. But the story is still the story of 70 years ago and it is therefore quite difficult to take the outmoded situations and platitudes seriously.
American: Still a popular favorite. An excellent production of an old standby.
Times: Does not seem so very old as it is done here. It arouses one's interest and what goes on is accomplished in an appealing fashion.
News: Three stars. Picturesque scenery, stunning costumes, Victorian customs and as many sobs as were present in the piece years ago.
Evening World: Survives the ravages of time with astounding vigor, still exerting the same sad appeal.
Sun: A rather effective, well-mannered, if obvious, old-fashioned tear-jerker.
Telegram: A handsome bore. It might better have remained a revered theatrical relic.
World: A brilliant antique, and it possesses charm.
Herald-Tribune: It isn't very stimulating entertainment, even if you are a dramatic classicist. It has certain virtues. It is handsomely mounted and the performances are excellent.

"RANGO"
Rivoli Theatre

Post: The only possible fault to find with it is that there might have been more of it.
Herald-Tribune: A decidedly interesting, handsomely photographed and strangely amusing document.
World: Has something of the wanton, malevolent spirit of the jungle. An expertly handled piece of reporting.
Telegram: An hour of thrilling, first rate entertainment.
Sun: It is interesting. Valuable both as entertainment and document.
Evening World: Profoundly thrilling. An artistic achievement which will be in demand for better audiences.
News: Always entertaining with several really terrific punches and a conclusion that is quite touching.
Times: Tells a human story in terms so strong and so simple that it seems that the tale must have its page in the Bible.
Journal: Splendid entertainment. Invested with absorbing drama and spontaneous humor.

PHILADELPHIA

"FOLLOW THE LEADER"
Fox Theatre

Evening Ledger: Ed Wynn makes a veritable howling success of his new film venture.
Public Ledger: As a whole, it is worth a lot of laughs and abounds with comical situations.
Record: Ed Wynn keeps the audience in a roar from the very outset.
News: Wynn's inventions are just as monstrously silly and hilarious as always, and his good natured tricks are as dumb and as comical as ever.
Inquirer: Its best moments are those in which the plot is thrown blithely out the window and gets down to a mild, mad lunacy with Mr. Wynn.
Bulletin: Roaringly funny in its nonsensical way.

"ILLICIT"
Boyd Theatre

Record: A most interesting argument for and against marriage.
Pictorial: Extremely sophisticated, yet never once does it forget the all-important factor that the theatre-goer's notion of romance, spiritual stimulant and beauty are epitomized in the sweetness and glamour of the womanhood concerned. A topical and intriguing dramatic vivisection.
Inquirer: Engaging and absorbing, and the characters have been made interesting and likeable by the authors and the excellent performances.
Evening Ledger: At least an entertaining, if not impressive picture.
Public Ledger: Rather boring in theme and tedious in treatment, "Illicit" goes a long way round to get back to a normal starting place.

Demand Is Heavy For Paramount Foreigns

As a result of three recently completed pictures, Spanish films are, next to English, the major concern of Paramount's production forces. To date 17 Spanish pictures have been filmed and the schedule calls for six more within the next three months. . . .

Until a short time ago, Paramount's foreign production was dominated by French pictures, but the demand for Spanish pictures has changed this.

Writers Have New Plan For Film With Music

With all the major studios struggling for a solution that will bring music and song back to the screen in a way that will help tell a story, Tom Buckingham and Tay Garnett have evolved what they think will solve the problem in their next original story for Pathe. The story as yet has no title, but promises to revolutionize all past efforts in the use of music for sound pictures.

Fox Managers To Have Say In Buying

New York.—All the Fox Theatres division managers will have a voice as to what product shall be bought for their divisions. The final buying, however, will be done by Jack Sullivan.

Sullivan leaves for the Coast today with Oscar Oldknow. They will visit each division on the way out.

●

Mary Astor To Star In Myron Fagan Play

Mary Astor's first starring picture for Radio will be "Nancy's Private Affair," based on the Myron C. Fagan play of the same name.

●

More Patrons, Less Cash

(Continued from Page One)

during the six months covered by the survey, but a falling-off in receipts so that the producers are getting less money for their product, because they have been obliged to cut rentals in the chain-owned palaces and could not increase them in the neighborhoods.

Every de luxe theatre covered in the survey appears in the red, while practically every neighborhood house shows increased profits. However, the increase in the smaller houses has not been enough to offset the decrease in the others.

Of course, this condition is directly traceable to the fact that people in these times of depression are shopping for their amusement. Not only for the best pictures, but also for the lowest prices. Time was, in the silent days, when patrons would go to the de luxe houses for the fine orchestras. Now, with sound, they can see the same pictures with the same sound and music at their neighborhood houses for about half the money.

Realizing this, the big houses have gone in for expensive stage shows and prologues, but these have not only failed to draw back the patrons, but have put the houses farther into the red.

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The
HARRY WEBER
AGENCY
DOES!

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GENE LEWIS
GRanite 6777

LEON ERROL

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THE LOWDOWN

We spotted Paul Lukas at the preview of "Gun Smoke" the other night. Heavens, can they be grooming him to step into Dick Arlen's boots? What with the heavy all-star casts they put into Westerns these days, it wouldn't surprise us if Marlene Dietrich—when she makes good, of course—will some day make a snappy Western siren.

•

Barbara Stanwyck has been raised to the ranks of filmdom's ultra-ultra with the billing Warners are giving her during the local showing of "Illicit." She is billed as "Miss" Barbara Stanwyck, a distinction enjoyed only by John Barrymore and George Arliss who have "Mr." before their names in all newspaper advertising copy.

•

Louis Brock and Mark Sandrich are entitled to something or other for the wise-cracking titles decorating the series of shorts being produced on the Radio lot. Some of them run like this: "She Went For a Tramp," "Eggs Mark the Spot," "A Peep on the Deep," "The Way of All Fish," "Aunts in the Pants," "Trouble From Abroad." Louis and Mark promise even better in the future.

•

Maybe, some day, these New Yorkers will learn that there is such a thing as discipline. Harry Ruby, over at First National, is the latest to get a lesson. He wanted to play second base on Joe Brown's baseball team. Joe said no; Henry would play where Joe said or else. Harry grew peeved and, as a result, was benched. That showed him.

•

Jose Iturbi, one of the foremost pianists of the day, is in Hollywood as the house guest of Paul Sloane. Iturbi started his musical career as a piano player in a Barcelona grind picture house at the age of 12.

"U" To Make 150 Short Subects

Universal's short reel program for 1931-32 calls for 150 subjects which M. Stanley Bergerman will supervise.

Slim Summerville will star in ten two-reel comedies. Charlie Murray and George Sidney will co-star in an unnumbered series. Lloyd Hamilton, Daphe Pollard, Gene Morgan, Walter Merrill, Eddie Gribbon, and Don "Steve" Brodie will star in individual groups of two-reel comedies.

Christy Walsh's "All-American Sport" subjects will number twenty-six, in which will appear Knute Rockne, Babe Ruth and Charles Paddock.

Nathan, Hahn and Fairbanks will make 13 "Strange As It Seems," while "The Dangerous Jobs" series will also number 13. "Oswald, the Rabbit," cartoon comic by Walter Lance, will appear in 26.

Universal Talking Newsreel, with Graham McNamee, four serials of ten episodes each with Henry McRea supervising, and a special series of detective stories complete the short subject program.

•

Rosamund Pinchot In The Bankhead Picture

New York.—Rosamund Pinchot, famed for her impersonation of the Nun in "The Miracle," is playing in "The Tarnished Lady," the picture in which Paramount is starring Tallulah Bankhead at Astoria.

•

Cuts At First Nat.

A drastic economy wave hit Warner-First National studio this week when William Koenig, general manager, gave strict orders to his heads of departments to cut down expenditures in every place possible. Meeting resulted in laying off many carpenters, electricians, grips and sound technical men.

•

Richard Fall Leaving

Richard Fall, the composer, who has been with Fox, is leaving next week for New York and Europe. Mrs. Fall and their daughter accompany him. Mr. Fall is the composer of the scores for "East Lynne," "Merely Mary Ann" and "Liliom."

•

Arnold With Ad Concern

Hank Arnold, who recently resigned as director of publicity for Sam Goldwyn, becomes associated next week with the Hanff-Metzger advertising agency as contact man for all the picture accounts.

•

New Film For Cronjager

Eddie Cronjager, star cameraman on "Cimarron," is using for the first time on the Radio lot Eastman's super-sensitive film in the shooting of Louis Brock's latest comedy short, "The Way Of All Fish."

•

"Last Parade" Opens

New York.—Columbia's "The Last Parade" has its New York premiere at the Mayfair Theatre today. Jack Holt, Tom Moore and Constance Cummings have the leads.

JACK SHARKEY

America's Heavyweight

Gives His Regards to MOVIELAND

ALLIED EXHIBS ATTACK EVILS OF THE BUSINESS

(Continued from Page One)

ing of pictures. It was termed "illegal, oppressive and un-American, and detrimental to the exhibitor and the public." These exhibs demand the right to pick and choose and will broadcast to the public in all their theatre advertisements that "when block booking is killed, you will see better pictures."

(2) The convention went on record endorsing the Brookhart bill, and also ordered a petition drawn up asking the Federal Trade Commission to prosecute the cases it has on hand against the producer-distributors and theatre operators.

(3) The convention resolved that no member shall purchase or rent any shorts or newsreels if the distributor insists he take feature product along with the shorts.

(4) A protest was made against the music tax and a committee formed to work for its defeat.

(5) The convention went on record against the excessive cost of sound equipment and installation with the various service charges. A committee was formed to investigate the actual cost of manufacture and to report to each member individually.

(6) Members were asked to duck all percentage agreements in the future as it was the belief that this form of rental was bad business in that it makes business information available to distributors that will react against the exhibitors. It was recommended that each distributor maintain his own checking bureau for percentage engagements already booked with Allied members instead of the one now in force and controlled by Paramount.

(7) It was resolved to make a protest against all protection agreements after the last day of play by a house, and against all inter-city protection.

(8) More than $110,000 was raised in cash, checks and negotiable securities to be placed in an Allied fund for the protection of its members.

A ball and banquet were held last night.

Woolf Is Adapting "Ballyhoo" on MGM Lot

Edgar Allan Woolf has been handed Beth Brown's "Ballyhoo" to whip into shape for Marie Dressler, with Sam Wood directing. Miss Dressler probably will do another before "Ballyhoo," following her return from Honolulu.

Woolf did the adaptation and dialog for William Haines' latest, "The Impostor," nearing completion, with Sam Wood directing. There have been at least five adaptations of the Brown novel, none of which proved satisfactory to MGM officials.

Norman Phillips Dead

Norman Phillips, film player, dropped dead on the MGM lot just as he was leaving lunch to go to the stage on which the "Torch Song" was being made. Phillips was 39, and leaves a widow and a son, 12 years old. He did vaudeville for years with his wife under the name of Mr. and Mrs. Norman Phillips. This was his first major role in pictures.

"Law of Night" For Radio

Radio will produce "Law of the Night" as one of its next group of pictures for the 1931-32 program. This will be taken from an original story by Samuel Ornitz and Lester Cohen, which was purchased in New York.

Marion Davies' Next

Marion Davies' next on the MGM lot will be Walter Hackett's play, "The Way to Treat a Woman." Robert Z. Leonard probably will direct.

"City Lights" in U. A. Theatre in Chicago

Chicago.—Chaplin has decided to give United Artists a break and will give "City Lights" to the United Artists theatre for the Chicago first run. The house has a large capacity and can do a gross of upwards of $65,000 on the grind.

Robb-Rowley Circuit Cost Hughes Plenty

Dallas.—It is reported here that the Franklin-Hughes purchase of the Robb and Rowley circuit of theatres cost Howard Hughes $2,500,000 and that another $300,000 will be spent in improvements.

Skouras Brothers Close Up With Warners

New York.—Spyrous Skouras and his brother, George, have wound up all of their Warner affairs and are expected to announce their affiliation with Publix almost any hour.

Ohio May Exempt News Reels From Censorship

Columbus.—If a bill proposed by Clarence Brown goes through the State Legislature, the censorship of newsreels will be abolished. Brown is making his fight for the passage of the measure by talks via the newsreels.

Estabrook at City Club

Howard Estabrook, scenario editor for Radio Pictures, addressed several hundred members of the City Club at a luncheon given in his honor yesterday. The writer spoke on how motion pictures can tell a story more effectively than the original medium.

Fox-Loew's Deal On

(Continued from Page One)

Harold B. Franklin's contract as managing head of West Coast Theatres. The opinion is general that Franklin is about the smartest theatre operator in the business and, sooner or later, Hughes and he will be in a brighter spot in the theatre firmament than the Hughes-Franklin Theatres.

Howard Hughes, last night, denied any participation in the above deal.

WARNING!

Some person is sending out letters on the stationery of this publication requesting autographed photographs, etc. Please pay no attention to such requests as they are fraudulent.

Frank Fay Will Star In a Drama

Warners have decided to give Frank Fay a fling at a dramatic picture for his next, instead of a comedy. The new story is an original, being put together by J. Grubb Alexander. No title yet.

Mass. Houses Will Close If No Sundays

Palmer.—Unless the City Council will permit them to open their houses on Sunday, the Strand and the Paramount will close, as the money taken in on week days will not make ends meet.

Margaret Livingston Ill of Appendicitis

Margaret Livingston was forced to abandon her part in "Broadminded" at First National, due to an attack of appendicitis. The actress had worked but two days in the picture and the company is hoping for an early recovery before trying to replace her.

MGM To Roadshow "Trader Horn"

Metro-Goldwyn-Mayer has decided to roadshow "Trader Horn" in the key spots throughout the country at $1.50 top, with special student showings at reduced prices.

All of the Barnum and Bailey touches that put the picture on top at the local Chinese will be used in the tour.

Connelly Takes O'Brien From Fox

New York.—Jack Connelly, in charge of the RKO-Pathe newsreel, has taken William O'Brien, former Paris representative of Movietone News, from Fox. He will act as Jack's assistant.

Sparks Gets Publix Houses In Florida

Jacksonville.—E. J. Sparks has taken over the Publix houses here, giving him complete control of all houses with the exception of the Casino. The Sparks circuit now has 52 houses in the State.

Goldwyn Enroute Here

New York—Sam Goldwyn left here today and will arrive in Hollywood Saturday.

Harbough With Roach

Carl Harbough, one-time gag-man for Mary Pickford, is working on an original comedy for Charlie Chase at the Hal Roach lot.

Hays to Plead for Lower Fees For Censoring Film in N. Y.

New York.—It is expected that Will Hays will go before the Legislature in Albany with a plea to reduce the price for censoring pictures.

This is due to the recent report of the board, showing that it collected $227,731 during 1930 with an expense of $77,300, with the difference, $150,000, going into the State treasury.

Michalove On Tour

New York.—Dan Michalove, the new Warner theatre head, left here last night for a tour of the Eastern section of the country. All theatre-buying on the part of Warners in this section will be held up pending his report.

Pear Houses Sold

Brooklyn.—The three houses, Avon, Garfield and 16th Street, owned by the Pear Brothers, have been sold to the Merril Theatre Corp. This gives the chain five houses in Brooklyn.

"East Lynne" For Day and Date Runs

New York.—Jimmie Grainger has hooked up day and date runs on the Fox picture, "East Lynne," in more than 100 spots during the week of March 1. It goes into the Roxy February 20.

Billboard Tax In Pa.

Harrisburg.—Assemblyman Talbot, of Delaware County, has proposed a tax of 3 cents a foot on all billboards throughout the State.

LEON ERROL

SID GRAUMAN says:

"The motion picture industry should see 'ONCE IN A LIFETIME' and die laughing at themselves being caricatured."

PRODUCTION ACTIVITIES

PICTURES SHOOTING

Fox Studios

"WOMEN OF ALL NATIONS"—From story and dialog by William K. Wells. Raoul Walsh directing. Cast: Edmund Lowe, Victor McLaglen, El Brendel.

Metro-Goldwyn-Mayer Studios

"CHERI-BIBI"—From story by Gaston Leroux. Continuity by Bess Meredyth, dialog by John Meehan and Edwin Justus Mayer. John Robertson directing. Cast: John Gilbert, Leila Hyams, Lewis Stone, Jean Hersholt, C. Aubrey Smith.
"NEVER THE TWAIN SHALL MEET"—From novel by Peter B. Kyne. W. S. Van Dyke to direct. Cast: Leslie Howard, Conchita Montenegro, Lloyd Ingraham, C. Aubrey Smith, Mitchell Lewis, Clyde Cook, Karen Morley and Bob Gilbert.
"THE SQUAW MAN"—Play by Edwin Milton Royle; adaptation by Lucien Hubbard and Lenore J. Coffee; dialog by Elsie Janis. C. B. DeMille directing. Cast: Warner Baxter, Eleanor Boardman, Lupe Velez, Roland Young, Mitchell Lewis, Raymond Hatton, Victor Potel, Frank Rich, Charles Bickford.
"THE TORCH SONG"—By Kenyon Nicholson; additional dialog by Martin Flavin; continuity by Bess Meredyth. Directed by Harry Beaumont. Cast: Joan Crawford, Neil Hamilton, John Mack Brown, Marjorie Rambeau, George Kibbee, George Marion, Sr., George Cooper, Gertrude Short, Rosco Ates.
"SHIPMATES"—Original by Lou Edelman and Delmer Daves; adaptation and continuity by Edelman, Daves, Malcolm Boylan, Raymond Schrock, Lieut. Com. Wead and Ernest Paynter. Harry Pollard directing. Cast: Robert Montgomery, Dorothy Jordan, Ernest Torrence, Hobart Bosworth, Cliff Edwards, Gavin Gordon, Joan Marsh, Edward Nugent, E. A. Warren, George Irving.

Paramount Studios

"CITY STREETS"—Original by Dashielle Hammett. Adaptation by Max Marcin. Screen play by Oliver H. P. Garrett. Directed by Reuben Mamoulian. With Gary Cooper, Sylvia Sidney, Paul Lukas, Kay Francis, Wm. Boyd, Guy Kibbee.
"SKIPPY"—Original by Percy Crosby. Adaptation by Sam Mintz. Dialog by Don Marquis and Joseph Mankiewicz. Directed by Norman Taurog and David Burton. With Jackie Cooper, Mitzi Green, Jackie Searl, Robert Coogan, Enid Bennett, Helen Jerome Eddy.
"ROPED IN"—From original by Keene Thompson and Agnes Brand Leahy. Dialog by Sam and Bella Spewack. Edward Sloman directing. Cast: Richard Arlen, Louise Dresser, Frances Dee, Martin Burton, Marcia Manners.
"DUDE RANCH"—From "The Lone Rider of the Mojave," by Milton Krims. Adapted by Percy Heath and Lloyd Corrigan. Dialog by Herman Mankiewicz. Frank Tuttle directing. Starring Jack Oakie, with June Collyer, Stuart Erwin, Eugene Pallette, Mitzi Green, Charles Sellon, Guy Oliver, Joe Bonomo.
"KICK IN"—From play by Willard Mack. Adaptation by Bartlett Cormack. Director, Lothar Mendes. Starring Clara Bow, with Regis Toomey, Wynne Gibson, Leslie Fenton, Juliette Compton.

Radio Pictures Studios

"MADAME JULIE"—From play by Irving Kaye Davis. Adaptation and dialog by Howard Estabrook. Director, Victor Schertzinger. Cast: Lily Damita, Miriam Seegar, Anita Louise, O. P. Heggie.
"TRAVELING HUSBANDS"—From story by Humphrey Pearson. Paul Sloane directing. Cast: Evelyn Brent, Hugh Herbert, James Gleason, Frank McHugh, Stanley Fields, Mae Clarke.
"TOO MANY COOKS"—From stage play by Frank Craven, adapted by Jane Murfin. Cast: Bert Wheeler, Dorothy Lee.
"THE REGISTERED WOMAN"—Charles Rogers production from story by John Farrow. Harry Joe Brown directing. Cast: Helen Twelvetrees, Billy Bakewell, H. B. Warner, Zasu Pitts, Nance O'Neil, Lew Cody, George Fawcett, Edward Earle, C. Henry Gordon.
"WAITING AT THE CHURCH"—From screen story by Alfred Jackson and Barney Sarecky. Director, William J. Craft. Cast: Mary Brian, Jack Mulhall, Noel Francis, Johnny Hines, Joseph Cawthorne.
"BIG BROTHER"—From story by Rex Beach, adapted by J. Walter Ruben. Fred Niblo directing. Starring Richard Dix, with Marion Shilling, Frenk Sheridan.
"GOING, GOING, GONE"—Clyde Bruckman directing. Starring Robert Woolsey.

Tec-Art Studios

"TRAPPED"—Hollywood Syndicate production from scenario by Brownie Mitchell. Bruce Mitchell directing. Cast: Nick Stuart, Nena Quartaro, Priscilla Dean, Tom Santschi.
"KING OF THE WILD"—Serial by Wyndham Gittens and Ford Beebe. Directed by Richard Thorpe. Featuring Walter Miller and Norah Lane.
"VOICE OF HOLLYWOOD"—A Louis Lewyn production.
"VAGABOND ADVENTURE"—Series, starring Tom Terriss and directed by Elmer Clifton.
"MICKEY MOUSE"—Cartoons, produced by Disney Brothers.
DETECTIVE SHORTS—C. C. Reed productions, directed by Cliff Reed.
"BEAUTY SECRETS"—Series of Technicolor novelties, produced and directed by Robert E. Welch.

United Artists Studios

"FRONT PAGE"—From stage play by Ben Hecht and Charles MacArthur. Screen play by Bartlett Cormack. Lewis Milestone, directing. Cast: Edward Everett Horton, Mary Brian, Walter Catlett, Matt Moore, Freddy Howard, James Gleason, George Stone, Mae Clarke and Nat Clarke.

Universal Studios

"SEED"—From novel by Charles G. Norris, continuity and dialog by Gladys Lehman. John M. Stahl, director. Cast: John Boles, Genevieve Tobin, Lois Wilson, Richard Tucker, Jed Prouty.

Warner-First National Studios

Warner Brothers

"THE PUBLIC ENEMY"—From screen play by Kubic Glasmon and John Bright. Director, William Wellman. Cast: Edward Woods, James Cagney, Beryl Mercer, Louise Brooks, Joan Blondell, Leslie Fenton, Mae Clarke, Arnold Lucy.
"WOMAN OF THE WORLD"—From story by Dashiell Hammett. Adaptation and dialog by Maude Fulton and Brown Holmes. Directed by Roy Del Ruth. Starring Bebe Daniels, with Ricardo Cortez, Dudley Digges, Una Merkel, Robert Elliott, Thelma Todd, Otto Matieson, Oscar Apfel, Walter Long, Dwight Frye, J. Farrell MacDonald.
"SVENGALI"—From the George DuMaurier novel, "Trilby." Adapted by J. Grubb Alexander. Archie Mayo directing. Starring John Barrymore, with Marian Marsh, Tom Douglas, Carmel Myers, Lumsden Hare, Donald Crisp, Louis Alberni, Paul Porcasi and Adrienne D'Ambricourt.
"GOLD DUST GERTIE"—Based on stage play, "The Wife of the Party," by Len Hollister. Adaptation by William K. Wells, dialog by Arthur Caesar. To be directed by Lloyd Bacon. Co-starring Winnie Lightner and Olsen and Johnson, with Claude Gillingwater, George Byron, Vivien Oakland, Dorothy Christy, Virginia Sale.

First National

"CHANCES"—From story by A. Hamilton Gibbs. Adaptation and dialog by Waldemar Young. Allan Dwan, director. Starring Doug Fairbanks, Jr., with David Manners and Rose Hobart.
"YOU AND I"—From Harvard prize play by Philip Barry. Adaptation and dialog by Robert Presnell. Alfred Green, director. Cast: Evalyn Knapp, Lewis Stone, Charles Butterworth.
"BROAD-MINDED"—From story by Bert Kalmar and Harry Ruby. Directed by Mervyn LeRoy. Starring Joe E. Brown, with Ben Lyon, Ona Munson, Thelma Todd, Marjorie White.

Chaplin Picture Gets Good Deals

New York.—The Chaplin picture, "City Lights," has been booked by Erlanger-Shubert in all towns where there is no United Artists theatre. Chaplin gets fifty per cent of the first $12,000 and sixty per cent over that figure. If the gross runs $20,000 or more, he gets sixty per cent of the whole thing.

"Trader Horn" has been booked in twelve spots on the same terms.

●

New House For Fox

Salina, Kan.—A new Fox theatre, the Watson, has been opened here.

Northwest Theatres Sign For Hanson Plan

Minneapolis.—More than 120 theatres in this area have signed up for the Oscar Hanson advertising reel plan according to heads of the Allied States Association.

Allied expects to gross $500,000 income from the new tie-up, the proceeds to be split among the Christies, who will produce and distribute the films, Allied States and Hanson.

●

Robb-Rowley Aides Quit

Dallas.—William Underwood and Dan Berbaum are retiring from the Robb-Rowley forces since the chain was taken over by Hughes-Franklin.

Radio Executives To Meeting In Chicago

New York.—Charles Rosenzweig, Jerome Saffrin and Frank O'Heron leave here today for Chicago to attend regional sales meetings of Radio. Managers will attend from Chicago, Cleveland, Des Moines, Detroit, Indianapolis, Kansas City, Memphis, Milwaukee, New Orleans, Oklahoma City, Omaha, Pittsburgh and St. Louis.

●

Three Signed At MGM

MGM has signed Ivor Novello to a long term contract, and has also renewed the contracts of Frances Marion and Monroe Owsley.

One Hit, One Flop New Ones in Berlin

Berlin—Two new pictures have just opened here. "Three Days of Love," starring Dorsch and Albers, is a flop. The only kind words said by the critics were for the acting of Albers.

"Ariane," directed by Czinner, was panned by the critics, but is a popular hit, owing to the acting of Bergner, the star.

●

Dorothy Lee On Trip

Dorothy Lee, Radio player, left last night for San Francisco where she will spend a week's vacation.

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W. R. Wilkerson ... Editor and Publisher

News and Advertising Staff: William R Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 5746 Sunset boulevard, Hollywood, Calif. Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave Daryl Doran, Manager
London office, 80 Wardour St. Heath Cobb, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

Pola Negri is reported to be all upset and threatening to sue a London publication for calling her a "fallen star." Tut, tut, Pola, it could be a lot worse. Suppose they had said how often!

•

Our spies tell us (but they may be cuckoo) that Eddie Sutherland and Leo Diegel have found a new way to enjoy the Agua Caliente climate to its fullest (unconscious humor). They played a golf match Saturday, being followed all the way around the course by a cartload of beer and two waiters. The idea was to finish the game and the beer—"let the waiters fall where they may." When last heard from, they were making arrangements to join a new golf club. We mean the waiters.

•

There is no truth in the rumor that Marc Connolly, author of "Green Pastures," and his bride, who was Madeline Hurlock are coming to Hollywood. At the moment they are somewhere in the West Indies, and plan a trip to Europe upon their return.

•

Count Andrea de Segurola, formerly of the Metropolitan Opera and more recently of Hollywood, has been commissioned to write a series of twelve articles for the Cosmopolitan. They will cover his vast experience as singer, actor and traveller; and bring forth anecdotes of crowned heads, and famous men and women the Count has known intimately throughout the world. We hear that this literary effort is to net De Segurola a tidy sum —and knowing him as we do, it should be well worth the money.

CREAM PUFFS & SLAMS

CHICAGO, Ill.

"DEVIL TO PAY"

United Artists Theatre

Herald-Examiner: It is a light and nutty offering, gay and irresponsible.
Times: It's the gayest and most delightful thing you've seen in ages and you'll positively dote on it.
American: Boy, bring out another batch of adjectives And make 'em good, we want to do a rave about "Devil to Pay."

"SCANDAL SHEET"

Chicago Theatre

Times: Entertaining and well acted so that it holds your interest from start to finish.
Daily News: It's an interesting picture, with occasional discrepancies.
Post: Holds the interest firmly and appeals to the emotions, which makes it a good show.

"ALONG CAME YOUTH"

Punch and Judy Theatre

Herald-Examiner: Would have been just another sweet nothing but for a laugh sequence that will knock your false teeth into the aisle.
Times: A lively little movie with a good supply of laughs.
Tribune: You get several unexpected and hearty laughs. And you appreciate them, for they assault you at doldrum-y moments.
Daily News: An amusing little picture, worth an hour.
Post: The authors and director must have had youthful fans in mind I don't believe anyone over 10 will view it tolerantly.

"THE ROYAL FAMILY OF BROADWAY"

Roosevelt Theatre

Times: It's a mad and merry tale The dialog is witty and sparking and it's a glorious and amusing satire.
Tribune: A grand play has been developed into an impishly clever and highly entertaining talker.
Eve. American: A little mad perhaps, but utterly charming
Post: The comedy is a bit more farcical on the screen, but it is still a good show.

"ONCE A SINNER"

Palace Theatre

Times: To put it mildly, Dorothy Mackaill is a young person who has had better stuff than this to work with—and John Halliday and Joel McCrea are two gentlemen who deserve better.
Tribune: Entertaining little opus, well done but never getting away to the unusual.
Daily News: Good acting and first-rate direction round out the entertainment.
Post: It is by no means a poor picture, but it isn't up to standard. If you like scenes of luxury, smart clothes and elegant settings this will give you a pleasant afternoon or evening.

"ONE NIGHT AT SUSIE'S"

Castle Theatre

Herald-Examiner: Story was interesting enough, but the production shows the slipshod mark of the "quickie."
Times: It's a little long drawn-out and not as interesting as it should have been.
Tribune: There are those who will go for it.
Post: Has some unusual features and is fair entertainment.

SYRACUSE, N. Y.

"THE DEVIL TO PAY"

Loew's State Theatre

Post-Standard:—I don't think I've ever seen Colman in a part more suited to his particular brand of acting.
Hearld:—It offers a role suited to the debonair Colman and adds the grace of sparkling lines.
Journal:—If you love clever, witty comedy, don't miss this one. A genuine topnotcher.

"FIGHTING CARAVANS"

Paramount Theatre

Herald::—Pictorially effective, but weak in story, in action and suspense.
Journal:—Lovers of westerns will enjoy most of the picture, though it is doubtful whether all of it will measure up to the full requirements of that class in action.
Post-Standard:—Naturally there are all the usual scenes attendant on this type of picture, but somehow they still hold a thrill.

"RESURRECTON"

Fox Eckel Theatre

Herald:—Despite pictorial excellence, it is a rather wooden translation; the form is there, but the spirt is lacking.
Post-Standard:—Good production, capably played by Lupe Velez and John Boles.

New Pictures in Berlin Flopping

Berlin:—Most of the new pictures opening in the past week have flopped. Erich Pommer's latest, "The Man Who Looked For His Murderer", was only fair, and "The Trial of Mary Dugan", although it got good notices, doesn't look like big business. "Africa Speaks" is still doing nicely in its seventh week.

"The Murder of Dmitri Karamasoff", which opened at the Capitol,is a hit, but four others fell down. "The Storm Over Mont Blanc", a sequel to "The White Hell of Pitz Palu", opened at the Ufa Palace. It is a beautifully done picture, but very slow; not as good as its predecessor.

The dispute that has been going on for some time over "The Beggars' Opera" has been settled and the picture will be released soon. "Hell's Heroes" open at the Mozartsaal next week.

"All Quiet" is a tremendous hit in Rumania, where it opened in spite of the fact that the German papers dared the Rumanian exhibitors to play it.

•

Paramount Signs Up Two New Directors

Marion Goring, Broadway stage director and Dudley Murphy, former screen writer, have been signed by Paramount. Each will direct a series of feature length productions.

Goring will make his debut as a screen director after 13 years directing on Broadway. Murphy is known in Hollywood for his original screen stories of "Skyscraper," "Stocks and Blondes" and "Jazz Heaven."

•

Brown Will Go Over To Pathe With Rogers

Harry Joe Brown, who has been identified as a director with the Charles R. Rogers productions for many years, will move over to Pathe studios to become executive assistant production head to Rogers, after completion of pictures on the Radio contract.

•

"U" Selling Stories To Other Producers

Out of more than 1200 screen stories owned or controlled by Universal nearly 100 have been picked out to place on the open market for other producers to bid on.

Since these stories were placed on the block less than six weeks ago, five have been sold, with negotiations now on for several more.

•

"Daybreak" Finished

Jacques Feyder yesterday finished shooting "Daybreak," starring Ramon Navarro, with Helen Chandler in the chief feminine role at MGM. The picture goes to the cutting room today, release being tentatively set for the latter part of this month.

•

Pincus Out of Fox

New York.—Joe Pincus, who has been acting as a New York representative for W. R. Sheehan, is leaving the organization.

PHILADELPHIA'S GOOD BUSINESS CONTINUES

The past week found general good business enjoyed for the last three weeks by Philadelphia first-run houses continuing.

While not breaking the house record, "The Man Who Came Back" grossed $40,000 at the Fox, which represents almost capacity business at regular showings. House record is close to $45,000, held by "Hot for Paris," which got a holiday week showing. With $26,000 to $28,000 the good normal, weekly business for the theatre, the Gaynor-Farrell showing represents terrific business. So far as records disclose, only "Hot for Paris," "The Cock-Eyed World," "Street Angel" and "Seventh Heaven" have touched or passed the forty "grand" mark. "The Man Who Came Back" is retained for a second week—an innovation in the weekly run policy of the theatre—with a third week in prospect if run continues.

Though it dropped off from the sensational business with Garbo's "Inspiration," during which time $51,000 was grossed at the Mastbaum, this theatre ran over average business with $45,000 for "The Bachelor Father." Business was helped by "Birthday Month" plug, which is exploiting special stage bills to mark the Mastbaum's second anniversary. Irene Franklin was last week's stage celebrity. Lita Grey Chaplin is this week's.

"Reducing," after taking $30,000 on its first week at the Boyd, an abnormally high figure, grossed $24,000 for its second week. It will remain for a third week. "The Criminal Code" took a good opening at the Stanton with $14,000. Aided by a newspaper campaign, Keith's, the Paramount flagship, grossed $17,500 with "Fighting Caravans," a figure somewhat above normal business.

Grosses for the week were:

BOYD—"Reducing" in second week good with $24,000.

EARLE—"Right of Way." Average with $20,000.

FOX—"Man Who Came Back"—very big with $40,000.

KEITHS—"Fighting Caravans" good at $17,500.

MASTBAUM—"Bachelor Father," with Irene Franklin on stage bill, very good with $45,000.

STANLEY—"Hell's Angels" in second week did well with $16,000.

STANTON—"Criminal Code" opened well with $14,000 on week.

Features for the current week are: "Sit Tight" at Mastbaum; "Man Who Came Back" second week at Fox; "Reducing," third week, at Boyd; "Finn and Hattie Abroad" at Keith's "Cimarron" at Stanley; "Criminal Code" second week, at Stanton; "Ex-Flame" at Earle; "Outward Bound" first popular-price run, at Karlton; "The Right to Love" second run at Arcadia.

●

Allied Meeting Today

(Continued from page one)

sion on block booking and "forced selling of shorts to obtain features." President Abram F. Myers' main speech will concern itself with stabilization of industry and coordination of all its branches.

HIGHLIGHTS

Four Californians will attend the Chicago meeting at the Congress hotel with a number of other theatre owners from the coast also present. W. W. Whitson, of the Motion Picture Theatre Owners of Southern California, Allied unit, has been appointed in charge of discussion anent unreasonable protection.

While more than 1,000 independent theatre owners are meeting to discuss the problems facing them in the motion picture industry, hundreds more, representing producers and other industry organizations, will be on the rim of the circle as interested witnesses. Thousands more, who could not make the trip, will wait word through newspapers and communications from their organizations on the outcome of the meet.

Block booking, copyright bureau and forced sale of shorts with features loom as major topics of discussion. Hope for the eventual amalgamation of MPTOA and Allied is fading, with little chance of its accomplishment at the present conclave.

While the meeting will be all business, wives and families of attending exhibitors will not lack entertainment, programs having been arranged for them during the two days of the session. There will be sightseeing trips, afternoon affairs, etc.

New Canada Exhibition Company Is Formed

Ottawa.—P. J. Nolan has formed the Triangle Amusement Company, and will operate about 20 houses around this zone. The company was formed with capitalization of $2,000,000, with Nolan as president.

●

D'Usseau Promoted

Leon d'Usseau, former head of Radio's foreign production department, has been made an associate producer of English features for that company. His first assignment will be the production of "High River," which Richard Bolaslavsky will direct.

●

Ultimatum to Fox

(Continued from page one)

nie's" contract, which has some time to run.

All of which is building closer to the point of a Loew-Fox merger, with Nicholas Schenck as the directing head of the two companies.

Clarke is said to be most agreeable to the management of Fox by Schenck. This would consummate an arrangement Clarke tried to perfect shortly after he acquired control of the company when he made Schenck a proposition to head Fox and Schenck turned him down with the answer:

"When I retire from Loew's, I retire from motion pictures and all other forms of business."

Indies Are Ahead In Ohio Survey

Cincinnati.—A survey made of all theatres throughout the state of Ohio shows that there are only 155 producer-owned houses in the state, with 1818 independently controlled.

●

PRODUCTION NOTES

Sherry Hall added to "Board and Room" at Radio.

●

June Collyer opposite Jack Oakie in "Dude Ranch" for Paramount.

●

Louis Weitzenkorn has arrived from New York to join the Paramount writing staff. He is the author of "Five Star Final."

●

David Kirkland assigned to direct "So This Is Arizona" for Big 4.

●

Leslie Howard to cast of "Never the Twain Shall Meet" at MGM.

●

Sally Phipps, who has been playing in legitimate, and Eric Dressler, recently in "Lysistrata," have been signed for Vitaphone shorts at the Eastern studio.

●

Mae Clark has been engaged for a part in "Public Enemy" at First National and also for "Traveling Husbands" at Radio. Leo Morrison handled the deals.

●

Tom Kennedy, Sid Saylor, Martin Burton added to "Roped In" at Paramount.

●

Willard Robertson added to "Skippy" at Paramount.

Fox Turn-backs Are Not So Easy

New York.—Fox theatres are not having an easy time in their hoped for turn-backs of a bunch of their Metropolitan theatres.

Harry Arthur, handling the deals, is trying to get back what the Fox organization paid for the houses, giving all the remodeling and equipment to the exhibs as an inducement. But the exhibs claim that the prices of two years ago and now are two different things.

●

2 Laurel and Hardys Joined for Abroad

Hal Roach is combining the Laurel and Hardy "True Blue" and "The Chiselers" into one six-reel feature for foreign release in French and Spanish versions. The comedians are shooting on the MGM lot on the Spanish version of "True Blue."

It is the Roach policy to release all of the Laurel-Hardy product abroad as features, usually combining two English shorts where possible. Where two shorts cannot be combined the Spanish and French versions are lengthened by adding extra gags.

●

Dinner to Aid Wampus Life Insurance Fund

Proceeds of the "Pan Roast" dinner to be held next month at the Biltmore hotel under the joint auspices of the Wampas and Writers Club, will be divided equally. The Wampas will use its share for the life insurance fund, which it maintains for each of the members.

Only 30 Extras Averaged Over 3 Days a Week in 1930

Of the 17,541 extras registered with the Central Casting Agency in 1930, only 833 averaged one day a week or more, according to a report issued by the Hays organization. Of that number only 30 averaged more than three days a week.

The year ended in January showed $2,460,012.76 paid to extras as against $2,401,429.31 in 1929, with a total of $12,346,685.32 paid extras from 1926 to January 1 of this year.

Total placements last year were 252,446 as against 262,958 for 1929, showing only a slight drop despite the depression in other industries.

Average daily placements during last year were 807 as against 840 for 1929. The average daily wage paid extras during 1930 was $9.74 as against $9.13 in 1929, rise of 61 cents.

Total placements of war veterans for 1930 were 12,181 as against 19,158 the previous year, with the amount earned by veterans $83,293.50 for 1930 and a total over the five years beginning 1926 reaching $606,224.15.

The cost per placement was 45 cents for adults and 77 cents for children.

Total money earned by children in 1930 was $41,650, with a total placement of children of 5815 and an average daily wage of $7.16. Sixty percent of all children employed worked only 3 days or less.

●

"Millie" Smashing Records at Mayfair

New York.—The Charles Rogers production of "Millie," released by Radio Pictures, is turning them away here at the Mayfiar and is being held for a second week. The week-end gross was in excess of the same gross on the Amos 'n' Andy picture.

●

Huston in N. Y. Tomorrow

New York.—Walter Huston arrives here tomorrow on the Mauretania and will proceed immediately to Hollywood.

●

Dressler to Honolulu

Marie Dressler leaves this week for a rest in Honolulu, pending preparation of an original starring yarn for her on her return to the MGM lot.

Irene Dunne On Vacation

Irene Dunn, Radio contract player, will leave for New York tonight for a two weeks' vacation. Her first assignment upon her return will probably be the lead in "Marcheta," which Victor Schertzinger will direct.

PRODUCTION ACTIVITIES

PICTURES IN PREPARATION

Columbia Studios

"RED RIVER ROGUES"—From story by Stuart Anthony. Louis King to direct, with Buck Jones starred.
"MIRACLE WOMAN"—Frank Capra to direct, with Barbara Stanwyck starred.
"LOVER COME BACK"—From the story "Money Brides," being adapted by Dorothy Howell, with dialog by Jo Swerling. Erle Kenton will direct.
UNTITLED—Story for Jack Holt and Ralph Graves. Oliver Drake on the story.
"VIRTUE'S BED"—Story being prepared by Robert Shannon.
"FIFTY FATHOMS DEEP"—From story by Paul Gangelin.
"OBEY THE LAW"—From story by Jack Neville.
"THE SEA PATROL"—From story by Harold Shumate.

Fox Studios

"RIDING FOR A FALL"—From play by William Anthony McGuire. Screen play by William Conselman. Director, Thornton Freeland. Cast: Spencer Tracy, Lorin Raker.
"YOUNG SINNERS"—Director: John Blystone. Cast: Thomas Meighan, Dorothy Jordan, Hardie Albright, Cecilia Loftus, William Holden, Lucien Prival.
"DADDY LONG LEGS"—From stage play of same name. Director, Al Santell. Cast: Janet Gaynor, Thomas Meighan.
UNTITLED—From story by Kate McLaurin. Directors, William Cameron Menzies and Kenneth McKenna. Cast: Elissa Landi, Lewis Stone, Beryl Mercer.
"CURE FOR THE BLUES"—From story by George Ade. Director, Frank Borzage. Cast: Will Rogers, Fifi Dorsay, Donald Dillaway, John T. Murray, C. Henry Gordon, Lucile Brown.
"I SURRENDER"—From story, "Axelle," by Pierre Benoit. To be directed by William K. Howard, with Warner Baxter.
"THE SPIDER"—Starring Edmund Lowe.
"OVER THE HILL"—To be directed by Henry King, with Cecilia Loftus and Marguerite Churchill.

Metro-Goldwyn-Mayer Studios

"SUSAN LENOX"—From story by David Graham Phillips. Treatment by Edith Ellis. King Vidor to direct. Greta Garbo starred.
"A FREE SOUL"—From novel by Adela Rogers St. John. Clarence Brown to direct. Norma Shearer to star, with Lionel Barrymore.
"FIVE AND TEN"—From novel by Fanny Hurst. Robert Leonard to direct. Cast: Marion Davies, Irene Rich, Monroe Owsley.
"SEA EAGLES"—George Hill, director. Cast: Wallace Beery, Marjorie Rambeau.
"DON JUAN MALGRE LUI" (French)—Adaptation by Yves Mirand. Cast: Buster Keaton, Jeanne Helbing, Francoise Rosay. Keaton to direct.
"PARLOR, BEDROOM AND BATH" (German)—Buster Keaton will star and direct.

Metropolitan Studios

VANITY COMEDY—Produced by Christie. Story by Bill Weber. Director, Harold Beaudine. Starring Glenn Tryon.
"CLEARING THE RANGE"—Produced by Allied Pictures Corporation. Director, Otto Brower. Screen play by Jack Natteford and D. Sanson. Starring Hoot Gibson.
"THE BELOVED ENEMY"—A Rogell Production. Director, Al Rogell.
"HONEYMOON LANE"—Starring Eddie Dowling. Produced by Sono-Art. Director, George Crone.
"SONNENBERG SPORTS REVIEWS"—Produced by Brown & Nagel. Starring Gus Sonnenberg.
"THE COMEDIAN" (Spanish)—Starring Ernesto Vilches. Direction by Ernesto Vilches and Burton King. Screen play by Leonard Field.

Paramount Studios

"CONFESSIONS OF A CO-ED"—From her diary. Directors: Max Marcin and Slavko Vorkapich. With Phillips Holmes and Sylvia Sidney.
"IN DEFENSE OF LOVE"—Original by Mary Roberts Rinehart. Dialog by Vincent Lawrence. Director, Richard Wallace. With Gary Cooper and Carole Lombard.
"NO ONE MAN"—Original by Rupert Hughes. Director, Lothar Mendes. With Norman Foster, Carole Lombard, Martin Burton.
"STEPDAUGHTERS OF WAR"—Original by Helen Zenna Smith. Director, Dorothy Arzner.
"NIGHT COURT"—Original by Oliver H. P. Garrett. Director, John Cromwell. Starring Paul Lukas. With Regis Toomey, Kay Francis, Fay Wray.
"AN AMERICAN TRAGEDY"—From novel by Theodore Dreiser. Adaptation by Samuel Hoffenstein. Director, Josef von Sternberg. With Phillips Holmes, Sylvia Sidney and Frances Dee.
"DEBUTANTE"—By and with Carman Barnes.
"MONKEY BUSINESS"—Original by S. J. Perleman and Will B. Johnston. Starring the Four Marx Brothers.
"THE LAWYER'S SECRET"—Original by James Harley Finn. Adaptation by Max Marcin and Lloyd Corrigan. Directors: Max Marcin and Louis Gasnier. With Clive Brook, Richard Arlen and Jean Arthur.
"UP POPS THE DEVIL"—From original by Frances Goodrich and Albert Hackett. Eddie Sutherland to direct. Cast: Norman Foster, Carole Lombard.

Radio Pictures Studios

"BIG BROTHER"—From story by Rex Beach, adapted by J. Walter Ruben. Richard Dix to star, with Fred Niblo directing.
"WHITE SHOULDERS"—Adapted by J. Walter Ruben. Melville Brown to direct. Cast: Mary Astor, Ricardo Cortez, Jack Holt, Kitty Kelly.
"HIGH RIVER"—From screen version by Charles Logue and Richard Boleslavsky. Boleslavsky to direct.
"THE SPHINX HAS SPOKEN"—From the novel by Maurice de Kobra, adapted by Jane Murfin. Victor Schertzinger to direct.
"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.
UNTITLED—Story being prepared by Keene Thompson for Lowell Sherman, who will direct and star.

RKO-Pathe Studios

"THE COMMON LAW"—From novel by Robert W. Chambers. Adaptation by John Farrow. Starring Constance Bennett, with Lew Cody.
"REBOUND"—From play by Donald Ogden Stewart, adapted by Horace Jackson. To be directed by Edward H. Griffith. Starring Ina Claire, with Robert Ames and Robert Williams.
"THE HOUSE OF GLASS"—From play by Max Marcin, adapted by James Seymour. To be directed by Al Green.

United Artists Studios

"STREET SCENE"—From play by Elmer Rice, who is also doing the adaptation. King Vidor to direct.

Universal Studios

"THE OUTCASTS OF POKER FLAT"—From story by Bret Harte. Adaptation by Joseph Moncure March. William Wyler to direct.
"OURANG"—Screen play and adaptation by Dale Van Every and Don Ryan. George Melford to direct. Exteriors made in Borneo.
"BLIND HUSBANDS"—Story and adaptation by Erich von Stroheim, who will also direct.
"THE UP AND UP"—To be directed by Edward Laemmle.
"THE BEHAVIOR OF MRS. CRANE"—Adaptation and continuity by Dale Van Every. Dialog by Don Ryan. To be directed by William Wyler.
"WATERLOO BRIDGE"—From the play by Robert E. Sherwood. Adaptation by Tom Reed.
"THE IMPATIENT VIRGIN"—From the novel by Don Clarke.
"STRICTLY DISHONORABLE"—From the stage play of same name.
"LILIES OF BROADWAY"—From an original by William Hurlbut, who is adapting it. John Murray Anderson to direct.
"BACK STREET"—From novel by Fannie Hurst. John M. Stahl to direct.
"A LADY OF RESOURCE"—From novel by Arthur Somers Roche, adapted by Edwin G. Knopf.
"MISSISSIPPI"—Being adapted from original by Ray Doyle.

Warner-First National Studios

Warner Brothers

"THE GENIUS"—From story by S. Diskoy, adapted by J. Grubb Alexander and Harvey Thew. Michael Curtiz to direct, with John Barrymore starred.
"ALEXANDER HAMILTON"—Story by George Arliss, who will be starred. John Adolfi to direct.
"HEAT WAVE"—From story by Roland Pertwee, starring William Powell.
"PASSIONATE SONATA"—From story by Wilson Collison. Starring Dolores Costello.

First National

"WE THREE"—From novel by Edith Fitzgerald, adapted by Florence Ryerson. Starring Loretta Young.
"THE RECKLESS HOUR"—To be directed by John Francis Dillon, with Dorothy Mackaill starred.
"THE UPPER UNDERWORLD"—From story by Rowland Lee, who will also direct. Starring Walter Huston.
"THE IDOL"—Continuity and dialog by Joseph Jackson. Alfred Green to direct. Starring Edward G. Robinson.

PATHE STARS WILL MAKE FOUR EACH ON NEW LIST

Twenty-one star productions and approximately 450 short subjects will compose RKO-Pathe's new production program, according to the joint announcement from Lee Marcus, RKO president, and Charles R. Rogers, production chief at the Culver City studios.

Four pictures each are scheduled for Constance Bennett, Ann Harding, Helen Twelvetrees, Bill Boyd and Eddie Quillan. No titles are announced as yet.

Included in the short subject releases are the recently expanded Pathe News, Grantland Rice Sportlights, Audio Review and 52-two reel comedies and one reel sport specials, among which will be "Golf," a series of six one-reelers featuring Johnny Farrell.

Ina Claire's "Rebound" is now in rehearsal, while Constance Bennett has already completed the first of her group, "Lost Love." Eddie Quillan's first will be "The Kid From Madrid," an original by Lew Lipton, who recently signed a RKO-Pathe contract.

Among the directors under contract to RKO-Pathe are Edward H. Griffith, Paul L. Stein and Tay Garnett.

Radio and RKO-Pathe Scrapping For Players

A battle for outside players is on between the casting offices of RKO-Pathe and Radio studios, with Radio claiming to be victor in the first round by acquiring Hallam Cooley and Sharon Lynn for parts in "Too Many Cooks." RKO-Pathe wanted both players for "Rebound," but Rex Bailey, casting director at Radio, maneuvered around and took the players over Charley Richards' head.

This is indication that the studios are being operated independent of each other, though owned by RKO.

Paramount and MGM After Helen Hayes

New York.—Paramount and MGM are both dickering for Helen Hayes. Paramount wants her for the lead in the Barrie play, "What Every Woman Knows," which she did on the stage, and MGM would like to have her for "Lullaby."

Jones Due Sunday

Bobby Jones arrives in Hollywood Sunday and will make his debut as a screen star on the Warner-First National lot in a series of 12 one-reel golf shorts. He will be accompanied by O. B. Keeler, his constant "Boswell," who will write the series. George Marshall, himself a star golfer, will direct.

Kingsmore With Charnas

New York.—Harry Kingsmore has been made assistant to Harry Charnas, who runs the Warner houses here.

Seek Compson Story

Radio is now searching for a suitable story to star Betty Compson. George Archainbaud has been assigned to direct, with Bertram Millhauser as the associate producer.

Six More Start At First National Soon

Six pictures will go into production next month on the Warner-First National lot. Monday will find two under way—"The Idol," starring Edward G. Robinson, with Al Green directing, and "Upper Underworld," starring Walter Huston, with Rowland V. Lee at the megaphone.

Four will be put under way the week of March 9—"Night Nurse," with Barbara Stanwyck, Wm. Wellman directing; "The Genius," with John Barrymore, Michael Curtiz directing; "The Reckless Hour," starring Dorothy Mackaill, and "We Three," with Loretta Young.

Para. To Stop "Co-ed" To Make the "Tragedy"

Paramount will place Sylvia Sidney and Phillips Holmes in "An American Tragedy" before they complete their current parts in "Confessions of a Co-ed."

Both are on location at Lake Tahoe filming "Confessions of a Co-ed," but will return to Hollywood shortly to do "An American Tragedy," which, when finished will leave them free to complete "Co-ed." Norman Foster has been added to the "Co-ed" cast and is now on the Tahoe location.

N. Y. Houses Making Money With Foreigns

New York.—All the houses playing foreign versions here are making money. There seems to be a flair for such pictures just now and the rentals are low; hence the profits.

The houses are the Park Central, President, Belmont, Fifty-fifth Street Playhouse, Princess, Fifth Avenue Playhouse, Central, San Jose and Eighth Street.

Geo. Arthur Promoted

George Arthur, a veteran of 15 years' experience in the editing of films, has been appointed by B. P. Schulberg to head the cutting department of Paramount studios. Arthur succeeds James Wilkinson, who has been transferred to Paramount's Long Island studios as head of its editorial department.

Jackson Finishes "Nick"

Joe Jackson has completed the continuity and dialog for "Nick, the Barber." It has received the okay of the "front office" and talk around the Warner-First National plant would indicate that it is another one for the big 'uns. Edward G. Robinson will be starred.

Lonsdale In and Out

New York.—Frederick Lonsdale, the English writer, arrived here last Thursday and left for home on the same boat last night, after settling his contract with MGM. He wants nothing more to do with pictures, he says.

Actors Lose On Plan For New Re-Take Conditions

After the actors' branch of the Academy voted unanimously to inject a clause in the actor's contract for a more definite understanding on pay for retake work, a committee of three met the producers and decided to let the contract ride as it is.

Present ruling on retakes calls for an eight-hour day, plus overtime, but the actors claim they should be carried on salary from the day they are called for retakes until they are completed. As it is now, they can be called on Monday and work eight hours, then called again the next Friday, which would keep them from accepting any other engagements during the interim.

Sennett Starting Up

The Sennett studios, which have been idle for several days, will start humming again next week when a comedy to be directed by Mack himself will go into production. No title yet.

Joan Marsh To Christie

Christies have borrowed Joan Marsh, MGM featured player, for a role in "Meet the Wife," which Columbia will release. Shooting starts today.

Indies Gather For Important Talks

Atlantic City.—About 25 of the most important independent exchangemen in the industry, together with several indie producers, are holding a two-day meeting at the Ambassador Hotel here today and tomorrow.

They are trying to settle upon some plan for the production and distribution of independent product.

Mervyn LeRoy Shooting On The Old Warner Lot

The first signs of real activity on the old Warner lot since everything was moved over to Burbank were visible this week when Mervyn LeRoy took his "Broad-Minded" company there.

The reason was that, with seven pictures in production, the First National lot was rather crowded. However, it's not to be a regular thing.

New Short At Pathe

"Open House," a collegiate short subject featuring Nat Carr, Nick Stuart, and Marion Shockley, started shooting at RKO-Pathe today. Harry Fraser is the director and author.

"Rango" Big New York Hit. Chicago Business Average

(Continued from Page One)

getting around $12,500 on the week.

CHINESE—"Trader Horn" in its fifth week, a corking good bet with $27,200.

CRITERION—"New Moon" did fairly well on its opening week, taking $15,700.

EGYPTIAN — "Man Who Came Back" held house about even with $4,500.

LOEW'S STATE—'Don't Bet On Women" with $21,600 not so good when compared with the gross on the Garbo picture the week before.

ORPHEUM—"Cimarron" still pulling them in for around $19,000.

PANTAGES—"Blue Angel" not so good with $11,100.

WARNERS DOWNTOWN — "Illicit" very good with around $19,000.

WARNERS HOLLYWOOD—Also with "Illicit" and also good with $18,000.

N. Y. Business Average Except In Few Spots

New York.—With the exception of two or three houses, notably the Rivoli with 'Rango" and the Roxy with "Dracula," business along Broadway was about average for the past week. "Rango" was a decided hit and looks good for a long run. The grosses:

ASTOR—"Trader Horn" in third week holding up well with $20,500.

CAPITOL—"Inspiration," held over, justified the action with $67,200.

CENTRAL—"Girl from Reeperbahn" still a surprise with $10,700.

COHAN—"City Lights" a sensation. Pulled $61,200.

CRITERION — "Reaching for the Moon," capacity, around $17,500.

GLOBE—"Cimarron" still an outstanding hit with around $19,000.

MAYFAIR—"Millie" slipped a bit, getting $29,600.

PARAMOUNT — "Stolen Heaven" nothing to shout about with $63,000.

RIALTO—"Devil to Pay" in second week, good with $29,500.

RIVOLI—"Rango" the hit of the week with $42,600. Big.

ROXY—"Dracula" another pronounced hit with $112,000 in eight days.

STRAND—"Viennese Nights" poor with $18,400.

WARNERS—"Bright Lights" off with only $8,000.

WINTER GARDEN—"Sit Tight" very good with $32,500.

Chicago Business Stays Along On Even Keel

Chicago.—There were no outstanding high spots in the Chicago grosses for the past week, except "Truth About Youth," which pulled nearly $48,000 into the box-office at the Oriental. Other grosses were:

CHICAGO—"Stolen Heaven" rather poor with $34,700.

McVICKERS—"Reducing" did very well with $33,600.

ORIENTAL—"Truth About Youth" held top place with about $48,000.

ORPHEUM—"Right of Way" a flop with $3,200.

PALACE—"Many A Slip" just fair with around $22,000.

ROOSEVELT—"Royal Family" in second week, off with $10,850.

STATE-LAKE—"Cimarron" in second week holding up with $32,100.

UNITED ARTISTS—"Devil to Pay" in third week fair with $12,600.

WOODS—Also playing "Right of Way" and getting less than $6000.

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W. R. WILKERSON ... Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California
Telephone HOllywood 4741
New York office, 110 West 40th Street
J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave
Daryl Doran, Manager
London office, 80 Wardour St
Heath Cobb, Manager
Paris office, 122 Boulevard Murat
Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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THE LOWDOWN

A well-known star who, for years before its termination, had been trying to get out of his contract with a large studio which gave him mediocre stories, finally accomplished this several months ago and went over to another lot where he is doing very well. Imagine his surprise when he overheard his ex-employer the other evening say: "You know, if ——— had been a good poy—he'd be vid us yat!"

•

All you fancy trippers of the light fantastic can take a back seat now. For Saturday night Mayfair brought forth two great terpsichorean artists with whom it would be hard, nay—IMPOSSIBLE to compete. They are Senor Berto Wheeler and La Belle Jobyna Howland, who modestly entered the dancing contest together and won the fleece-lined cocktail shaker, tactfully designated as a "cup." It wasn't a "walk-away" however, for they had to do spins, whirls, nip-ups and back flips to get it. Some of these were accomplished on their feet, while other "steps" occurred in standing, sitting, rolling-on-floor positions. Always on the alert for something new in collegiate dancing, the judges, among them Jesse Lasky, Mack Sennett and Erich Von Stroheim, awarded them the prize.

•

Mrs. Edward Robinson, wife of "Little Caesar," is writing a series of articles, by request, for a newspaper syndicate on "How it Feels to be a Gangster's Moll." In them she tells of her husband's penchant for expensive French hand-bags and cobwebby handkerchiefs with which he is constantly showering her. These and other sidelights don't sound much like a "tough guy"—but then, Eddie isn't.

CREAM PUFFS & SLAMS

NEW YORK CITY

"CIMARRON"

Globe Theatre

American: One of the most dynamic dramas that ever rent the heavens of Hollywood. A skillful blending of the simple with the spectacular. Credit wide and liberal—to Director Wesley Ruggles. Three cheers for Howard Estabrook, who has done a task of adaptation and dialog that was no sinecure.

Herald-Tribune: The production of "Cimarron" is better than its narrative, and the result is a triumph of photoplay over novel.

Sun: Simple, real, a marvelous atmospheric thing. It is Wesley Ruggles who is undoubtedly responsible for the magnificence of the production.

Evening World: Not only a great motion picture; it is great history. Radio Pictures finally has turned out a production which measures up to publicity superlatives.

Post: It is a picture of stunning magnitude, extraordinarily effective in its sweeping power, in its cataclysmic rush and turmoil and in the selection of climactic incidents. No little of the picture's effectiveness is due to the acting of Richard Dix. Nor can too much credit be given to Wesley Ruggles, whose directorial problems must have been staggering; to Eddie Cronjager's photography and to Howard Estabrook for his adaptation and dialog.

News: Magnificent in scope, powerful in treatment, admirable in acting. It is one of the few talking picture productions which inspires, rather than awes.

World: In subject matter and character and the manner of its telling it is a splendid work.

Times: From the first to the last scene one is often stirred. It has its subtleties and it has been most intelligently directed by Wesley Ruggles.

Telegram: One of the screen's outstanding achievements. To everyone concerned with its making must go unstinted praise, especially to Wesley Ruuggles' direction that borders on brilliance, and the adaptation of Howard Estabrook.

Journal: Replete with human interest, action and romance. Praise must be given the cast, the director, Wesley Ruggles, the adaptation and dialog of Howard Estabrook and the photography of Eddie Cronjager.

ST. PAUL

"ABRAHAM LINCOLN"

Garrick Theatre

Daily News: A film which is at once documentarily true and yet bright enough and interesting enough to capture the attention of the most dulled theatrical appetite.

"BEAU IDEAL"

Orpheum Theatre

Daily News: It is sincerely to be hoped that this will end the "beau" pictures.

"PASSION FLOWER"

Tower Theatre

Daily News: A vibrant, human drama of love and life.

"THE MAN WHO CAME BACK"

Paramount Theatre

Daily News: After seeing Farrell and Gaynor in this picture, one realizes that almost anything can (and does) happen in Hollywood. It won't be long now before they cast Charles Rogers as Cotton Mather and Ruth Chatterton as Pollyanna.

"THE LASH"

Riviera Theatre

Daily News: Youngsters will revel in the thrills of a cattle stampede while grownups may get a thrill or two out of the dramatic moments of dialog.

JACKSONVILLE, FLA.

"THE COHENS AND KELLYS IN AFRICA"

Palace Theatre

Times-Union: Not so amusing as they were in Atlantic City.

"THE GANG BUSTER"

Florida Theatre

Times-Union: Oakie's best comedy since "Fast Company." If you are an Oakie fan you will be pleased to know it is a film worthy of his talents.

"INSPIRATION"

Florida Theatre

Times-Union: A magnificently produced drama that has more universal appeal than either of Garbo's earlier audible films.

"MEN ON CALL"

Imperial Theatre

Times-Union: About the only redeeming feature of the picture is the injection of sufficient action to offset the mawkish tendencies of the narrative.

54-Hour Week Up For Vote Today

Representatives of the actors' and producers' units of the Academy of Motoin Picture Arts and Sciences meet today at the Academy's headquarters in the Hollywood building to decide whether or not the 54-hour week shall be substituted for the 12-hour rest period for the balance of the 5-year contract.

At the February meeting of the Academy last year, the standard 5-year contract was approved with the following prosion:

"At the same time it was agreed that the Contract Conference Committee shall be called into session on or before February 1, 1931 to decide if the 54-hour week provision shall or shall not be substituted for the 12-hour rest period for the balance of the 5-year term."

The action taken at today's meeting will determine the course to be followed for the four years beginning March 1.

The signatures now affixed to the basic agreement include 424 players and 17 producing companies.

"Cimarron" Is Coming!

Pesky New Warners Manager in St. Louis

St. Louis—Edward Pesky, formerly assistant to William Goldman in the management of Warner theatres, has been made general manager of the company's St. Louis houses, with supervision over Memphis, Oklahoma City and Wisconsin.

"Cimarron" Is Coming!

Prison Sentence For Stench-Bombers

Columbus.—Representative Willim M. Goodwin has introduced a bill in the Legislature calling for a fine of $100 and six months imprisonment for stench bomb throwers.

"Cimarron" Is Coming!

Chatterton's Next

Ruth Chatterton's first picture upon her return to Paramount after her vacation will be "Daddy's Gone a-Hunting." Production is slated to start early in March.

B. B. B. Says:
A Bite, A Laff Without Formality
B. B. B. CELLAR CAFE
Cosmo at Hollywood Blvd.
GRanite 3382 HOllywood 9159

ELIZABETH McGAFFEY, Writes:
"Your service has been invaluable to me in creating a research department at the DeMille Studio out of nothingness. Of course, I expected a lot from you because of your help when I was for so many years (10) head of the Lasky research, and you have more than fulfilled my expectations."
INTERNATIONAL KINEMA RESEARCH
HE 8761 ... Hollywood Security Bldg.

The Hollywood Reporter

Vol. III, No. 10 Price 10c — TODAY'S FILM NEWS TODAY — Monday, February 2, 1931

CHAINS ARE UNCHAINING

TRADEVIEWS

by W. R. Wilkerson

SEVERAL months ago, in speaking of chain operation, Harold B. Franklin told us: "The personal element in the proper conduct of a theatre is absolutely essential, particularly when it comes to the neighborhood and small-town house. The manager must know most of his patrons by their first names, exchange greetings with them. This personality and individuality reflect results at the box-office and it is this one department that most chains find it almost impossible to handle, thereby ruining whatever chances they have of making the houses pay."

What Franklin said several months ago, the big chains throughout the country are realizing more than ever now, with the result that they are trying to arrange deals to relieve themselves of all but the big key run houses.

•

THE WARNER theatre acquisitions are being very wisely handled That crowd is not buying houses simply to swell the chain. Every spot and every available buy is being thoroughly checked and rechecked with a full analysis of its possibilities and what the house requires for the operation. The Warners are profiting by the mistakes of their contemporaries.

•

THE BIG punch, to us, in the new Chaplin picture, and the one that gave Charlie no end of pleasure to photograph and record, is going over the heads of the patrons paying their admission at the local Los Angeles Theatre.

In making the scenes in question, Charlie wanted to show his contempt for talk, and he did, but the audience for the most part, will not get it.

The picture opens with the unveiling of a monument, speeches are being made, but instead of understandable words coming from the mouths of the speakers, just gibberish is emitted. Coming at the start of the picture, the audience believes that something is wrong with the sound mechanism instead of getting the great satire Chaplin wanted to convey.

Producer-Owned Circuits Dwindling With Concentration Solely on Key Spots---Indies Back With Strength

The big producer-owned chains have found it impossible to operate many of the houses they have taken over in the last two or three years, with the result they are making deals to return the houses to their former owners.

Fox and Publix are taking the lead in these turnbacks, particularly in houses that have demanded more of the personal touch in management and ownership.

In Greater New York, the Fox organization is on deals to turn back some Fox Metropolitan Theatres in wholesale lots. These houses, acquired by William Fox during the last year of his office as Fox head, have cost the Fox organization millions to remodel and operate. Harry Arthur is

(Continued on Page 5)

Digest Newsreel May Go to Warner

New York.—There is a possibility that Warner Brothers will tie in with Literary Digest in a newsreel proposition, the deal between the Digest and Kinograms having fallen through. It is understood that Universal has renewed the Kinograms contract.

The Fox-Hearst newsreel contract also will be renewed, it is believed, the papers to be signed in March That of course, upsets the reported Hearst-Warner arrangement.

'Cimarron' Is Coming!

Publix Acquires Philadelphia String

Philadelphia, Pa.—Paramount has taken over the four Friehoffer houses here in a deal that fairly nipped them away from Warners. The houses are the Nixon, Tower, Roosevelt and Frankford. Publix has them on a 20-year lease.

'Cimarron' Is Coming!

Schenck Announces 52 MGM's For 1931

New York.—Nicholas Schenck has announced that Metro-Goldwyn-Mayer will make 52 feature pictures for its 1931-32 program. There will be no wide films.

Will Hays' Office Wants Vestal Bill

Washington.—Although the MPTOA and the Allied States are against the Vestal bill, the Hays office is for it.

Arthur Wile, of the Hays organization, told the Senate Patents Committee that only strict adherence to the copyright bill will save the industry from the loss of its foreign market. More than 40 per cent of the film business comes from foreign fields, he said.

'Cimarron' Is Coming!

LeBaron Is Back

William Le Baron returned Saturday, and is now busy at the Radio studios lining up next season's product.

'Cimarron' Is Coming!

"Resurrection" Held

Chicago.—Universal's "Resurrection" has been held over for a second week at the State-Lake.

Hughes Talking To Derr-Sullivan

Hollywood looks for an early consummation of a deal that will place E. B. Derr and Charles Sullivan in charge of all production for Howard Hughes.

The deal is just in the talk stage now between the principals, but indications point to a closing.

'Cimarron' Is Coming!

"Caesar's" Gross Gives It 4th Week

New York.—"Little Caesar" has grossed better than $159,450 in three weeks at the Strand in New York and was held for a fourth week. The past week showed a cash sale of $38,000, beating Chaplin's third week at that house which was the record.

'Cimarron' Is Coming!

13 Problems to Come Up at Allied Meeting

Chicago.—There will be thirteen major problems brought up for discussion at the Allied convention.

Among the most important will be copyright, protection, the music tax, score charges, block booking, percentages and the Federal checkers.

'Cimarron' Is Coming!

Charnas-Silver May Switch Jobs

There is every indication that Moe Silver, in charge of the coast Warner houses, and Harry Charnas, having the same duties around New York, will switch jobs.

FOX-LOWE MERGER PUSH BEING GIVEN THE WORKS

New York.—The arrival of Louis B. Mayer here at this time, coupled with the upset condition of affairs in the Fox organization caused by those notes for $55,000,000, have the rumor boys cinching a Fox-Loew merger, with Nicholas Schenck in the king's seat.

While East, Mayer will visit Washington as an emissary on the merger, it being the belief that Washington can and will be shown that a Fox-Loew combination will benefit business, will stabilize the holdings of

(Continued on Page 4)

Howard Jones Signed by Mannon for Series

Howard Jones, head football coach of U.S.C., has been signed by Alfred T. Mannon, of Tec-Art, to make a series of one-reel football pictures, to be released as "Pigskin Problems." Norman Sper handled the deal.

'Cimarron' Is Coming!

"Cimarron" on Buy

All ticket agencies in New York have gone in for a buy on the showing of "Cimarron."

"TRADER HORN" Dialogue by CYRIL HUME

THE HOLLYWOOD REPORTER

Vol. III, No. 13 Price 10c — TODAY'S FILM NEWS TODAY — Thursday, February 5, 1931

SHORTS IN BIG DEMAND

TRADEVIEWS
by W. R. Wilkerson

ONE OF THE bright spots in the Hollywood industry is the harmony existing between the actor and producer on their common stamping ground, the Academy of Motion Picture Arts and Sciences. We have yet to hear a dissenting voice directed at the Academy, and praise is heaped on its activities by every member of the industry, regardless of his branch of work.

At the time of the formation of this organization, all those outside of the producers' ranks began to give the lineup the wink and suggest to themselves and others, "it is another producers' racket." But it has proven far from that, and its sole racket is to help motion pictures as a whole.

•

WE ARE wondering if the work now being carried on by both Fox and Loew to effect their merger had anything to do with the postponing of any governmental action in the Clayton suit directed against these companies? Are you wondering? The answer is—you are right.

•

ALTHOUGH not having seen the picture, it should be encouraging to independent theatre owners, exchangemen and producers to know that Liberty has turned out such a fine production in "Mother's Millions." We are told by a member of our staff that he has seen few pictures possessing the entertainment value of this one and that his opinion was in accord with the entire preview audience.

If the independent market can crash through with a few class A pictures, together with the present movement of the chains towards ridding themselves of a lot of their houses to independent operators, there should be a great market for a new crop of producers, not aligned with the majors.

Some of the best showmen, exchangemen and producers, this business has ever seen are still in the independent field, and all they require is a bit of encouragement to bring that end of our business right back to the top. There is a greater place for the indies today than there has ever been.

10,000 Papers

Today's edition of the Hollywood Reporter is being sent to 10,000 exhibitors and other readers throughout the U S and other English-speaking countries.

Reinhart-Lubitsch May Do Stage Play

Berlin.—Max Reinhart, noted stage producer, and Ernst Lubitsch are discussing the advisability of producing a play in New York with Lubitsch being starred, after the completion of his next talkie for Paramount, "The Man I Killed."

"Cimarron" is Coming!

"Uncle Carl" to Stick Around Here Awhile

Carl Laemmle, Sr., has postponed his trip to New York until after the studio gets under way with its 1931-32 program, which will be late in April.

"Cimarron" Is Coming!

N. J. Introduces Bill For Sundays

Trenton.—A bill has been introduced in the Legislature which specifies that any activities in work or pleasure that are lawful on week days, should be lawful on Sundays.

Theatres Find Big Draws in Right Material---Producers Scouting for New Ideas That Will Click

The short reel market is in for a big play during 1931-32, providing producers can deliver the type of material to please the fans.

There are more short reels being used in the big houses throughout the country today than ever in their history, and the chains are asking for more.

Short reels formerly had their big play in the small town and neighborhood houses. The big operators were of the opinion that, aside from the newsreel, they did not have the time to show additional shorts on their programs. But today things are different. It has been found that some shorts are drawing more paying patrons than the features.

(Continued on Page 2)

"Cimarron" Is Coming!

Franklin Active In the Northwest

Harold B. Franklin expects to close for more than ten houses in the Northwest by May 1.

It is known that several men from the Hughes-Franklin outfit are working out deals in that territory.

"Cimarron" is Coming!

Warners Have Not Signed Geo. Bancroft

Disregarding published reports in New York, the Warners have not signed George Bancroft, according to information from the studio.

'CAESAR' A PANIC IN L. A. 'TRADER' BIG 2ND WEEK

Warners repeated history in their showing of "Little Caesar" in their two local houses. It is the same history that has been told in every spot where the picture has played, RECORD BUSINESS. Ending a week with two days of heavy rain, the two houses turned in a combined gross of $58,700, and were it not for other pictures that demand a Los Angeles showing, they might keep this one in these houses for record long runs.

Another ace attraction was the

(Continued on Page 7)

Gen. Harbord Thinks Television Not Yet

St. Louis.—General James C. Harbord, president of the Radio Corporation of America, in a statement here said that television in commercial form is several years away.

"Cimarron" Is Coming!

Albert Warner Arrives

Major Albert Warner arrived in Hollywood yesterday on a social and business visit to the studios.

"Trader Horn" Bangs New York

New York.—Metro-Goldwyn-Mayer's "Trader Horn" opened Tuesday night at the Astor with a bang that was heard all over the Eastern part of the United States.

The critics put on a rave for the picture in the papers yesterday and it looks as if it is in for a run of at least six months, providing MGM wants to tie the house with this attraction for that length of time.

"Cimarron" Is Coming!

Quittner's Case Is On Trial Monday

New York.—The case of Edward Quittner against Will Hays, the Hays organization and others, citing restraint of trade, will come up for trial Monday. In the meantime his three houses, the State, Stratton and Show Shop, are scheduled to be put under the hammer in foreclosure proceedings.

"Cimarron" Is Coming!

Midwest Theatres Want Flesh Shows

Chicago.—Theatres that can house stage attractions in the form of prologues and presentations are looking around for material for flesh shows, with the belief that their audiences demand them. During the last two weeks eight theatres in this zone have added stage attractions.

"Cimarron" Is Coming!

Roland Pertwee Here

Roland Pertwee, English playwright, arrived yesterday. Pertwee will join the First National writing staff, where he has been signed to write originals.

M-I-R-I-A-M S-E-E-G-A-R

FOREIGN DISTRIBUTION OF PARA. EMPLOYS 2830

Paramount's census of employees necessary to operate its distribution in foreign countries for the year 1930 shows an average of 2,830 throughout the year. These employees are carried on the various payrolls of 128 foreign distribution offices, maintained and controlled by Paramount to see that its product receives the maximum circulation.

The census in detail shows 55 offices in Europe, employing a total of 1,995 workers; 15 offices in the Far East with a total of 92; 29 in South America with a staff of 526; and 29 in Australia and New Zealand with 217 employees.

Owing to Paramount's increased foreign market distribution, caused by producing foreign versions at its Joinville studio in France, the number of employees for the coming year will be increased. These figures are exclusive of the help necessary to operate the production studio of six stages at Joinville.

•

Thrift Shop Closes; Nothing More To Sell

The Screen Star Thrift Shop, operated for the benefit of the Motion Picture Relief Fund, has been abandoned because the supply of saleable merchandise was exhausted.

This was started some months ago, at the suggestion of Mary Pickford, and traded in cast-off garments, books and household articles donated by members of the screen colony. All profits from the institution were turned over to the relief fund.

•

Bob Hopkins On New Marie Dressler Story

Bob Hopkins is on the Marie Dressler-Polly Moran yarn that should be a wow. The idea is that Marie is running for Mayor of Cicero, Ill., and Polly is her campaign manager. The opposition ticket is composed of a beer baron and a gangster. Sounds good.

•

"Harpo" Marx Here

"Harpo" Marx arrived yesterday as the advance guard of the Four Marx Brothers to make their second picture for Paramount. The other three brothers are expected to straggle in any day, without ceremony or advance notice.

•

Sprinkler Plays Joke

A defective water sprinkler in the building of the Consolidated Film Laboratories, on Santa Monica boulevard, automatically sent in a fire alarm, which brought out seven fire companies and blocked traffic for several hours yesterday.

•

"Big Boy" To Produce

"Big Boy" Williams, former free lance actor, has turned independent producer and will produce a series of "Speed" dramas under the direction of Al Nietz. Williams will be starred, with a supporting cast consisting of Allene Ray, Wilfred Lucas, Nils Welch and Frank Austin.

Marcus Says Fans Want Star Names

New York.—In his first interview as president of Radio-Pathe, Lee Marcus said that the star name is in greater demand today than ever. He stated that his company would release 20 star pictures during the coming year, with the regular number of shorts.

•

Nadel Making Series To Help N.V.A. Drive

E. K. Nadel is now putting the finishing touches to a series of trailers and short subjects to be released simultaneously throughout the country during the week of the annual drive for the N.V.A.

The New York vaudeville producer has been working on these subjects for the past seven weeks, with the co-operation of the various studios and well-known screen people who have volunteered their services to act in the sketches.

•

Edward Dean Sullivan Moves In At First Nat.

Edward Dean Sullivan is back in Hollywood and will take a desk at First National, under contract to do a series of originals, presumably of the underworld. Sullivan, a former Chicago sports writer, crashed into print with "Rattling the Cup" and recently finished an original, "X Marks the Spot," for Tiffany.

•

Arthur Freed Going On Leave For 3 Months

Arthur Freed's option as a staff writer for MGM has been extended for three months, allowing him to take a leave of absence in the interest of completing the organization of the newly formed music publishing company of Freed and Powers, Ltd.

Freed will spend most of his vacation in Europe, establishing offices and an outlet for Freed-Powers music.

•

Laboratories Expand

Anticipating a heavy production year for the smaller independent producers, the Fowler Film Laboratories are now enlarging the film developing and printing facilities 100 per cent by installing the latest machinery. This is but one of the three independent film laboratories now in operation here.

•

Gelsey With Columbia

Irwin Gelsey, formerly of Paramount and Universal, has joined Columbia. He will be known as a production executive.

•

Young-Mizner Opus

Waldemar Young and Wilson Mizner have turned over to First National officials an original melodrama for okay. No title.

Sheehan 2 Up

In the current issue of the official house organ of Fox Film, called "The Dynamo," Winfield R. Sheehan is two up on the rest of the field for mention in its pages with the full title of Vice-President and General Manager. The rest of the V.P.'s of the organization hope for a better break next week.

No Shorts For Fox

New York.—It is reported here that Fox will continue its plan of producing nothing but feature length pictures, with the exception of the newsreels.

Wolheim Dead After Operation

Louis Wolheim, one of the outstanding figures of the screen, died yesterday in the Osteopathic Hospital, following an operation for appendicitis. Cancer of the stomach was given as the cause of death, aggravated by a rigid diet which Wolheim had undergone in an effort to reduce thirty pounds for a role in "Front Page."

Wolheim was born in 1885, was graduated from Cornell, and later became an instructor in mathematics there. He came to pictures from the stage, where he had played with the Barrymore brothers in "The Jest." Among his best known pictures were "Two Arabian Knights," "All Quiet" and "The Racket."

BUSINESS GOOD IN BOTH NEW YORK AND CHICAGO

(Continued from Page One)

times the business of the b. o. for the house in some weeks past.

The Chaplin picture, "City Lights," at the Los Angeles, is slipping rather badly, with Gumbiner looking around for another picture to put in next week. Whatever money has been made out of the run has gone to Chaplin, and Gumbiner has been holding his fingers.

Here are the figures:

CARTHAY CIRCLE—"East Lynne" does not look good for this engagement. Opening week a bit over $15,000; past week $13,200. Looks as if the new Marlene Dietrich picture, "Dishonored," will be rushed in at any minute.

CHINESE—"Trader Horn" settling down for a nice run. $29,500 for the fourth week.

CRITERION—"Big Trail" one of the grandest flops the house ever had. Did but $7,600 on first and last week. "New Moon" in now.

EGYPTIAN—"Charley's Aunt" a disappointment at $3,800.

LOS ANGELES—"City Lights" third week $22,600. Picture goes off the 27th.

LOEW'S STATE—"Inspiration." Garbo a great bet in this spot. Box-office sung a $37,600 tune this week. Big.

ORPHEUM—"Cimarron" O. K. and well liked. Gross $23,900 and big.

PANTAGES—"Scandal Sheet"; poor business with $11,500.

PARAMOUNT — "Stolen Heaven." Picture O. K. but business not hot with $18,200.

RKO—"Many A Slip." Average both ways. $9,700.

WARNERS DOWNTOWN—"Kismet" a flop at $9,000.

WARNERS HOLLYWOOD—"Kismet" disappoints with $15,000.

•

Broadway Business Is Hitting High Figures

New York.—"Inspiration" at the Capitol, and "Millie" at the Mayfair hung up the record grosses of the past week. "Girls Demand Excitement" at the Roxy also hung up a record, but with reverse English. Here are the reports:

ASTOR—"Trader Horn" good with around $22,000.

CAPITOL—"Inspiration" wowed 'em all week for $94,450. Great.

CENTRAL—"Girl from the Reeperbahn," the German film, holding steady—$10,000.

COHAN—"City Lights" is packing them in, getting around $66,000 on the week.

CRITERION — "Reaching for the Moon" still capacity; about $17,500.

GLOBE—"Cimarron" with S. R. O. signs out got nearly $21,000.

MAYFAIR—"Millie" pulled crowds and wound up with nearly $42,000.

PARAMOUNT—"Scandal Sheet" very good with $77,300.

RIALTO—"Devil to Pay" gave house good week with $31,800.

RIVOLI—"Hell's Angels" good with nearly $29,000.

ROXY—"Girls Demand Excitement" just about the flop of the house history. $45,000 in six days.

STRAND—"Kismet" not so good with little over $20,000.

WARNERS—"Bright Lights" only $9,500.

WINTER GARDEN—"Illicit" in 4th week still good with about $17,000.

•

"Cimarron" Tops The Grosses In Chicago

Chicago.—"Cimarron" at the State Lake easily led the box-office parade for the past week, with "The Easiest Way" at the Chicago as runner-up. The news:

CHICAGO—"The Easiest Way" did plenty business with $51,600.

McVICKERS—"Doorway to Hell" in second week slid off badly to $20,450.

ORIENTAL—"No Limit" just fair with $27,500.

PALACE—"Painted Desert" good with $23,400.

ROOSEVELT—"Royal Family" only fair with around $19,000.

STATE-LAKE — "Cimarron" playing to great crowds got $43,650 on week.

UNITED ARTISTS—"Devil to Pay" in second week held up well with nearly $20,000.

THE Hollywood REPORTER

W. R. WILKERSON, Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741
New York office, 110 West 40th Street, J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave., Daryl Doran, Manager
London office, 80 Wardour Street, Frank Tilley, Manager
Paris office, 122 Boulevard Murat, Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse, Joseph Wolfgang, Manager

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THE LOWDOWN

The powers that be within the Fox organization are in another huddle over just what is to be done with John Wayne, of "Big Trail" fame. "Girls Demand Excitement" but they couldn't find it with John, nor can the public. John is waiting.

●

According to a hard-headed statistician on the Warner lot, it was calculated that talent appearing in the Huntington Hotel set of Joe E. Brown's latest starring picture represented wealth in excess of one billion dollars. The scene was taken in the patio of the hotel, where millionaires looked on and pleaded for a chance to act as atmosphere.

●

The estate of James Oliver Curwood, according to a Hollywood agent recently approached by the banking interests in Detroit, is marketing the talking picture rights to the author's entire writings. A snag is expected, as several of Curwood's stories already have been done for the silent screen.

●

It was something of a surprise on looking over the cast of "Trapped," a Syndicate picture now in work with Nick Stuart and Nena Quartaro featured, to find down the list the name of Priscilla Dean. Time was—and not so long ago—when that name shone in lights on many marquees as a star of some of Universal's best pictures.

●

The vogue of building private miniature theatres in homes has caught on to such a degree in Hollywood that many of the big shot executives and stars are now conducting private premieres of their latest pictures, with invitations sent to the best people. This habit, it is believed, in time will do much to decrease the attendance at legitimate premieres staged at the theatres, as a majority of persons who attend the private premieres will not want to see the same picture twice.

Edna Best, Fearing Failure, Runs Away

Edna Best, cast as John Gilbert's leading woman in "Cheri-Bibi" at MGM, suddenly developed an inferiority complex and ran home to England and hubby, leaving a note stating that she was homesick and knew she would fail in pictures.

She had seen films of Norma Shearer, Greta Garbo and others, and felt she could not compete with them. Leila Hyams succeeds her.

●

Theatres May Be Taken Over For $75,000 Debt

Milwaukee.—The Eastwood Theatre, at Madison, may be taken over by Vogel Brothers, contractors, in settlement of a debt of $75,000. Court action has already been started.

●

Pathe Studios Now Called the RKO-Pathe

Pathe studios in Culver City will be known from now on as the RKO-Pathe studios. This change was made to distinguish it from the Radio Studios, yet retain a semblance of RKO, the parent company.

●

Bancroft May Play Bill Sikes On Stage

New York.—George Bancroft may take a shot at the stage, playing Bill Sikes in "Oliver Twist," if George C. Tyler puts over a deal on which he is working.

Fred Beetson Heads Drive For Relief Fund

Fred W. Beetson has been elected by the Board of Trustees of the Motion Picture Relief Fund to act as chairman for the 1931 drive for funds, which will start around March 5.

The usual foundation fund accumulated by soliciting for advance donations is now being raised.

●

Assistant Directors' Branch In Academy

A new branch of the Academy of Motion Picture Arts and Sciences was created yesterday for the assistant directors of the industry.

An executive committee and chairman for the section were elected. Scott R. Beal is chairman, with Chas. Woolstenhulme, "Lucky" Humberstone, Harry Bouquet and Ray Lissner on the committee. This committee will function through the committee of the Director's Branch, which includes Frank Lloyd, Reginald Barker, John Robertson, John Cromwell and Edward Sloman.

●

Hank Arnold Quits

Hank Arnold, publicity and advertising director for Sam Goldwyn, is leaving to enter the advertising field as a free lance. His resignation becomes effective within 30 days.

●

U. A. Div. Managers Meet

New York.—The United Artists division managers are meeting here to discuss future product and sales plans.

AMBITIOUS PLANS FOR 1931 OF UNITED ARTISTS

(Continued from Page One)

from Europe in three months, Mary Pickford and Fairbanks will each do one during the year. Concerning Chaplin's contract with United Artists, he observed:

"Charlie has what I like to term a life-long contract with United Artists. That contractural relation between Charlie and United Artists will exist as long as Charlie lives."

In all, thirteen productions are lined up.

There will be one from Somerset Maugham to be written as a stage play first and adapted to the screen for Ronald Colman.

Gloria Swanson will do two: "Tonight or Never" and "Rockabye," the first a play now running in New York, the second an original.

Ronald Colman will have three: "The Unholy Garden," now in preparation by Ben Hecht and Charles MacArthur; "What Fun Frenchmen Have," by Michael Arlen, with Walter Hackett doing the dialog, and the Maugham play.

Eddie Cantor is set for "Palmy Days," by Morrie Ryskind and Guy Bolton. Norma Talmadge draws "The Greeks Had a Word For It." Walter Huston and Ina Claire will co-star in an original, as yet untitled. Elmer Rice is now writing the screen adaptation for "Street Scene," cast not decided. Roland West will produce "Corsair," with Chester Morris starred, which disposes of the uncertainty of Morris' future with United Artists.

About Howard Hughes' contributions, Goldwyn said:

"No one knows just what Howard will contribute, but they will go through United Artists and probably will represnt five or six big productions."

Goldwyn promises a real sensation in a new leading man he has signed, but whose name he refuses to reveal.

While in New York he had tests made of 280 girls. He will bring three to Hollywood and promises three more sensations.

Then there are two new directors signed and ready to pick up the megaphone. Their names are withheld.

One picture will go into production early next month, Swanson's "Rockabye." April will find three of the thirteen in production: "The Unholy Garden," "Palmy Days" and "Street Scene."

After officially stamping the signing of Herman Shumlin, the producer of "Grand Hotel," as a co-producer at United Artists, Goldwyn swung into the foreign field situation:

"Not so good. Frenchmen are hissing off the screen American actors and actresses who presume to talk French when they know only the rudiments of the language. If we produce for the foreign market, you can rest assured the language will be used as the foreigner is accustomed to hear it."

Sam insisted upon this point:

"United Artists will produce quality pictures, not quantity."

Hammons Against Idea Of Ad Films

New York.—Educational will not make any advertising pictures along the lines urged by Oscar Hanson, according to Earl Hammons. He is reported to have been approached by national advertisers who wished to subsidize two series from Educational, but he turned the project down.

Hammons believes the idea will be so abused that it will react unfavorably, and he also thinks the newspapers will war against screen advertising with campaigns for lower admission prices at theatres which show these pictures.

●

MGM Execs To Go East To See "Flying High"

Chuck Reisner, A. P. Younger and Martin Broones will leave for Chicago tomorrow night to look over George White's stage production of "Flying High," to be produced as a picture by MGM.

Reisner has been assigned to direct, Younger to write treatment, and Broones to furnish the musical score.

●

Cody and LaPlante In "Meet the Wife" Leads

Lew Cody and Laura LaPlante will the the leading roles in "Meet the Wife," which A. Leslie Pearce will direct for Christie. The picture will be started when Cody completes work in "The Registered Woman" for Charles Rogers.

●

Mickey Mouse In Person

Mickey Mouse is going on a personal appearance tour under the auspices of Fanchon and Marco. They have created one of their "ideas" based on Mickey and his girl friend, Minnie, and will play the principal cities with it.

●

Montgomery On Vacation

Robert Montgomery will leave for New York next week for a two-weeks vacation, the first he has had for over a year. He is now working in "Shipmates" for MGM.

●

Joe Levy With Columbia

Des Moines.—Joe Levy, formerly manager of the United Artists exchange in St. Louis, has been made manager of the Columbia office here.

CAPTAIN RICHARD DAY writes:

"Just a word of appreciation for your splendid service—you have never failed me."

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PASADENA CENSOR FAILS TO STOP 'BLUE ANGEL' RUN

In spite of the fact that C V Cowan, the city reviewer and censor of Pasadena, disapproved of "Blue Angel" to the point where he ordered it cancelled at the Fox Colorado theatre, the picture was shown there to business far above the average

Mr Cowan saw the picture at the Paramount in Los Angeles, and 24 hours before it was to open at the Colorado, told Manager Perry McDaniel that it couldn't be run McDaniel asked him to look at it again the next morning, and also invited City Manager R V Orbison and his wife

All through the picture Cowan ordered cuts but, after it was over, Mr and Mrs Orbison and McDaniel talked him out of most of them Then Cowan said that a trailer must precede each showing of the picture, stating that he and Orbison had seen it and had made cuts This trailer was prepared, but was so razzed by the audience at the first showing that Mr Orbison ordered it withdrawn So Pasadena saw "Blue Angel" as is

"Cimarron" Is Coming!

PRODUCTION NOTES

Claire Whitney Keene, leading woman for Bill Farnum in the two-reel silent days, has been signed by Universal

"Cimarron" Is Coming!

Lew Cody is taking tests at Universal City

"Cimarron" Is Coming!

Bill (picture) Boyd is holding up production on "Beyond Victory" until he recovers from an attack of laryngitis

"Cimarron" Is Coming!

Edmund Breese is considering a role in "Napoleon Had It Too," a travesty on the movies, opening as stage production in San Francisco soon

"Cimarron" Is Coming!

Christy Cabanne started shooting the initial scenes of the Spanish version of "Ten Cents a Dance" on the Columbia lot Saturday

"Cimarron" Is Coming!

Natalie Moorhead signed for the cast of "Cheri-Bibi," John Gilbert's new starring picture at MGM

"Cimarron" Is Coming!

Chic Sale has been signed to make a series of two-reelers for RKO, to be produced by Louis Brock The Leo Morrison office handled the deal.

"Cimarron" Is Coming!

"The Millionaire" is the new title of "The Ruling Passion", in which George Arliss is starring for Warners

"Cimarron" Is Coming!

Virginia Brooks engaged for cast of new comedy being directed by William Goodrich at Educational.

"Cimarron" Is Coming!

Cliff McDougal, former press agent for the Barnes Circus, has been engaged by Warner-First National to replace Barney Hutchinson, in the publicity department.

"Cimarron" Is Coming!

Hugh Herbert and Kitty Kelly added to "Traveling Husbands" at Radio.

Vilches Will Make 3 Spanish Features

Ernesto Vilches Productions, Inc has been organized to produce three feature pictures directly for the Latin-American market, with a Paramount release The pictures will be made in Hollywood and will star Vilches, who will direct and supervise as well as act The first will be "El Comediante"

"Cimarron" Is Coming!

Don Clarke On Another

Don Clarke of the MGM New York staff, is busy on his sixth book as yet untitled Three picture companies are trying to option it

N. Y. Society Girl is Signed by Columbia

New York —Columbia has signed Loretta Sayers a society deb from the fashionable Larchmont suburb of New York The signing was done without a screen test and the girl has had no stage or screen experience She will leave for the Hollywood studios in May

"Cimarron" Is Coming!

Wide Screen is Not Promising, Says Mayer

New York —Louis B Mayer, interviewed here, decries the use of the wide screen Its future is not promising, he says, because wide films are handicapped by empty backgrounds and lack of intimate detail

He expects that color will be used frequently during this year, but not on as large a scale as last year

What Will Para. Do With Clara Bow?

The action of Paramount in cancelling the second prospective starring vehicle for Clara Bow started the report that the organization would refuse to exercise its option on a five-year-contract with the actress This was flatly denied by Paramount officials Still it is conceded that the organization is waiting to see what public reaction will be toward the star as a result of the publicity given her during the DeVoe trial.

Public sympathy for Clara increased in New York, according to a popularity contest being conducted by the New York Daily News, in which she is now polling five to one over her nearest competitor This contest is being watched with interest by other publishers and may serve as an example for some of them to follow.

We wish to announce the termination at the close of business on January 31, 1931 of the partnership of

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NEW YORK — CHICAGO — OAKLAND — SAN FRANCISCO
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"Three Girls Lost" Mediocre "Fires of Youth" Fails to Click

Won't Affect the B. O. in Either Way

"THREE GIRLS LOST"
Fox

Direction ..... Sidney Lanfield
Story ..... Robert D. Andrews
Screen Play and Dialog Bradley King
Photography ..... L. W. O'Connell
Film Editor ..... Ralph Dietrich
Cast: Loretta Young, John Wayne, Lew Cody, Joyce Compton, Joan Marsh, Catherine Clair Ward, Paul Fix, Bert Roach.

It's another one of those things about what happens to little girls who go to big cities. It starts out in an airplane, but quickly comes back to familiar places and situations. The three girls make it worth a look, but they cannot raise the production above the commonplace, and so it takes its place in the long list of pictures that make up a program without seriously affecting the box-office one way or the other.

In this case, the three girls land in Chicago. The good girl, the gold-digger and the one who "gives her all." Because it is Chicago, the gold-digger's better means of support is a racketeer, and along toward the close of the picture he is bumped off, and of course the gold-digger becomes mixed up in the scandal, but she also manages to involve the young architect to whom she is engaged. Now the good girl of the trio is the one who is really in love with the architect, and finally the lad comes out of the fog and realizes that he has been just a sucker for the gold-digger all along, and as soon as he gets out of jail makes a bee line for the good girl to declare his love. The third girl's story is rather vague, but somewhere in the picture it becomes necessary for her to return home and this gives the gold-digger an opportunity to make a speech about saps and smart workers.

The production is reminiscent of the "Modern Maiden" series, without any of the advantages of super-production, fashion parades, luxurious settings, etc., that give the public such a kick. And the direction is only fair. Bradley King shows flashes of rare humor, but the script doesn't allow for much along those lines.

Loretta Young is charming and refreshing as the practical romantic miss. Joan Marsh gives a good performance as the gold-digger, but she seems weighted down by makeup and the camera is not always too kind to her. Joyce Compton, as the naive one from Missouri, is attractive and one could wish her part had been bigger. Lew Cody as the racketeer is effective, but John Wayne as the architect is a bit less than something for girls to fight over. Bert Roach, in a brief appearance, scores an excellent comedy touch.

Kansas Censors Are Not So Tough

Kansas City, Kan.—The report of the Kansas State censor board, reputed to be one of the toughest in the country, shows that, in 1930, it rejected only two pictures and ordered cuts in 58 others. That doesn't sound so tough.

"Sit Tight" in S. F. Sets House Record

San Francisco — The recently opened Warner house is breaking records with every picture. "Illicit" opened the house, was in for three weeks and did more business than the house had ever known. Now "Sit Tight," the Winnie Lightner-Joe E. Brown co-starring picture, beats the Saturday and Sunday opening two days of "Illicit" by $215, doing a gross for the two days of $5,135.

The picture is being rushed into a Winter Garden, New York, opening on the strength of the San Francisco pull.

•

Kingston With Morrison

Al Kingston has been graduated from the ranks of the publicity men and is now associated with the Leo Morrison agency.

•

Allied Meet in Chicago

(Continued from Page One)

as chairman, to investigate conditions and to report back to the convention with recommendations for a cure.

Kahn's speech was the highlight of the opening day. The rest of the time was consumed by routine business, appointments of committees and a few speeches. About 750 exhibitors were in attendance, representing 26 states.

President Abram F. Myers opened the convention and other speakers at the morning session were A. J. Steffes of Minnesota, Frank Rembusch of Indiana, C. E. Mayberry of Missouri, and Cole of Texas.

At the luncheon Mayor Thompson of Chicago made an address of welcome to the delegates.

Speeches by Myers, Rembusch, Steffes and Cole featured the start of the afternoon meeting. Committees were appointed on grievances, guarantees, availability, chain theatre extension, trailers, zoning and protection. The convention then went into committee of the whole to discuss block booking. There was much heated argument, but it led nowhere, as every speaker had a different remedy to offer. President Myers appointed a committee to consider the entire subject and report back.

The evening session was called for 8 o'clock, with reports of committees to be heard and acted upon.

Faults in Story And Direction

"FIRES OF YOUTH"
Universal

Direction ..... Monta Bell
Story ..... Monta Bell
Photography ..... Karl Freund
Film Editor ..... Ted Kent
Cast: Lew Ayres, Genevieve Tobin, Dorothy Peterson, Purnell Pratt, Frank McHugh, Kenneth Thompson, Freddie Burke Fredericks, Betty Jane Graham, Aileen Manning.

An excellent cast of good proportions fails to make "Fires of Youth" convincing film fare for the average audience. Their names, however, and the possibilities of the title and theme will be good to draw audiences in, but they won't leave satisfied with the opportunities given their favorite actors.

The idea is good enough, true enough and of sufficient pictorial quality, but it fails to click as real screen drama. It is the same story in which Jeanne Eagels made her silent picture appearance with John Gilbert some years ago without any tremendous success.

Something of the same theme as "Fata Morgana"—the first love of an inexperienced youth who pins his ideals on an idol with feet of clay. In this instance it is a beautiful young woman who has become the mistress of a newspaper publisher, who is both her and the boy's employer. The lad, awed by her beauty, exalts her and, in the end, his terrible youthful love is sacrificed because the woman can't give up her more material lover.

It is because of the very sincerity of the theme that it fails with the usual motion picture audience.

In his direction, Monta Bell, who also wrote the story, has set a rather slow pace, and allowed Lew Ayres to become a more or less ludicrous figure. Extreme naivete on the part of Ayres makes his romantic moments funny. Additional dialog, the picture being rather sparsely equipped with good lines, would benefit the action in these scenes.

Genevieve Tobin gives a finished performance as the woman of good intentions, who allows her life to drift into what has become an almost intolerable situation by the time the young man enters to complicate matters still further. She is, in fact, the one really bright spot in the picture.

No one has been credited with the dialog, and in actual fact "Fires of Youth" is not a dialogued picture. True, it has conversation in some scenes, but long periods pass when hardly a voice is heard. It is, however, thoroughly equipped with sound effects.

Publix Cuts Price In Detroit Zone

Detroit.—Publix is cutting admission prices here in the neighborhood houses in an effort to attract business that has been pretty much on the blink since it took over the theatres from Kunsky.

The Royal Oaks, the best of the string, cuts to 35 cents top, with children admitted for 10 cents.

•

German Talker Smacks B'Way

New York.—All major producers are moving around in circles as a result of the smash business being done at the Central Theatre (a B'way $2 house) by the German talker, "The Girl From Reeperbahn." The house grossed better than $10,000 its opening week and looks good for a profitable run.

Warners are considering turning their Warner Theatre into a foreign house, and other producers are looking around the main stem for a spot for a house for the foreign element.

LEON ERROL

HARRISON WILEY
Writes:
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'CONQUERING HORDE' IS DULL 'CHILDREN OF DREAMS' BAD

Uninteresting and Draggy Western

"THE CONQUERING HORDE"
Paramount

Direction ..... Edward Sloman
Story ..... Emerson Hough
Screen Play ..... Grover Jones and Wm. Slavens McNutt
Photography ..... Archie Stout
Cast: Richard Arlen, Fay Wray, Claude Gillingwater, Ian McLaren, Frank Rice, Arthur Stone, George Mendoza, James Durkin, Charles Stevens, Edwin J. Brady, Robert Kortman, Harry Cording, Chief Standing Bear, John Elliott, Katherine Clare Ward.

The best thing we can say for "The Conquering Horde" is that the scenery is beautiful and impressive. And having said that, it still remains our duty to report that it's a rather dull, uninteresting western in its present form.

The characters are wooden and unconvincing, but whether this is the fault of the direction or the dialog is difficult to judge.

The finished product left us with the impression that the story just happened. Probably they started out to write a western, decided they would bring in some railroad trouble, (which they hint at in the first reel), and then brought in the villain and his gang; but suddenly deciding that Indian fights are more romantic, let them attack instead.

It seems there was a business depression in Texas right after the Civil War with everyone waiting for better times, even as you and I. Along comes the ex-army man on a secret mission to get at the bottom of the trouble. Since the main trouble is the fact that there's no market for cattle, he suggests to the high-spirited (they always are) girl-owner of the ranch that she can sell her cattle at Abilene, but it's a hard journey, and there's the danger of attacking Indians. The Indians, it develops, are peaceful unless molested; so the villain, the dirty rat, stirs them up by shooting a squaw, in order to make the expedition fail and buy up the land at Three Cents an acre. The hero pretends to string along with the menace, and gets in bad with the heroine, whom he loves. He tells the Indians, in their own language, who did the shooting, and the United States cavalry in natty uniforms, the Indians in feathered headdress, and our hero set out to capture him, which makes a very pretty scene. They get him, mete out justice; the girl and her party get a big reception at Abilene; the noise of the railroad train frightens the cattle and they stampede—and then finally, the girl, realizing she has met her master, ceases to strike attitudes of defiance and pride and strikes attitudes of dejection and surrender, at which the hero consents to let her fall into his arms, which happily ends the picture. Oh, yes, he gets a letter of thanks from the president of the United States for solving the problem.

Richard Arlen is as pleasant to watch as ever, but it's about time Paramount allowed him to emerge from the shadow of the hills and step into a real part, worthy of his ability. Fay Wray, too, is handicapped with a stock "western heroine" role. Claude Gillingwater, as the foreman, handles his badly-written part well, and although there seemed some chance at the start, of him and two other men injecting some comedy into the picture, they never really got started.

George Mendoza, as a Spanish boy in the party, gives the most natural performance.

"Cimarron" Is Coming!

Press Entertained At The Fox Studios

(Mr. Linotype Operator, the above head is correct, believe it or not)

Fox studios entertained members of the local daily press at a luncheon Friday, with a preview of "East Lynne" afterwards.

"Cimarron" Is Coming!

Sundays OK If Part Receipts Go To Charity

Shelby, Tenn.—If there is an amendment to the application submitted by exhibitors in this country for Sunday shows, providing for a portion of the receipts to go to charity, authorities have let it be known that they will vote favorably on the measure.

"Cimarron" Is Coming!

Another Spanish For Emile de Recat at MGM

Emile de Recat, who directed the Italian version of "Big House" for MGM, has been signed by that company for the Spanish version of "Trader Horn."

"Cimarron" is Coming!

Asks Repeal of Tax on Low-priced Tickets

Charleston—Senator Thompson has introduced a bill in this state which provides for a repeal of the 10 per cent tax on all tickets selling for 30 cents or less.

"Cimarron" Is Coming!

Council Upholds Law

Ottowa—The validity of the Canadian Combines act, under which an investigation is now being made of the picture business and of the Canadian branch of the Hays office, has been upheld by the Privy Council in London.

"Cimarron" Is Coming!

Sundays OK In Dennison

Dennison, O.—The City Council has dropped its case against Jacob Smith, owner of the Lincoln here, for operating his theatre on Sunday.

"Cimarron" Is Coming!

Harry Needles Dead

New York.—Harry Needles, well-known New York exhibitor, is dead in Key West as a result of grief over the death of his son a few months ago.

Warner Musical Just Impossible

"CHILDREN OF DREAMS"
Warner Brothers

Direction ..... Alan Crosland
Story ..... Sigmund Romberg and Oscar Hammerstein, 2nd.
Photography ..... James Van Trees
Cast: Paul Gregory, Margaret Schilling, Marion Byron, Tom Patricola, Charles Winninger, Ivan Simpson, Alison Skipworth, Bruce Winston.

This production, made on the Warner 1929-30 schedule during the fast shooting musical era, does not belong in the same office with the product this organization has been turning out recently, and will do its good pictures, and there are plenty of them, no little harm. An exhibitor, seeing this one, might jump at the conclusion that Warners are back into their last year's rut. Take our word for it, Mr. Exhibitor, this is not true.

This picture is not an error—it's a crime. It is the first production in the field for the title of "Worst picture of 1931." And, considering the names connected with it, there is no excuse for the result.

It is a musical and Sigmund Romberg has provided a score that stops just long enough to have someone drop another nickel in the slot and actually provides a love ditty that brings forth lyrics about "Beauty, my sleeping beauty, while you are dreaming I watch over you—though I am awake, I'm dreaming too."

The distinguished Mr. Oscar Hammerstein, 2nd., has conceived the brilliant setting of orchards peopled by wandering fruit pickers to give the story the gypsy touch, and he reaches the heights of romance when the hero, in describing their future love-life to the heroine, exclaims pasionately: "And every morning at 7 a.m. we'll climb a tree!"—Then the heroine becomes an opera singer—but why go on.

Marion Byron, Charles Winninger and Tom Patricola are completely engulfed by the surroundings and the rest of the cast doesn't deserve anything better.

The backdrops are awful and Alan Crosland's direction has seen to it that the fruit-pickers in the orchards are accompanied by a complete symphony orchestra that knows no rest.

It is all unbelievably bad.

"Cimarron" Is Coming!

Dix, Taylor and Cronjager Return

Richard Dix, Estelle Taylor and Eddie Cronjager (plus the new bride) returned from New York Saturday night. Dix starts "Big Brother" this week.

"Cimarron" Is Coming!

N. Y. Lincoln Sq. Burned

New York.—Loew's Lincoln Square theatre has been destroyed by fire.

I'm Telling The World
Miriam Seegar
is an Artist and sure fire Box Office!
Ruth Collier
CR 4161

"UNFAITHFUL" WELL ACTED DRAMA; DIRECTION IS FINE

Paul Lukas Again Proves A Treat

"UNFAITHFUL"
Paramount

Direction ..... John Cromwell
Story and Dialog ..... John van Druten
Scenario ..... Eve Unsell
Photography ..... Charles Lang

Cast: Ruth Chatterton, Paul Lukas, Paul Cavanagh, Juliette Compton, Donald Cook, Emily Fitzroy, Leslie Palmer, Ruth Warren, Arnold Lucy, Dennis D'Aburn, Ambrose Barker, Stella Moore, George Jackson, Eric Kolkhurst, Douglas Gilmore.

It is a tale of still another gallant lady who makes many sacrifices—not for purity, this time—but because of loyalty. It is all highly theatrical, but the kind of theatrics that most audiences dote on, particularly the women. The hinterland might object to certain parts of Miss Chatterton's characterization. Still, it is Miss Chatterton, and opposite Miss Chatterton is Paul Lukas, and between them and the "tony" atmosphere and dramatics, exhibs need not worry about results.

Herein Miss Chatterton is Lady Kilkerry, wife of Lord Kilkerry, who is the most popular and beloved man in England. She discovers that he is unfaithful to her and that his mistress of many years' standing is her brother's wife. For the sake of this brother, Lady Kilkerry keeps her lips sealed. She goes violently gay and acquires a shady reputation, which is all really only brazen front. Then she meets and falls in love with Carl Heiden, (Paul Lukas), to whom she is forced to tell the truth about herself, and as she is telling him, her husband is killed in an accident while in the company of Lady Kilkerry's sister-in-law. The gallant lady, however, manages to prove that the reason for her brother's wife's presence was to forestall her own indiscretions. She lets the world believe that it was she who was "unfaithful," and goes away to find happiness with Carl Heiden.

John Cromwell's direction is by far the best thing about the picture. The ironic intent of the story is completely overlooked for the sake of proven box-office drama, but Cromwell's intelligent handling lends a degree of credibility to the story and he has had photographed the thoughts of the heroine in one scene, so that it gives one pause to think of the possibilities of Eugene O'Neill's plays in the cinema —if they were only good box office.

Miss Chatterton gives the kind of finished performance that most people credit to acting genius. It seems to us, however, to be a little too smooth, a little too studied, and her singing of a "blues" number is a bit embarrassing.

Paul Lukas is a treat. Each picture that he is in makes one more impatient to see him as a star. His diction is constantly improving and his future looks tremendous. Juliette Compton, as the erring wife, and Paul Cavanagh, as her paramour, do very well.

Talkies Tested As Aid To Education

London. — Talking pictures are being tested for their possible value in scholastic education, especially for backward children. Fifteen schools are to try the experiment of lessons by talking films, the Western Electric supplying equipment free.

Hecht-MacArthur Yarn For Fredric March

Paramount has bought a story from Ben Hecht and Charles MacArthur, called "Torpedo Kiss," and will produce it at the Astoria studio with Fredric March in the leading role.

●

Circus Story For Winnie Lightner

Warners are going to put their fem comedy bet, Winnie Lightner, in a circus story. William K. Wells has been delegated to do the yarn.

●

Conn. Exhibs Kills Two-Operators Bill

Hartford —Members of the MPTO of this state appeared before the Legislature and succeeded in killing the bill requiring two operators in each projection booth.

●

Herb Swope Not To Head Radio Pictures

New York—Herbert Bayard Swope, formerly executive editor of the New York world, denies that he will head Radio Pictures. He says the report probably started from his recent affiliation on the executive committee and the directorate of RKO.

●

Sloman Assigned

Edward Sloman has been assigned the direction of Paramount's "Let's Play King," Sinclair Lewis's magazine story, scheduled to start production shortly. Edward Paramore, Jr., is the adaptor.

Northwest Indies Plan Fight On Tax

Minneapolis — A convention of Northwest independents, under the auspices of the Northwest TOA, the Allied unit, will be held here March 3 and 4 to act on proposed theatre tax legislation in the Northwest.

Al Steffes calls attention to the fact that the ten per cent bill will be introduced in the North Dakota Legislature on February 11, and a committee of the South Dakota body will make a similar recommendation.

Another important matter will be a plan to bring pressure to bear on United States Senators to defeat the Vestal bill, which has already passed the National House without amendment. Support of the Myers amendments to the bill will be urged at the convention.

●

"Aloha" Posters Stir Reformer In Portland

Portland —Chester Lyon, one of this city's most active reformers, has locked horns with John Hamrick over the paper that is being posted for "Aloha." Hamrick got into a jam last year over posters for "Party Girl."

●

Three More To Start At First National Soon

First National is preparing to start production on another group of three pictures within a few days. They are "We Three," starring Loretta Young, "The Reckless Hour," starring Dorothy Mackaill, and "Upper Underworld," with Walter Huston.

●

Twin Cities Cut Prices

Minneapolis — The neighborhood houses have cut prices in both this city and St. Paul and the downtown business is being hurt. Most of the cuts are to ten cents before 7:30 o'clock.

●

Maynard Starting

Ken Maynard will start work this week on a western story for Tiffany, after completing a vaudeville tour through the south and middle west.

"ALOHA"
"MOTHER'S MILLIONS"
"DRUMS OF JEOPARDY"
Dialog Directed by
GENE LEWIS
GRanite 6777

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Have Your Income Tax Return Prepared by a Certified Public Accountant.
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For An Important Part You Can Always Be Assured of a Finished Performance
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Throughout The World All Of The Newspapers Were Unanimous In Their Praise of
ALEC B. FRANCIS
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"Scrubby the Steward"
In
'OUTWARD BOUND'
●
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News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown
Advertising Staff: Larry Hughes, Larry Urbach, Vic Enyart.
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave Daryl Doran, Manager
London office, 80 Wardour Street Frank Tilley, Manager
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THE LOWDOWN

Ernst Lubitsch gave quite a party at the Mayfair in New York Saturday night, and this director-genius is a HOST OF HOSTS. Ernst is happy in New York. He is tickled with his surroundings at the Long Island studio of Paramount. He says: "It's a great little family, everyone working in perfect harmony, no politics, just pictures, pictures, pictures. If a fellow can lend a hand to help you in making a better picture, he has his coat off working for and with you."

•

A pulp-paper writer not so long ago wrote an original and submitted it on one of the big lots. He got a call three days later and was offered $250 for one situation in the story. He took it because he needed it. Sometime later he met a friend who congratulated him on the sale of his story. He investigated and found that the producer had produced his story word for word and it carried the name of the producer's story editor. The writer saw his lawyer. His lawyer saw the producer's lawyer. They got together. Producer advised attorney to settle. "Haven't got a leg to stand on," says producer. Writer received check for $1200.

•

Production on Edmund Goulding's "Between Two Worlds" was held up at the Paramount Astoria studio the other day and no one seemed to know just why. It finally developed that Adolph Zukor did not like the ending and work was interrupted until he personally wrote a new finish.

•

Campaign literature now being sent to Wampas members advocating the election of Paul Snell to vice president, lists Frank Whitbeck, Phil Gersdorf and Joe Shea as officers of the campaign committee, all of whom are candidates for the same position.

BUSINESS IN PHILA. OFF; 'EASIEST WAY' GETS TOP

Philadelphia —Except in two spots, Philadelphia business went back to average or less during the past week. The leader was "The Easiest Way" at the Mastbaum, which cleaned up $54,000 in the third "Birthday Month" celebration, showing a steady increase for the house. The second good spot was "Illicit" at the Boyd, which got $28,000 on the opening week.

The personal appearance of Ruth Etting boosted business at the Fox to $26,000. The picture, "Follow the Leader," was well received and got good notices. "The Gang Buster" kept Keith's around its $15,000 average. "The Criminal Code," after two good weeks at the Stanton, took a dive and was replaced by "Beau Ideal." "Code" got $5,000 in last four days. The grosses for the week:

BOYD—"Illicit" very good with $28,000.
EARLE—"Charley's Aunt" just fair with $18,000.
FOX—"Follow the Leader" average with $26,000.
KEITH'S—"The Gang Buster" fair with $15,000.
MASTBAUM—"The Easiest Way" exceptionally good with $54,000.
STANLEY—"Cimarron" slid off rather badly in second week to $16,000.
STANTON — "Criminal Code" got $5,000 in last four days. Weak.

Pictures in current week are:

Boyd — "Illicit," second week; Chestnut — "Trader Horn," road show; arle—"The Painted Desert"; rlanger—"City Lights"; Fox—"The Seas Beneath"; Keith's—"Rango"; Mastbaum—"My Past"; Stanley—"Cimarron" third week; Stanton—"Beau Ideal."

•

"Road Back" An Early Universal Production

One of the first big specials to go into production following Universal's shutdown will be Remarque's "The Road Back," a sequel to "All Quiet." Lewis Milestone probably will direct, if Laemmle, Jr., can borrow him from Howard Hughes.

•

"Nell" Nearly Done

James Cruze expects to have completed "Salvation Nell" on the Educational lot before March 1. It's a Tiffany release.

•

Roxy's Agent Killed

New York.—William Warner, advance man for Roxy's troupe, was killed in a bus crash at Giddings, Tex.

Producers Sued For $180,000,000 Damages

Orlando Kellum and Mary Kellum filed suit in the Federal Court yesterday for $180,000,000 for alleged infringements of patents on talking picture devices. Kellum claims he perfected the device in 1919.

Defendants named are Warners, Paramount, Fox, ERPI, Pathe, Columbia, General Theatre Equipment, Technicolor, First National and others.

•

Para. Executives To Kansas City Meeting

New York.—Adolph Zukor, Walter Wanger, Sidney Kent and other Paramount executives are leaving today for Kansas City to meet B. P. Schulberg, Jesse Lasky and others from the Hollywood studio for a conclave Saturday.

After the meeting it is understood that Mr. Zukor will go to Hollywood.

•

"Father's Son" Has A Notable Premiere

Indianapolis.—The premiere of the Warner picture, "Father's Son," at the Circle theatre here was the most impressive the city ever has known. Governor Harry Leslie presided and read a telegram from President Hoover.

It was all in honor of Booth Tarkington, one of Indiana's favorite sons.

Clarke is Having Trouble With Fox Film Financing

(Continued from Page One)

if Clarke could raise an additional $25,000,000. On the strength of this offer, Clarke did not have much trouble getting an O. K. on the lesser amount, the total of the two being sufficient to pay off these April debts and give the organization $15,000,000 to meet current obligations. When Clarke returned to Kuhn-Loeb, they dictated terms that Clarke would not meet. They wanted him to pass all dividends for two years on the Fox stock, and turn over control of General Theatre Equipment, in addition to stepping out as head of both and permitting the bankers to put in a new head with complete reorganization of all companies. Clarke refused.

Chase Securities, which took over Pynchon & Co. and is holding the Fox bag at present, made a similar proposition to Clarke. It necessitated the passing of all dividends for two years and the stepping out of Mr. Clarke, who was personally to take care of the contract of Winfield R. Sheehan, which has some time to go at a terrific salary.

What the outcome of all this trading is going to be is doubtful, but one thing is certain; the Fox organization will get the required financing because the company is too important in pictures to permit any damage done to its properties. But it is a cinch there will be a complete reorganization of company management in every department with the exception of the sales, which is most capably handled by James R. Grainger. There will be a new Fox president, and new production and theatre heads.

All of the above may be accomplished through the Loew-Fox merger if it can be put through in time. If not, the banks will take over Fox, and Clarke will be out of the picture.

Boston Theatres Do Good Business

Boston.—Practically all the Boston theatres have been having a good week. The reported grosses are:

METROPOLITAN — "Stolen Heaven" very good with $43,600.
KEITH'S — "Cimarron" in second week big with $25,400.
KEITH'S BOSTON — "The Painted Desert" good with $19,800.
LOWS STATE—"Devil to Pay" well up with $22,000.
ORPHEUM—"New Moon" very fair with $21,000.
SCOLLAY SQUARE—"Fighting Caravans" good with $14,100.
OLYMPIA—"Sit Tight" average with $11,600.

PRODUCTION NOTES

Geneva Mitchell, Thelma McNeal and Velma Valentine have been added to the cast of Radio's "Madame Julie" which started shooting yesterday with Victor Schertzinger megaphoning.

•

Clifford Dempsey, George Chandler and Alfred James to the cast of "Too Many Cooks" at Radio.

•

Title of Paramount's "New York Lady" has been changed to "Tarnished Lady."

•

"The White Captive" is now back to its original caption of "Ourang" at "U."

•

Title of "The Idol" has been changed to "Smart Money" at First National.

•

Mae Clarke borrowed from Fox to play in "Smart Money" at First National.

•

Tradeviews

(Continued from Page One)

"My father is loading up on Warner stock. They have some great pictures coming and as soon as they hit the market that stock is bound to jump in leap and bounds." This fellow's father is a wholesale meat dealer, with a flair for speculation.

We could name you several other instances of this public knowledge of pictures. And all of it centers around PICTURE QUALITY.

The Smart Sure Touch of a Dialog Expert Adds to a Picture's Box Office Value.
GENE LEWIS
GRanite 6777

WATCH
The
HARRY WEBER
AGENCY

The Hollywood Reporter

Vol. 111. No. 17. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, February 11, 1931.

LAYS DIRT ADS TO CHAINS

TRADEVIEWS

By W. R. Wilkerson

ONE or the greatest rackets ever practiced in the history of the picture business is on the skids, providing the Allied Exhibitors in their convention at Chicago give it the works. The racket is SCORE CHARGES. Al Capone and his gang could never be induced to resort to a practice as crude as has been carried on by our producers in trying to jack a few extra dollars out of the exhibitor for this insane charge.

•

What's going to happen to Roxy? Is he being given the works by NBC and RCA? What became of that contract Roxy was supposed to have been given to manage Radio City?

•

BILL LARNED, editor of the White Plains Reporter, says: "Those who criticise the modern movie fail to understand the psychology of why such a large number of people attend pictures. They go because they seek that which has seem to be denied them in everyday life . . . love, passion, thrill, adventure and laughs." And that, Mr. Producer, is your formula for making pictures. Appeal to the masses with stories that supply material for their very vitamine of existence.

•

What are the Warners going to do about the big Sam Morris sales drive, advertised, prepared, already in action in exchanges throughout the country?

•

WE HAVE had a lot to say about personal publicity representatives in this column from time to time. The shoe was a perfect fit for a lot of them, but to others the size was wrong—one of the latter being Dave Epstein, who really has a desire to do something for his clients and is ever on the move to get material placed for them that will do the most good and not in any way embarrass the studio publicity departments. Dave just came back from New York, where he was renewing contacts for his material with the Metropolitan dailies and fan mags.

Dividends By Para. and Loew

New York. — Paramount yesterday declared a quarterly dividend of $1.

Loew's, Inc., declared a dividend of 1¾ per cent on the preferred.

Goldwyn Signs Ina Claire for U. A.

New York.—Samuel Goldwyn has signed Ina Claire on a long-term contract to star in United Artists productions. It is understood she is leaving for Hollywood at once to appear in "Rebound" for Pathe, taking over the part spurned by Ann Harding. Goldwyn made the loan.

•

Nathanson Suit Is Dropped By Famous

Toronto.—The suit brought by the Famous Players, Ltd., against N. L. Nathanson, its former head, has been dropped by mutual consent. Famous was suing Nathanson for $10,000 and 4500 shares of United Amusements, Ltd., an affiliated company, contending he had purchased shares while acting for the corporation.

•

Edw. Small to Produce

Edward Small is planning to stage a comeback as a producer. He was formerly affiliated with Rogers, Asher and Small.

Allied Exhib Says Their Salacious Copy Is Keeping Kids Away From Theatres

Chicago.—Salacious and vicious advertising by the producers and chain-owned theatres is keeping children away from the movie houses, according to Jacob Kahn, a Massachusetts exhibitor, in an impassioned speech at the opening of the big Allied Exhibitors convention at the Congress Hotel yesterday.

"No wonder mothers will not permit their children to go to the movies," exclaimed Kahn, "when they see the suggestive advertising that is spread on the billboards and in the newspapers by the big chain houses."

Kahn declared that practically all the producers and theatre chains are equally guilty, and he read advertisements of RKO and Publix houses to prove his assertion.

The convention unanimously voted to appoint a committee, with Kahn

(Continued on Page Three)

•

"Nick the Greek" Story For Warner

The next picture Warners will do with Edward Robinson will be one based on the life of the gambler, "Nick the Greek," who is known wherever a card is turned. After this one, Robinson will go to First National for future pictures.

•

Chaplin Picture Packs Them in in N. Y.

New York.—"City Lights" is doing a turnaway business here at almost every show.

Para. to Build Foreign Newsreel

New York.—Paramount is going to have a foreign newsreel in England, France and Germany, with issues going to countries throughout Europe where those languages are spoken.

Emmanuel Cohen, head of the Paramount newsreel, will sail for Europe February 17, to supervise the start of the reel in Great Britain. It will make its appearance about March 1.

•

Constance Bennett to Star in "Common Law"

One of the first official announcements of Charles Rogers on taking his new post as production head at the Pathe studios was that Constance Bennett will be starred in "The Common Law" as soon as she completes her present picture.

John Farrow has been engaged to do the adaptation.

•

Erlanger-Shubert Houses Are Combining

New York.—The rumored combination of the Erlanger and Shubert strings of legitimate theaters all over the country is now more than a rumor. It is in the process of closing.

•

Dillon With Mackaill

John Francis Dillon has been assigned to direct "The Reckless Hour," in which First National will star Dorothy Mackaill.

INDIE PRODUCERS MAY UNITE FOR DISTRIBUTION

Producers of independent pictures, encouraged by the outlook for a big independent market for the coming year due to the throwback of a lot of the chain houses, plus the opportunity to get a big portion of the Erpi string, are looking to combinations among themselves to give added strength to their grind.

(Continued on Page Two)

RKO Executive Is After British Theatres

London.—The visit of B. B. Kahane of Radio-Keith-Orpheum to England is believed to be for the purpose of acquiring some theatre properties throughout the United Kingdom for his company.

ABRAHAM LINCOLN SECOND BEST PICTURE OF THE YEAR BY **GERRIT LLOYD**

"NOT EXACTLY GENTLEMEN" IS FINE ENTERTAINMENT

Western With Big Audience Appeal

"NOT EXACTLY GENTLEMEN"
Fox Films

Directed by ... Benjamin Stoloff
Play by ... Herman Whitaker
Screen play by ... William Conselman and Dudley Nichols
Continuity by ... Emmett Flynn
Photography by ... Daniel Clark
Film Editor ... Clyde Carruth

Cast: Victor McLaglen, Fay Wray, Lew Cody, Robert Warwick, Edward Gribbon, David Worth, Joyce Compton and Louise Huntington.

"Not Exactly Gentlemen" proves that Westerns, properly staged, have tremendous audience appeal. Here is a film built on rather complex situations, practically devoid of all sentimentality, and still photographed, directed and played so adroitly as immediately to catch the interest of the spectator and hold it.

Its success is due in a large measure to the color with which Victor McLaglen, Lew Cody and Eddie Gribbon endow their characterizations.

They are the principal characters around whom the plot revolves. Cody is especially effective as the gambler member of the trio of bad men. McLaglen's infectious grin and his striking figure make up in part for the unfitness of his English accent. To the critical it would appear that Gribbon might have gleaned more laughs from his role, which is that of the comic of the piece. But taken all together the three provide a well-balanced lead.

Director Stoloff has injected plenty of action into this fast-riding, quick-shooting piece. In place of sentimentality he has used those human touches which can be so much more interesting. These are especially apparent in the scenes depicting the free land rush into the Dakotas during the American pioneer era. Incidentally, this scene is one of the finest pictorially of the entire picture.

Fay Wray is more or less the conventional Western heroine as the girl who possesses a valuable map, bequeathed her by her father.

This map plays an important part almost from the beginning of the film until the final fadeout. Its possession is the objective of practically all the featured characters, and it is the incentive for numerous battles. Because of it the heroine finds herself in continuous complications.

Particularly good dialog features "Not Exactly Gentlemen," which is not common in the majority of the talking Westerns.

Fox has done a good piece of work with this film, which will prove far superior to the usual run of program pictures in its class. Three players better known for their work in the modern type of drama, McLaglen, Cody and Gribbon, step back into another era and prove that such men are equally attractive, whether riding a horse, in a dory, in a covered wagon or a snappy sports roadster.

The preview audience's enjoyment was fully evidenced in the unanimous opinion that the film's only fault was its brevity. It ran a scant hour in preview form.

Is Chaplin Going Back on Resolve?

Kansas City.—In a statement given to the press here, Charlie Chaplin said that if the public did not take to his present production, "City Lights," he would consider the making of a talkie as his next picture.

Skouras Scouts For Publix Theatres

New York.—It is the general belief that Spirous Skouras, until recently general manager of the Warner Theatres, will officially join Publix in a theatre operation capacity after he has done a little scouting around houses under consideration.

N. Y., Chicago and Phila. All Report Good Grosses

(Continued From Page 1)

second week of "Trader Horn" at the Chinese. With a fat gross of a trifle under $30,000, the MGM production looks good for a very healthy run. In the other houses business was not so hot, with the exception of the Paramount and Criterion.

CARTHY CIRCLE—"Lightnin" played to starvation attendance during its last two weeks, ending a very unprofitable run for West Coast. "East Lynne" opened Wednesday to a capacity house and was well received by the opening night audience.

CHINESE—"Trader Horn," $30,000 in second week. Big.

CRITERION—"The Royal Family," better than average with $12,000.

EGYPTIAN—"Paid," and a stage band O.K. with $6000.

LOEW'S STATE—"Great Meadow," the poorest week in months with $18,000.

ORPHEUM—"Beau Ideal." Low with $9000.

PANTAGES—"Criminal Code," fair with $16,000.

PARAMOUNT—"Fighting Caravans" aided by Earl Burtnett's band, just fair with $21,200.

RKO—"Kept Husbands," low with $8200.

UNITED ARTISTS—"The Bat Whispers," and business did too, with $7800.

WARNERS DOWNTOWN—"Little Caesar," a smash with $27,400.

WARNERS HOLLYWOOD—"Little Caesar," raked $31,300 in the cash box. Plenty big.

"Cimarron" Is Coming!

Business Picks Up In All Broadway Houses

New York.—The Broadway theatres had a good week, "Cimarron" at the Globe being the feature. Here's the news:

CAPITOL—"Reducing" held up for its second week, grossing $64,500.

CRITERION—"Reaching for the Moon," fifth week, same old story—$18,200.

GAIETY—"Devil to Pay" in the seventh week doing well with $10,400.

GLOBE—"Cimarron" knocked 'em with $38,400.

PARAMOUNT—"Gang Buster" very good with $65,800.

RIALTO—"Fighting Caravans," just fair with $25,000.

RIVOLI—"Abraham Lincoln," 3 days $14,000.

ROXY—"Resurrection" gave the house a good week with around $90,000.

STRAND—"Little Caesar," in its fourth week still pulling—$38,000.

WARNERS—"Going Wild" not so good with only $9100.

WINTER GARDEN—"Illicit" in its second week held up to $27,200.

"Cimarron" Is Coming!

Chicago Houses Show Satisfactory Grosses

Chicago.—Practically every house showed good business during the past week. The outstanding grosses were done by "Inspiration" at the Chicago, and "Doorway to Hell" at McVickers. The list:

CHICAGO—"Inspiration" pulled the Garbo fans in for $59,200.

McVICKERS—"Doorway to Hell" very big with $46,000.

ORIENTAL—"Gang Buster," good with $36,500.

ORPHEUM—"Sunny" did fairly well with $20,300.

PALACE—"Royal Bed," only fair with $24,000.

ROOSEVELT—"Royal Family," pretty good—$16,900.

STATE-LAKE—"Resurrection" held house about even, with $19,400.

UNITED ARTISTS—"The Bat Whispers" in second week, only $10,500.

"Cimarron" Is Coming!

Philadelphia Houses Show Spotty Business

Philadelphia.—Some good, some poor is the record of the local theatre for the past week. The report:

BOYD—"Reducing" pulled the gross up a bit to $20,000.

FOX—"Man Who Came Back," good with $30,000.

KEITHS—"Fighting Caravans," pleased to the tune of $20,400.

MASTBAUM—"Bachelor Father," drew good crowds for $51,000.

STANLEY—"Hell's Angels" only fair with $20,000.

STANTON—"Criminal Code" off a bit to $12,400.

Indies' Existence Menaced by Chains

Washington.—In a letter addressed to the Senate Committee, Abram F. Myers, president of the Allied States, says that the independent theatre operator is being threatened with extinction by the big producer-owned chains, as an "unnecessary and undesirable competitor."

"Cimarron" Is Coming!

RKO Convention in Chicago, February 16

New York.—Radio-Keith-Orpheum will hold a three-day convention in Chicago beginning February 16. All executives and division managers will attend.

"Cimarron" Is Coming!

Brecher Takes Over The Jolson Theatre

New York.—Leo Brecher, independent operator of class houses in the ultra section of this city, has taken over the Jolson Theatre from the Shuberts, and will operate it as a talkie house.

"Cimarron" Is Coming!

Jeff Lazarus Is Hughes-Franklin P.A.

Jeff Lazarus, formerly of Fox West Coast, has been appointed press agent of the Hughes-Franklin chain.

"Cimarron" Is Coming!

Bowser Gets Two St. Louis Houses

St. Louis.—George Bowser, until recently general manager of the St. Louis Amusement Company, a Warner-owned chain, has bought the Capitol and Lyric here as his start for a string he hopes to establish locally.

"Cimarron" Is Coming!

Charles Kurzman Fox Field Representative

New York.—Harry Arthur has given Charlie Kurzman the title of field representative for Fox Theatres. He has been working on the Fox Brooklyn houses for the past few months.

"Cimarron" Is Coming!

"Ingagi" Showing Again

New York.—Protests issued by the various "Better Business Bureaus" throughout the country against the showing of "Ingagi" apparently have died down to such an extent that Congo is again putting the picture into circulation around here this week.

"TRADER HORN"
Dialogue by
Cyril Hume

Strange As It Seems
COLOR NOVELTY
Produced by
NATHAN, HAMN and FAIRBANKS

THE Hollywood REPORTER

Vol. III. No. 23. Price 10c. TODAY'S FILM NEWS TODAY Thursday, February 19, 1931

RASKOB WARNER STOCK

TRADEVIEWS

By W. R. Wilkerson

WE HAD quite a few calls from several of the better agents regarding our Tradeview of yesterday. Each had his own solution of the problem, but the one offered by Harry Weber seems the most constructive and more certain to succeed.

Weber, in case you do not know it, has been one of the top notch artists' representative for many many years. He was always rated No. 1 in the United Booking Office and has handled some of the greatest names that ever graced a vaudeville bill.

•

HARRY SAYS that no power on earth is ever going to get rid of agents because there is a definite spot for these representatives. In brief, he suggests that agents should form an association among themselves, with a man who knows the business of agents backwards and forwards, as their head. This association should take in every agent in the business who desires to join and, once they are within the fold, they MUST abide by the rules laid down by the organization or be eliminated.

•

REGARDING the rules, Harry says that correct practice and fair play should be the governing factors. Each agent must respect his position to the same degree he looks for respect from the artists and the studio heads.

Weber is under the impression that an organization functioning properly will be a boon to the industry as a whole, and to artists, studio executives and agents in particular.

•

TO OUR WAY of thinking, it would be an excellent idea for the Academy of Motion Picture Arts and Sciences to put a foot forward in bringing all the agents into an organization. It would be well for the agents to have an Academy officer on their board of arbitration.

The Academy is doing fine things and would be a great help in this situation. The organization is governed by the members themselves and will not submit to any influence from New York or the inner sanctums of Hollywood, and that is the main reason why it is doing fine things.

Wall Street Upset Over His Tremendous Holdings---Has Twice as Much as All Warners

New York.—The common talk around the Stock Exchange is the steady accummulation of Warner stock by John J. Raskob and the Duponts. Out of 2,627,405 outstanding shares, it is thought that this pair are in possession of almost half the total issue.

One close to Raskob is authority for the statement that he personally has 710,000 shares and is still buying. The total holdings of the three Warner Brothers are thought to be about 300,000 shares. The Dupont interests are said to have around 350,000 shares.

Raskob and Dupont were with Warners in their big push last year when

(Continued on Page Two)

•

Another $1,000,000 Picture For Radio

With no regard for expense in the making of pictures if there is a picture in the final outcome, Radio has approved a budget of $1,000,000 for the Victor Schertzinger production of "Marchetta," which will go into work soon with Richard Dix as the star.

•

Minneapolis Pantages Closes; No Pictures

Minneapolis—Constructed at a cost of $500,000, the local Pantages here is closed because Publix and RKO have all the product tied up and there are not sufficient money pictures left for this house to remain open with any hope of profit.

•

"Manny" Goldstein Now With Radio-Pathe

New York.—E. H. (Manny) Goldstein, for years with Universal, has joined Radio-Pathe in an sales executive capacity.

•

Zukor Here Next Week

New York.—Adolph Zukor will leave today or tomorrow for Hollywood. Inasmuch as he was in Hollywood but a short time ago, his visit must be labeled as "unusual."

Chaplin Demands 50-50 From Exhibs

New York.—Charles Chaplin has instructed the sales department of United Artists to take nothing less than a 50 per cent cut on all percentage contracts, plus a guarantee

Independent exhibitors around Greater New York have said they will not play "City Lights" under any such terms. Exhibs in Pennsylvania, New Jersey and Delaware are of the same opinion, claiming they can make no profit under any such terms.

•

Mayer Leaving For Hollywood Saturday

New York.—Louis B. Mayer, accompanied by his wife, will leave here Saturday for Hollywood.

•

Huston Arrives

Walter Huston arrived here last night and will report today at the First National studios where he is under contract. Huston just returned from an European trip. His first picture will be "Upper Underworld."

Brown Hints At Other Mergers

Chicago.—At a convention of RKO managers and advertising executives held here yesterday, Hiram Brown, president of Radio-Keith-Orpheum, said that "big plans are in prospect for the expansion of our companies which might take in a few more mergers that have, to date, been denied."

Joe Plunkett, general manager of the theatres, told those present that "journalists and advertising men will replace press agents in our organization." Going on Plunkett said: "Fake publicity and advertising gags, with all of the sensational advertising that goes with them, are out once and for all. We want to give our patrons the right picture of the entertainment we have to sell."

•

Commerford Back With String of 65

Buffalo.—Mike Commerford, who sold his 80 houses to Publix, is out in the field again with about 65 houses, and is after as many more as he can get in New York, Pennsylvania and New Jersey. Mike is set with first runs in 18 spots.

•

Phila. Censors On A Cut-and-Slash Spree

Philadelphia.—After cutting most of the entertainment out of "Blue Angel" and "Inspiration," the censor board here is going to work on "Stolen Heaven," with probably the same results.

•

Warner Lot To Rest

It was said at Warner-First National lot yesterday that no more productions would be put in work until early in March.

GARBO PIC. & 'CIMARRON' STAND OUT IN L.A. HOUSES

The past week in the motion picture theatres locally was rather drab, with the exception of Loew's State, showing "Inspiration," and the Orpheum, showing "Cimarron." Both of them did better than the average grosses, the latter doing almost three

(Continued on Page Four)

"Dirigible" Will Play The Globe In N. Y.

New York.—On the completion of the run of "Cimarron" at the Globe, Columbia's "Dirigible" will go in for a $2 run.

"MANY A SLIP" Directed by VIN MOORE

'GUN SMOKE', GANG-WESTERN. NEW BROCK COMEDY A RIOT

Fine Cast In New Style Thriller

"GUN SMOKE"
Paramount

Direction .....Edward Sloman
Story.....Grover Jones and William Slavens McNutt
Photography .....Archie Stout
Cast: Richard Arlen, Mary Brian, Eugene Pallette, Louise Fazenda, Charles Winninger, Guy Oliver, James Durkin, Brooks Benedict, William Boyd, Carroll Maish, William Arnold, Stanley Mack, William V. Mong, Jack Richardson, Willie Fung, Imboden Parrish, Don O'Day.

An underworld western! With that combination the picture should reach and satisfy not only the thrill-loving youngsters, but that part of the public that can't know enough about gangsters. Also the gangster is not glorified, so the noble western hero cannot be supplanted by the bold bad man as an ideal in the minds of the kiddies. Right is right and wrong is plenty mean, and as played by an all-star cast, elegantly paced by the director and gaily written by the authors, it will run its way smoothly as a Grade A western.

They give us modern killers instead of Injuns in this one and boy, oh boy, how they do carry on and shoot it out. We have a sneaking suspicion that Jones and McNutt have already written their next outdoor opus and added to it something real arty in the line of beautiful spies. This will bring in the alluring sex appeal and give the heroine something more to worry about besides the villain, and make it a sophisticated, western, underworld, kid story.

Well, more power to them so long as they seem to enjoy writing them as much as the fans will enjoy seeing them. However, they have not forgotten American tradition, so Arlen and Boyd fight it out, hand to hand, on the edge of a ledge far above some rocky ground, and the glorious west is gloriously triumphant over the slick city ways.

For the flappers who sigh over Richard Arlen there is no hope. They have dug him a nice comfortable western rut and he's so good that no one gives a thought to his other possibilities. Bill Boyd is swell as the suave, smooth gangster who spends his spare moments between killings soothing his conscience by playing the piano. Louise Fazenda and Eugene Pallette are a grand comedy team, and Mary Brian as the heroine and Charles Winninger as the faithful retainer are delightful. Willie Fung, as the Chinese cook, heads the supporting cast. He's simply great and we hope he gets a job in Arlen's next western, even if they don't need a cook. Brooks Benedict, William V. Mong, Guy Oliver, etc., etc., all do their share to make it a bang-up picture.

Oh yes, the scenery is still everything it should be and ably photographed.

Mother's Helpers

New York.—The merchants and theatre owners of Pompton Lakes, New Jersey, are working out a plan whereby a mother may check her baby at the theatre while she does her Saturday morning shopping.

Insiders Acquiring Paramount Shares

New York. — Paramount stock seems to be getting better support. It is believed that insiders are increasing their holdings, although this buying is not aggressive. It is thought that the sponsors of the stock are going slowly because of the disfavor in which all picture stocks have been held recently.

•

Roach Will Co-Star Zasu Pitts, Thelma Todd

A new series of comedies is planned by Roach Studios which will co-star Zasu Pitts and Thelma Todd. Both have been placed under long-term contracts and will make a group of short-reelers, based on their established screen personalities.

Hal Roach will personally direct the first, "Let's Go Places," which starts shooting this week.

•

Little Relief In The Vestal Bill Report

Washington.—The report on the Vestal copyright bill, submitted to the Senate by Senator Herbert, of Rhode Island, gives exhibitors little relief. All it does is to reduce from $250 to $100 the minimum damages for unauthorized exhibition of a copyrighted film.

•

"Front Page" Finished

Lewis Milestone yesterday completed the direction of "Front Page," Howard Hughes production of the Ben Hecht and Charles McArthur stage hit, which will be released by United Artists early in April.

•

Horwin Is Better

C. Jerome Horwin, who met with an automobile accident last Sunday, is now recuperating from a broken arm at the Cedars of Lebanon hospital and is expected to be out and back to work at Universal within ten days.

•

Estelle's Price Is Up

New York.—Since her success in Radio's "Cimarron," Estelle Taylor is understood to have set her salary at $2,000 a week.

•

Fox Wants Joan Bennett

New York.—It is reported that Fox is trying to acquire Joan Bennett as a contract player.

"Trouble From Abroad' Is Swell

"TROUBLE FROM ABROAD"
Louis Brock Production
Radio

Direction .....Mark Sandrich
Story.....Johnny Grey, Lloyd French, Mark Sandrich
Cast: Ford Sterling, Lucien Littlefield, Jimmy Finlayson, Ruth Renick.

Radio's little "big happy family" has gone and done it again. An hilarious farce lasting a scant twenty minutes. A bit more sophisticated than the previous Headliners, still there is nothing offensive and the kids will get a kick out of Ford Sterling's and Lucien Littlefield's antics.

It's all about the reunion of the "white mule" company, A division. Sterling and Littlefield, sergeant and captain respectively, have gained the consent of their wives to attend the stag dinner. Unfortunately the proceedings are broadcast and the little French girl who was the bride of the regiment has been brought over to entertain the boys as a surprise. Also, unfortunately, she has been assigned the rooms of our heroes in which to change her costume and there is fun aplenty in the boys' quandary.

It's a pleasure to see Ford Sterling again. He has lost nothing of his ability to make 'em laugh. Lucien Littlefield is excellent. In fact, between them it is hard to choose the favorite. And the suporting cast is entirely okay, but necessarily in the background so far as the above two funsters are concerned.

There's some good dialog, if you can hear it above the laughs, and it is altogether a good example of what a few minutes of riotous comedy can do to send movie patrons away happy.

•

"Girl Crazy" For Radio

The first musical to be made by Radio Pictures will be "Girl Crazy," which it has just purchased.

•

New Record For "Caesar"

"Little Caesar" is reported to have done $7,800 on its opening day at the Paramount Theatre in San Francisco, a record for the house.

•

Para. Meeting To Be Hot

(Continued from Page One)

Walter Wanger is in line for a pat on the back for his efforts. This, naturally, will make for kindly feelings.

The purpose of the meeting is to decide on what Paramount will make this year. The announcement books, now being made up by the advertising department, carry no titles as yet.

Also the internal political situation needs clarifying. The heads are insisting on co-operation and unity of effort between the East and West. Instead of the state of acrimony that now exists.

Among those attending will be Adolph Zukor, Jesse Lasky, Sam Katz, Sidney Kent, Walter Wanger, B. P. Schulberg and others.

His Record Speaks For Itself

•

RALPH INCE

•

Aims at the Box-Office In Every Picture He Directs.

DICK POLIMER
Agency
GLadstone 6159

THE DAILY HOLLYWOOD REPORTER

W. R. WILKERSON Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave Daryl Doran, Manager
London office, 80 Wardour Street Heath Cobb, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

An ex-newspaper reporter, now classed as one of the major picture directors, told his wife he would only direct two pictures a year from now on. The wife remonstrated, saying they could not live on the money he could make on two pictures, and the director said he was getting much more money for his next picture. The wife asked on what grounds he was to get such an increase in salary and the director nonchalantly replied that his last two pictures were such flops that the producer thought he was being underpaid.

•

A well-known screen writer, with years of training and many successes to his credit, applied to a producer of short subjects for a job. The producer had been in Hollywood less than a year and told the applicant that, since talking pictures require a more advanced and definite technique in story construction, he didn't have the time to experiment with beginners.

•

Anxious to get his reaction and feeling toward the present form of screen stories, Paramount studio executives asked Louis Weitzenkorn what type of stories he would like to write. The New York newspaperman and playwright hesitated a moment and then said: "Before I leave I would like to write a yarn showing the Indians really wanting to fight."

•

The real lowdown on the recent bust-up of one of Hollywood's youngest bridal couples is not so much the matter of family interference, but the strange fact that the groom has no particular desire for work. And of course, the bride is much too young to support ANY man.

CREAM PUFFS & SLAMS

PHILADELPHIA, Pa.

"CIMARRON"

Stanley Theatre

Public Ledger: Most certainly this is a picture that the moviegoer must not leave from his list. It is after leaving a picture like this that the ardent movie follower feels he can lick his weight in wildcats.

Daily News: One of the most stirring and dramatic ever made. It has dignity and stateliness and, what is more, realism.

Record: A beautiful tale, powerfully told. It is rich in color and sentiment.

Inquirer: In Wesley Ruggles' hands it becomes a vital, interesting thing and, for all its episodic character, never becomes bewildering or tiresome.

Eve. Ledger: It has the most exciting movement, the most spectacular sweep of any outdoor picture of the talkie era. It presents a lot of thrills, gunplay, heartaches and adventures, romance and realism.

Eve. Bulletin: For sheer power, atmospheric color, convincing realism, action and tense, thrilling drama, it has rarely been equalled in any drama of the West.

"FINN AND HADDIE"

Keith's Theatre

Eve. Ledger: An hilarious film version of Stewart's book. The laughs pile on thick and fast.

Public Ledger: There are laughs for all types of minds. If you don't get a couple, there's something wrong.

Record: It's lots of fun. In fact, it is nothing more than a series of comic pictures.

Eve. Bulletin: Comes to the screen as a rather good comedy.

Inquirer: Diverting and more than slightly lunatic.

"SIT TIGHT"

Mastbaum Theatre

Eve. Bulletin: Brown and Lightner keep things moving.

Public Ledger: Whether the intensely funny events in the last reel are worth sitting through all the unrelated and hard-to-laugh-at gags of the others is something else again.

Inquirer: Plenty of laughs along the way, but nothing matters much.

Eve. Ledger: Has its moments of comedy.

Record: Another uproarious skit.

"EX-FLAME"

Earle Theatre

Eve. Bulletin: It is a picture for grown-ups who may be interested in fickle women and marital discord, but hardly a film for the kiddies.

Inquirer: An appetizing morsel of film fare.

Record: A story as old as the movies. However, the picture reaches some fine emotional heights due to the performance of a little fellow named Billy Haggerty.

Daily News: Provides amusement. The whole picture seems to be poking fun —good naturedly—at our English neighbors.

Public Ledger: Casts a satisfying, entertaining glow over the screen.

WATERLOO, IOWA

"KISMET"

Iowa Theatre

Daily Courier: Throbbing thrills, gay glamour, humorous murders, gorgeous palace backgrounds, intrigues and love plots make up the swiftly moving panorama that is the background for the amazing day of adventures of Otis Skinner as Hajj, the Beggar.

"BIG MONEY"

Paramount Theatre

Daily Courier: Has some intensive underworld stuff.

"HOOK, LINE AND SINKER"

Strand Theatre

Daily Courier: A laugh per foot of film.

"NEW MOON"

Strand Theatre

Daily Courier: One of the most satisfying of sound pictures having music as a theme.

"White Shoulders" To Be Dix Special

After discarding "White Shoulders" for production on its 1930-31 program, Radio has decided to make it for the 1931-32 frame.

Joseph I. Schnitzer is so enthusiastic over the story that he has decided to make it as one of their big specials, with an unlimited budget. Mel Brown will direct, with Richard Dix starring and Irene Dunne in support.

•

Fox Theatres Has Split Departments

New York.—The leasing department of Fox Theatres has been switched to two heads. A. S. Kemper will have charge of leasing and disposing of obsolete theatres, and C. D. Loew will supervise rentals.

•

Dressler and Moran In Gangland Burlesque

Marie Dressler and Polly Moran next will appear together on the MGM lot in a burlesque on politics in gangland. Chuck Reisner will direct.

•

Canada Producer Here

Ray Johnson, president of the Canadian-American Talking Picture Co., with headquarters in Montreal, is in Hollywood organizing a production unit to start shooting in Montreal on completion of a sound studio there. Johnson is expected to announce details of his plans within the week.

•

PRODUCTION NOTES

Anthony Bushell to the cast of "Passionate Sonata," in which Dolores Costello will be starred by Warners. The Polimer agency placed him.

•

Frank Lloyd has signed to direct one picture for Howard Hughes.

•

Production on "Ridin' Kid From Arizona," starring Jack Perrin, has been postponed until the recovery of Robert Horner, producer-director, now confined to his home by illness.

•

Alan Roscoe and Ivan Lebedeff added to cast of "Board and Room" at Radio.

•

Edna Mae Oliver added to "Too Many Cooks" at Radio.

•

Seton Miller is putting the finishing touches to a sea story at MGM.

•

Edward Earle has been added to the cast of "The Registered Woman," a Radio-Charles Rogers production. Ditto Lew Cody.

•

John Halliday for "Upper Underworld" at First National.

•

Nance O'Neil, Lew Cody and Arthur Hickman added to "The Registered Woman" for Charles Rogers.

'TRADER HORN' TOPS ALL L.A. BUSINESS AT CHINESE

The feature of the week in the local theatres was the business done by "Trader Horn" at the Chinese Theatre. It has just completed its third week and did more business by $2,000 than it did in its second.

The receipts:

CHINESE—"Trader Horn" in third week still pulling them in with $32,000.

CARTHAY CIRCLE—"East Lynne" in its first full week went below average with $15,100.

CRITERION—"Royal Family" in its second week, poor with $8,700.

EGYPTIAN—"Gang Buster" did average busines with $4,700

LOEWS—"Bachelor Father" was poor with $21,000.

PANTAGES—"Criminal Code" gave house satisfactory week with $14,300.

PARAMOUNT—"No Limit," the Clara Bow picture, pulled the gross down to around $16,000.

WARNER DOWNTOWN—"Little Caesar" in second week doing well with $16,000.

WARNER HOLLYWOOD—"Little Caesar," second week, $15,000.

●

Broadway Houses Hang Up Some Great Grosses

New York.—"Trader Horn," the Chaplin picture, "Cimarron," "Finn and Hattie," aided by Chevalier in person, and the German film, "The Girl from the Reeperbahn" hung up grosses for the past week that tended to show that hard times are over. Almost every house on the stem had a good week.

ASTOR—"Trader Horn" played to capacity for five days, getting $16,700.

CAPITOL—"Bachelor Father" not so good with $66,000.

CENTRAL—The German picture, "Girl from the Reeperbahn" is one of the surprises of the year, pulling $10,000.

COHAN—"City Lights" absolute capacity at every performance. Looks around $60,000.

CRITERION—"Reaching for the Moon." Capacity as usual—$17,000.

GLOBE—"Cimarron" very big with $21,000.

MAYFAIR—"Royal Bed" did very well with $22,500.

PARAMOUNT—"Finn and Hattie" with Chevalier in person, very big with $85,000.

RIALTO—"Fighting Caravans" below average with $22,000.

RIVOLI—"Abraham Lincoln" decidedly off with $19,400.

ROXY—"Seas Beneath" all right with $74,200.

STRAND — "Little Caesar" in fourth week, still big with $33,000.

WARNERS—"Going Wild" poor with $8,000.

WINTER GARDEN—"Illicit" in its third week good with $20,000.

●

Chicago Theatres Have Excellent Week

Chicago.—Practically all the houses had good business for the past week, "Doorway to Hell" at McVickers, leading the line. The news:

CHICAGO—"Scandal Sheet" was all right with $42,400

McVICKERS—"Doorway to Hell" pulled 'em in for $42,000

ORIENTAL—"Inspiration" pleased the Garbo fans and got $30,500

PALACE—"Once a Sinner" did well with $24,500.

ROOSEVELT—"Blue Angel" fell quite a bit with $16,000.

STATE-LAKE—"Resurrection" all right with $22,500

UNITED ARTISTS—"Devil to Pay" good with $21,000.

●

Dorothy Lee to Be Starred, Willy-Nilly

Despite Dorothy Lee's refusal to become a star until after she had gained more experience before the camera, it has been decreed by William Le Baron that she will make her first starring picture immediately after her work in "Too Many Cooks," which is shortly to go into production under the direction of Wesley Ruggles.

This decision was made after reviewing the rushes of her work in "Board and Room." The studio is now searching for a suitable story that will introduce the young player as a star.

●

Two More Comedies in Production at Pathe

Pathe started production on two more short comedies yesterday. "Parents Wanted" is from an original story by Margaret Echard, and is directed by Fred Guiol, who also did the adaptation. In the cast are Edward McWade, Marion Shockley Ethel Wales, Al Austin, William Janney and Harold Goodwin.

The other is "Rough House Rhythm," written and directed by Harry Sweet, and adapted by George Green. The cast includes Franklin Pangborn, Florence Lake, Edgar Kennedy and Claude Allister.

●

New Legion Picture For Wallace Beery

Seton Miller has completed a new version of "Bugle Sounds," the story of the Foreign Legion for which Geo Hill has shot actual scenes in Africa, but which never has been completed. Miller did the dialog for "The Dawn Patrol."

Wally Beery probably will be seen in the principal role, following his work in "Sea Eagles." The screen version is based on the novel by Major Zinovi Rechoff.

●

Russian Film Held

The Russian silent picture, "Storm Over Asia," has been held over for the second week at the Film Art Theatre on Vine street.

●

Fred Booth Resigns

Fred Booth has resigned as auditor of the Warner-First National studios to become assistant to Charles Woit, studio treasurer for Radio Pictures.

"Fold-Up Number" the Latest Gag

The latest wrinkle to be foisted upon studio workers in Hollywood by the various fly-by-night trade papers is a special number now being labeled a "Fold-up Number." If they get enough money on this issue to tide them over until next Christmas, the publishers will get out a "Santa Claus" number under a new name.

Tom Meighan Leaves For Fox Studios Today

New York.—Tom Meighan leaves today for Hollywood to start work on the Fox lot in "Young Sinners." It will be his first work on the screen in two years.

●

Para. Signs Vigny

Joinville.—Benno Vigny, who wrote "Amie Jolly," from which Josef von Sternberg adapted "Morocco," was signed by Paramount to write originals and treatments. First assignment will be the French version of "The General."

●

Darmour Re-opens

The Darmour studio re-opened yesterday, after a shut-down of six weeks. It resumed operation by putting Mickey McGuire and Louise Fazenda shorts into work.

United States Film Exports For 1930 Show a Decrease

A slight decline in motion picture exports from the United States for 1930, as compared with 1929, is indicated in a report just issued by the Motion Picture Division of the Department of Commerce in Washington.

The United States sent in 1930 to all markets of the world 274,351,341 linear feet of film, with a declared value of $8,118,736, as compared with 282,215,480 feet valued at $7,622,315 for 1929. The decline is explained by the fact that 1929 was the peak year for motion picture exports. At that time American exporters had sound positive films printed in this country, as foreign laboratories were not then equipped for sound printing.

Europe took the most footage in 1930 with 122,670,362 feet, valued at $4,340,171. Latin-America came next with 73,518,089 feet, valued at $1,730,352. Then followed the Far East, Canada, South Africa.

The United Kingdom led European countries, taking 42,655,203 feet, valued at $2,223,245. France came next with 22,688,909 feet, valued at 572,490. Germany followed with 15,280,197, valued at $435,393. Spain, Denmark and Sweden Followed in the order named.

Argentina led the Latin-American countries taking 16,782,015 feet, Brazil came next and then came Mexico, Central America, British West Indies and Bermudas, Cuba and Chili.

In the Far East, Australia and India maintained third and tenth positions Australia, until 1929 our leading individual market, has fallen off continuously since the introduction of sound pictures. A decline of 10,000,000 feet is noted in Australia's imports of American pictures as compared with 1929.

●

Chaplin May Re-Open the Locust in Phila.

Philadelphia.—It is reported that the Chaplin film, "City Lights," may re-open the Fox-Locust Theater here. The house was abandoned as a road-show theater a year ago and has been dark since.

Road shows could not be made to pay, and Fox didn't have enough pictures to run it on a grind.

●

"U" Now Controls the Capitol in Atlanta

Atlanta.—Universal has purchased the RKO interest in the Capitol here and is now the sole owner. Ralph Pekor will be the house manager, and stage shows will be put in immediately.

●

MGM Renews On Director and Players

Metro-Goldwyn-Mayer has taken up options on the contracts of Conrad Nagel, Edwina Booth and Ralph Graves, as well as Harry Beaumont.

Armed Guards On Chi. Box-Offices

Chicago.—Exhibitors here are trying in every way to foil the gunmen who have been copping their coin in recent holdups.

Most of the houses that have the box-office almost on the sidewalk are moving the box farther back in the lobby and keeping two armed ushers on guard day and night.

●

Paramount Holds Two Spanish Stars

Upon completion of "Gente Alegre," the first Spanish musical produced direct for the Spanish market by Paramount, the company has signed Roberta Ray and Rosita Moreno to long-term contracts. They will be co-starred in other pictures to be made here for the Latin-American countries.

Mario Grever, noted Spanish composer, has also been retained by Paramount to write original musical scores and stories for Spanish talkers.

●

Dayton Wants Vaud.

Dayton.—A petition has been circulated for presentation to Radio-Keith-Orpheum asking that vaudeville be returned to the Keith house.

●

Ruth Nichols at Pathe

New York.—Ruth Nichols has been made aviation editor of RKO-Pathe News.

'Drums of Jeopardy' Has Kick Fox Picture Will Cause Them

Seitz Turns Out Real Thriller

"DRUMS OF JEOPARDY"
Tiffany

Direction ..... George Seitz
Story ..... Harold MacGrath
Continuity and Dialog by ..... Florence Ryerson
Photography ..... Arthur Reed
Film Editor ..... Otto Ludwig
Cast: Warner Oland, June Collyer, Clara Blandick, Hale Hamilton, Wallace McDonald, George Fawcett, Florence Lake, Mischa Auer, Ernest Hillard.

What would formerly have sufficed for six or seven chapters of a serial, has here been made into a good old-fashioned thriller that makes for an hour of good clean fun and entertainment. It's the kind of "meller" that knows no "type" audience, that carries its appeal to the thrill-loving kids and oldsters, and is enjoyable slumming for the sophisticates. Good box-office in a good production.

Boris Karlov is the menace to the Petroff familly and gradually kills them off, one by one, in order to avenge the death of his daughter, who committed suicide when betrayed by one of the dashing sons of the Petroffs. It seems that the daughter's betrayer had given her a necklace known as "The Drums of Jeopardy," and so Karlov's revenge takes on a note of poetic justice, for he sends the necklace back to its original owners piece by piece, and legend has it that whosoever shall receive one of the drums shall be dead in twenty-four hours. And Boris is just the boy to lend credence to an old Russian superstition.

The Petroffs remove to America, thinking to avoid the sinister Karlov, but they no sooner set foot on U. S. soil than the grim fun begins. Karlov has things pretty much his own way in this elimination contest until he gets to the hero and heroine, and then the U. S. Secret Service steps in just in time to save them from a horrible death, and Karlov meets his end by means of, (of all things) an umbrella.

The fact that everything in the production has been done before doesn't matter in the least. Thanks to the excellent direction of George Seitz, the pace he has given the picture and a few very good surprise gags, the story is forgotten in the exciting episodes, and he proves that, given a good production, pictures like this contain something for everyone to enjoy.

The entire cast is good and Warner Oland as the Russian Fu Manchu gives a swell performance, the kind it is a pleasure to hiss at. Clara Blandick, as Aunt Abby, is one of the few people who can act as comedy relief and make you like it. She is very amusing, and it is her umbrella that proves to be Karlov's Waterloo. June Collyer and Lloyd Hughes make a most personable hero and heroine, and Mischa Auer, as Karlov's right-hand man, is just the type to peer in windows and haunt nice country houses. Hale Hamilton as Kent of the U. S. Secret Service, suh!, and Wallace McDonald, as the erring, traitorous Petroff, contribute their share to the evening's entertainment.

Stick-ups Boost Insurance Rates

Chicago—Due to the many recent stickups of theaters here, insurance companies have boosted their rates for theft insurance to a point far beyond the reach of the small exhibitor.

"Ridin' Fool" Is A Good Western

"THE RIDIN' FOOL"
Trem Carr Production

Direction ..... J. P. McCarthy
Story ..... Wellyn Totman
Screen Play ..... Wellyn Totman
Photography ..... Archie Stout
Cast: Bob Steele, Frances Morris, Josephine Velez, Ted Adams, Al Bridge, Eddie Fetherston, Florence Turner, Fern Emmett, Gordon DeMain, Jack Henderson.

Since there has been found a tried and true formula that automatically turns out westerns to the satisfaction of the box-office, it merely remains to report whether the current imprint is good, bad or epic, depending on the number of covered wagons, head of cattle, and whether or not it is about pioneers or dyed-in-the-wool settlers who are being menaced by something or other.

In this instance, it is our duty to report that this particular version of the hero under suspicion of a hold-up and killin', whose lips are sealed because one of the real bad men is brother to the girl he loves, but who is vindicated by the death-bed confession of the brother, is a good one. This is due to the superior direction of J. P. McCarthy, who overcomes the sameness of plot by giving it plenty of action and injecting several humorous touches that are excellent. The cast too, does very well, and manages to lend authentic atmosphere by being at all times natural.

There is undoubtedly a wide field for pictures of this type and this one should have no trouble in covering it to good advantage for exhibs.

●

Oscar Morgan Heads the Film Board in K. C.

Kansas City.—Oscar Morgan, Paramount manager, has been elected president of the Film Board of Trade here. Ward Scott, Roy Churchill, Russell Borg, Ray Nolan and M. C. Siniet are the other officers.

'Girls Demand' Gets No 'Excitement'

"GIRLS DEMAND EXCITEMENT"
Fox

Direction ..... Seymour Felix
Story ..... Harlan Thompson
Adaptation and Dialog ..... Harlan Thompson
Photography ..... Charles Clarke
Cast: John Wayne, Virginia Cherrill, Marguerite Churchill, William Janney, Martha Sleeper, Helen Jerome Eddy, David Rollins, Ralph Wells, Marion Byron, Eddie Nugent.

"Girls Demand Excitement" will not raise the pulse of the audience nor will it boost box-office records. The title may have an appeal to some, but beyond that, it's pulse is weak and the entire picture is almost anesthetic in its effect. The story has been built on very thin material, a plot that might have served for a two-reel comedy ten or twelve years ago, but it cannot begin to make a feature length picture. Not only are the plot and the dialog amateurish, but they seemingly affected the acting of every player as well as the work of the director.

It is built around college youths, a fellow who is a sort of woman-hater—a girl who is a flirt of the first water. She decides to attend the same college as the woman-hater, because his fraternity is determined to have the girls eliminated from the school. The girls declare "no more necking and no more kissing" unless the boys vote for co-education. Things are not going so well, so the girl challenges the woman-hater and his crew to a game of basketball. The girls lose by one point only (a situation which will undoubtedly be booed off the screen in college towns)! Later she secretes herself in his room and he is threatened with dismissal when she is discovered in his quarters. That, briefly, is the story. It has all the earmarks of a two-reeler.

Undoubtedly those exhibitors who are over-booked will shelve this production. Some may attempt to play it as a double feature.

The picture was intended for the youth of the nation but they will hardly swallow it. The older folks will be bored to extinction.

The big kick, or the big drama situation, or perhaps it was just meant for the thrill of the picture, was the basketball game, but it is so improbable that girls should beat the big huskies simply because they flirted with them, that it will not go, even from Fox.

If you don't have to play it—DON'T!

If you do—ease it in.

●

MPTOA. Texas Assn. Now Has 350 Members

Dallas.—The Motion Picture Theatre Owners Protective Association, formed here to fight the Will Horwitz legislation, now numbers 350 members. This represents about half the theatres in the state.

Rogers In Dual Production Job

Charles Rogers yesterday took over the reins of Pathe's production activities. With this move he assumes a dual executive capacity in the industry.

Rogers, while guiding production at Pathe, still has three pictures to make on the Universal lot under his contract with Radio. Harry Joe Brown, Rogers' assistant, it is understood will carry out the actual production work on the Radio contract with Rogers acting in an advisory capacity. Rogers has made one picture, "Millie," and has borrowed Helen Twelvetrees from Pathe for his second Radio release, "The Registered Woman."

●

Warners Will Issue Synchronized Silents

Warner-First National, having recently abandoned production on foreign dialog versions of its English pictures, has now decided to pick 40 of the best pictures in its 1929-30 and 1930-31 programs and release them to the foreign markets with synchronized scores and sound effects.

●

Asher Signs With "U" For Another Year

E. M. Asher is set for another year as associate producer at Universal City. Arthur Ungar and Robert Harris complete Universal's list of associate producers, with M. Stanley Bergerman in charge of the short subject department, assisted by Edward Kaufman and Samuel Freedman.

Daphne Pollard, Lloyd Hamilton, Gene Morgan and Walter Merrill are signed for short subjects to be placed in production in April.

●

Schnitzer Approves Sample of "Creation"

After producing one sequence of "Creation" as a sample to show what could be done with a picture of this kind, Joseph I. Schnitzer placed his O. K. on the idea and ordered the production to be completed, for a possible Radio roadshow attraction.

Harry Hoyt, creator and director of "The Lost World," made some years ago for First National, will be in charge of this new picture.

●

Cline Doing Re-Makes

After a public preview of "Assorted Nuts," the latest Wheeler and Woolsey comedy directed by Eddie Cline for Radio, it has been decided by Radio to remake certain sequences. This work is now being done under Cline's direction.

●

Ramsaye Is Quigley Ed.

New York.—Terry Ramsaye has been made editor of the combined Herald-News by Martin Quigley.

LEON ERROL

THE Hollywood REPORTER

Vol III. No. 22. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, February 18, 1931

GOLDWYN TELLS PLANS

TRADEVIEWS

By W. R. Wilkerson

FROM published reports and underground rumors coming from New York, Will Hays hopes to create a United Booking Office of Hollywood, herding the managers and agents into a licensed group, using the tactics that made of the old UBO in vaudeville one of the greatest money-making propositions of its time and controling for the studios the financial possibilities of the actor and actress.

This move, if true, was hatched in the minds of studio executives who have always been of the opinion that the artist made too much money. And in case you have forgotten it, the same brain has been responsible for the idea from time to time that the star system was a thing of the past, that names meant nothing to the exhibitor, that the play was the thing.

•

ARTISTS in Hollywood who were unfortunate enough to be in vaudeville under the tyrannical rule of the United Booking Office, will take the stump on any corner to tell you what they went through in those old days. They will tell you that the tactics used by Albee, Murdock and others in handling their acts had more to do with the killing of vaudeville than any other element. They will tell you that UBO made it impossible for them to progress, for them to create acts that would amuse, or to give a performance that would be of benefit to the theatre.

•

THOSE OF you who have not had that experience would better seek counsel along these lines, for, with the utter flop of the "call bureau" that Hays started some months ago, the General is ready to press this new idea. The studios to a man are behind him for the reason that they can see a way out of paying the money that rightly belongs to the artist by whipping their agents or managers into a position that any price the studio suggests for a player MUST be all right with the agent or he will be refused a license.

Yank 'Big Trail' At Criterion

Booked in for a run at the Criterion, (a Fox house), "Big Trail," the Fox $2,500,000 beauty, was pulled out of the house with but a ten days run. "New Moon" opens there today.

Sues For Right To Show "City Lights"

Seattle—The Standard Theatre Company of Bellingham, has brought suit in the Kings County courts for a permanent injunction against the showing of the Chaplin picture, "City Lights," by a rival theatre.

The Bellingham company asserts that it holds a prior right to show the picture under a contract with United Artists signed three years ago.

•

British Indies Plan Big Booking Combine

New York—Independent exhibitors of Great Britain are planning the organization of a big booking combine, according to R. V. Crow, of London.

The great British circuits are viewing the move with apprehension as it would mean tough competition for them.

Gives United Artists 1931-32 Line-up and Outlines Hunt For Talent, Direction, Stories

Sam Goldwyn, fresh from New York, London, Paris and all parts Continental, shuffled the cards yesterday and dealt out a hand for United Artists that had all the appearance of being a winner in the production pot.

The cards showed that Sam Goldwyn is the production boss at United Artists and that Joseph Schenck is centering all his motion picture interests in the theatre chain that will fly the United Artists banner. Sam said Joe would have 15 open and running by September 1, and 40 by January 1.

Mr Goldwyn said that Chaplin will make another silent on his return

(Continued on Page Two)

•

Fox Turns Them Back With String

New York—Although Fox Theatres want to get rid of superfluous houses and will give the original owners good breaks to take them back, it is reported that they are also asking for a five-year product franchise as a condition of the turn-back.

•

MGM Holds Beaumont

Harry Beaumont, now directing Joan Crawford in "The Torch Song," has signed a new contract at MGM.

DIGEST AND KINOGRAMS TIE UP FOR NEWSREEL

New York—As forecast in this publication five weeks ago, the Literary Digest and Kinograms have thrown in together to make a newsreel to be released by Educational. The reel will have both sound and silent shots, to be described by Lowell Thomas, the famous traveler.

The Literary Digest has had this newsreel in mind for some time, but until now has been unable to get a release of sufficient importance to justify the trouble and expense of making it. Now, with Kinograms in the deal and the Educational release, it is worth while.

Police In Bay State Stop Sex Picture

Lawrence, Mass—The police of this city stepped in and stopped the run of "Unguarded Girls," a sex film.

•

Trem Carr To N. Y.

Trem Carr leaves for New York Friday where he will meet independent exchange men from all over the country and go to Atlantic City where the exchange men will go into convention.

13 States Plan To Bar Standees

New York.—Bills which would bar all standees from theatres are to be considered by the Legislatures of thirteen states. The bills, all of which are of the same tenor, would prohibit the selling of admissions after all seats are sold.

The states in which the measures are pending are California, Arizona, Indiana, Idaho, Oklahoma, Nebraska, Ohio, Pennsylvania, Maine, Rhode Island, Delaware, West Virginia and Wisconsin.

•

MGM Net Profits For 12 Weeks Show Decrease

New York.—Net profits of Metro-Goldwyn-Mayer during the twelve weeks ended November 21, 1930, amounted to $1,211,808, after expenses and Federal taxes. This compares with a net profit of $1,737,741, after expenses, but before Federal taxes, in the twelve weeks ended November 22, 1929.

•

10 Distributors Sued By Nebraska Exhibs

Omaha—Suits for damages amounting to $3,570,411 were filed in the Federal court in Lincoln against ten distributing companies.

The plaintiffs, two Lincoln exhibitors, allege violations of the Sherman and Clayton anti-trust laws. They contend they were forced out of business by the distributors.

"MANY A SLIP" Directed by VIN MOORE

PALM SPRINGS BIDDING FOR PICTURE BUSINESS

In an effort to attract more tourists and trade to Palm Springs, a number of the hotels at this resort have clubbed together in financing the erection of a western town for the making of motion pictures.

Other inducements to attract film companies include a special rate on hotel accommodations and the accessibility of a dude ranch located near the resort. This ranch has several hundred head of horses and the guests in many cases, can be induced to appear before the camera gratis because of their anxiety to become picture buckaroos.

Independent producers of westerns are getting wise to this open-house policy and are migrating to the spot to save money, as the doors are thrown open to anyone who will furnish the motion picture atmosphere.

"Cimarron" Is Coming!

Paramount Holds Big Rummage Sale

An accumulation of costly gowns and wraps, designed for and worn by Paramount stars were placed on sale yesterday at the studio wardrobe, where the studio employees had first choice. It was not necessary to call in the public as more than 500 pieces of finery were bought at prices ranging from $1 to $25 by the studio secretaries and minor actresses.

"Cimarron" Is Coming!

"Common Law" Will Be Rogers' Fourth Feature

"Common Law" will be the fourth and final feature to be produced by Charles R. Rogers on his present contract for Radio. This will follow Jack Lait's "Put on the Spot," which will go into production immediately after completion of "The Registered Woman," now in work.

"Cimarron" Is Coming!

Battleship Serving As Sound Stage for MGM

The U. S. S. Colorado, in San Pedro harbor, is serving as a sound stage for MGM in the making of "Shipmates", which Harry Pollard is directing. It has been wired for sound and will be used for a couple of weeks, through the courtesy of the Navy Department.

"Cimarron" Is Coming!

Operators Win in Chi.

Chicago —The operators won their argument here with the theatres in insisting their contract be carried through for the $2.50 salary increase. The exhibs tried to duck it, giving adverse business conditions as the reason.

"Cimarron" Is Coming!

New Job For Hacker

Tommy Hacker, formerly of the Motion Picture News staff, resigned that post to become affiliated with Charlotte Rogers Publicity Agency at the Knickerbocker hotel.

"Cimarron" Is Coming!

Neilan In N. Y.

New York.—Marshall Neilan is here on a business and pleasure visit, en route to Europe.

Technicians Called To Midnight Meeting

A meting of the Technicians branch of the Academy of Motion Picture Arts and Sciences has been called at the Academy hall tomorrow at midnight. The discussion will be on the problems of standardizing release prints. Unusual activity at the studios, requiring the technicians to work late into the night, made it necessary to call the meeting at midnight to assure a representative gathering.

"Cimarron" Is Coming!

Fox Theatres Are Improving Acoustics

New York —Fox Theatres Corporation is spending a lot of time and money improving the acoustical properties of its houses. Already 37 theatres in the New Jersey, Albany, Buffalo and Brooklyn divisions have been inspected and brought up to date, and more are being fixed up now.

"Cimarron" Is Coming!

$1,500,000 Australian Entertainment Taxes

Sydney —The total tax collected by the Australian Government from amusement and sporting events for the year ended June 30, 1930, amounted to slightly more than $1,500,000. Theatres and picture houses paid 52 per cent of this amount.

This is only the Federal tax. If the state taxes were given out the amount would be much greater.

"Cimarron" Is Coming!

American Films Most Popular in Poland

Warsaw —According to the figures on imports of films into Poland during last year, those from the United States were by far the most popular.

There were 1647 pictures brought in ,of which 1283 were American and 137 German. Of the 719 sound pictures, 621 were made in the United States.

"Cimarron" Is Coming!

Clinton Wunder Back

Clinton Wunder, executive manager of the Academy of Motion Picture Arts and Sciences, returned to his post yesterday after an absence of two weeks in Topeka, Kansas. He made several talks to various motion picture exhibitor bodies of the Kansas territory relative to the work the Academy is doing to bring exhibitor and producer closer together.

"Cimarron" Is Coming!

Al Lewis On Way

Al Lewis, coast scenario editor for Fox, is on his way here from New York. Several of the staff writers, including Quinn Martin, are awaiting his arrival to be assigned to work on stories.

"Cimarron" Is Coming!

Charles Horwarth Dead

Toronto.—Charles Horwarth, owner of the Red Mill Theatre here, is dead.

Paramount Stars In New Radio Broadcast

Paramount entered into a contract with the California Fruit Growers Association to furnish one of its featured players each week for a series of sixteen weekly radio programs over the Columbia National network.

In return for this, Paramount will share equally with the Fruit Growers in the advertising of the guest artist and the current picture.

These broadcasts will emanate from Los Angeles each Wednesday night between 5:30 and 6:00 P. M., Pacific standard time.

"Cimarron" Is Coming!

Abramson Is Out of The Warner Theatres

New York —Joe Abramson, taken over with the Coston chain of houses when the Warner organization bought it, is not with the chain any longer.

"Cimarron" Is Coming!

Ardele Wray Promoted

Ardele Wray, who has been assistant story editor for Universal during the past two years, has been promoted to member of the writing staff. She will write originals and treatments.

"Cimarron" Is Coming!

New Para. Director

Albert Hackett, who wrote and acted in the New York production of "Up Pops The Devil," is being brought to the coast by Paramount to co-direct the screen version.

New Tax Speeds Work on Pictures

Owing to a state tax of 3 cents per foot assessed on all exposed negative on hand as of March 1, very few new pictures will go into production this month. All pictures now in work are being rushed to completion so the finished product can be shipped out of the state to avoid this tax.

"Cimarron" Is Coming!

Production Starting At Darmour Studios

Larry Darmour, recently back from New York, has started his production activities with a new Louise Fazenda comedy, "Second Hand Kisses," which goes into work next Monday. Another Mickey McGuire will start next.

Two features, one a Spanish and the other "Defenders of the Law," will start this month.

"Cimarron" Is Coming!

Fox Managers Promoted

Kansas City. Three Fox managers in this district have just been promoted. G. I. Hunter has been moved from the Gladstone to the Warwick, R. M. Hunter goes from the Boone to the Gladstone, and E. Knoblauch takes the Boone.

"Cimarron" Is Coming!

Sam Kaplan Re-Elected

New York —Sam Kaplan was re-elected head of the operators' union, No. 306.

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SHAGRIN IN CHARGE OF WARNER LOCAL HOUSES

The present lineup of executives of Warners Pacific Coast theatre chain places Max Shagrin in direct charge of the organization's Los Angeles theatres and Frank L. Newman in charge of activities outside of the metropolitan area. Both will perform as executive assistants to M. A. Silver, general manager of the coast chain.

Switches have been made in the managerial jobs of the two major local houses. George Weiss has been moved from the Downtown to the Hollywood theatre with Albert Goodstein, Weiss' former assistant, taking the spot downtown. George Lumberg, former manager of the Hollywood, has left the company.

When the Warner Wilshire and Bevrly Hills theatres open, they will probably be under Shagrin's charge. The Wilshire opens in April and the Beverly Hills will be completed in the Fall.

•

Goldwyn Prepares Big Welcome For Chanel

New York — The Sam Goldwyn publicity department is making great preparations for the reception of Gabrielle Chanel, the Parisian modiste due here Tuesday. Every fashion editor and writer for women's publications will be taken to the dock to meet her.

•

Claudia Dell At Radio

After many weeks of negotiation, Radio has finally signed Claudia Dell to a long term contract. She will be a featured player until such time the box office demands she be placed in star parts.

•

"U" Layoffs Started

First unit press agent to take the weekly "exchange layoff" at Universal is Ed Thomas. He will vacate his desk next week, with Bob Donaldson laying off the following week.

•

No. Carolina Beats Tax

Raleigh.—The proposed tax of five cents on theatre admissions has been thrown out by the Legislature.

•

Raw Stock Causes War

(Continued from Page One)

companies that can be brought under the control of Raskob, the Duponts and the General Motors crowd, the more sale there will be for Dupont film.

So far Eastman has practically controlled the raw stock business. The company has a long arm which reaches into directorial boards of various producing companies and exercises much power when it comes to purchases of supplies. Raskob, of course, has a grip on Radio Pictures and Pathe through RKO, and control of Warners would largely increase the Dupont market.

The Eastman crowd is said not to view the prospect with any great amount of pleasure and, both directly and through Consolidated, is making every effort to hold its dominance.

"City Lights" Leaving; "Aloha" Next at the L.A.

As forecast in the Reporter ten days ago, the Chaplin picture, "City Lights," will move out of the Los Angeles Theatre next week and will be followed by the Al Rogell production, "Aloha." The Chaplin cut is too heavy for the house to make any money.

•

Skouras Salary Said To Be $5,000 A Week

New York.—It is reported that Publix has made a fifteen-year agreement with Spirous Skouras by which he will receive $5,000 a week and 25 per cent of the net on all houses he buys or builds for Publix.

•

Lew Ayres Again As A "Baby-Faced Killer"

New York.—Lew Ayres is going to have another "baby-faced killer" role at Universal. Don Clarke is writing an original for him.

•

"Father's Son" Held

New York.—The Warner-First National picture, "Father's Son," has been held over for a second week at the Strand.

•

Production Spurt Soon

(Continued from Page One)

ox," "Girls Together" and "Sea Eagles."

Warner-First National will start "The Idol," "Upper Underworld," "Night Nurse," "The Genius," "Reckless Hour" and "We Three."

Radio will start "Too Many Cooks," "Going, Going, Gone," and "Big Brother."

Fox will start "Angel Face," "Riding For a Fall," "Young Sinners" and "Cure for the Blues."

Paramount starts "Night Court," "American Tragedy," and "Up Pops the Devil." Columbia will put two in production, "Red River Rogues" and "The Miracle Woman." Pathe will start "Rebound," and eight new features by the smaller independents will go into work at the various leasing studios.

Para. Shorts From Hearst Cartoons

New York.—Paramount and the Columbia Broadcasting Company have a deal on with the King Feature Syndicate, a Hearst organization, by which several of the King features will be used over the air, on the stage and in short reels.

"Tillie the Toiler" and "Bringing Up Father" will be the first ones used. They will be broadcast first, then made into stage shows for Publix units, and then turned into shorts.

•

Sono-Art Reported In Financing Trouble

New York—It is reported here that Sono-Art is having trouble getting set financially to finish proposed series of twelve pictures. Understood that the Hammons control of Tiffany has not done Sono-Art any good and that there is a chance that the Eddie Dowling picture will not be finished, even with the Paramount release.

•

"African Adventures" Shorts From Vitaphone

New York.—Vitaphone will release a series of twelve "Adventures in Africa," made by Wynant Hubbard. This is the material which Warners preferred to cut into shorts rather than release as a long feature.

•

Long Trip For Stills

One of the longest location trips, purely for the purpose of shooting publicity still pictures, is credited to Warner-First National. Loretta Young and Elmer Fryer, studio portrait artist, leave today for Grand Canyon where they will remain three days making publicity stills.

•

MGM University Club

Organization of the first all-movie University Club in the world is being completed at MGM. It is estimated that nearly 600 men and women directly connected with studio work are eligible for membership.

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PHOTOGRAPHERS PLAN AID FOR UNEMPLOYED

A special committee of fifteen has been named by the executive board of the International Photographers, Local 659, with Hal Mohr as chairman, to work out plans to assist members of the organization during the unemployment situation.

John Boyle was named by the committee to accompany Vice-president Roy H. Klaffki and Business Representative Howard E. Hurd to the east coast conferences with the presidents of five International organizations represented in the motion picture studios. Later the delegation of three will confer on pending matters with the International-Producers committee in New York.

The special committee includes John Boyle, Dan Clark, Arthur Edeson, Alfred Gilks, Roy Hunt, Ray June, Oliver Marsh, Arthur Miller, Victor Milner, Hal Mohr, Hal Rosson, John Seitz, Karl Struss, James Van Trees and Gilbert Warrenton.

"Cimarron" Is Coming!

Markell Closes For 4 in Massachusetts

Springfield.—Philip L. Markell has taken over the Franklin here, the Lyric, Orpheum and Athol in Somerville.

"Cimarron" Is Coming!

Ned Mann To N. Y.

Ned Mann left last night for New York to make final arrangements for a national release for his series of short subjects to be made with miniature effects.

"Cimarron" Is Coming!

Fox-Loew Merger Talk

(Continued From Page 1)

all stockholders in the two organizations and, without such a combination, everyone will suffer.

Everyone concerned has denied that any such merger push is scheduled at this time. Schenck is reported as saying he does not want to head the combined organizations and that he desires a rest, one that he has been planning since the Fox buy in Loew's. And in this he may be on the level. But insiders are of the belief that "Nick" is the savior of these two big companies when they combine and that he will take the post.

Michigan Exhibitor On Annual Pilgrimage

P. C. Schram, owner of a chain of theatres in and about Kalamazoo, Mich., is on his annual pilgrimage to Hollywood. Schram spends three months of the year on vacation, mostly golfing.

"Cimarron" Is Coming!

Burnstein To Market Dick Talmadge Thriller

Jules Burnstein leaves this week for a nation-wide tour in the interests of a states-rights campaign on "The Yankee Don," starring Richard Talmadge.

He will also distribute on the independent market his latest series of Kartune Tips, the work of James Dickie and directed by Dallas Fitzgerald at the Tec-Art studios. Burnstein has completed plans for production of another series of six 2-reel Hollywood Sunkist Kiddie shorts and a series of six 2-reel Kiddie Kaper Komedies.

"Cimarron" Is Coming!

Flynn Detective Short Under Way at Tec-Art

William Flynn, former head of the U. S. Secret Service, is supervising production on one of the series of detective shorts for Educational release, at the Tec-Art studios.

"Cimarron" Is Coming!

Dominoes to Stage Revel, February 28

Members of the Dominoes club will stage their second revel February 28 to March 1, in the clubhouse, on Sycamore avenue. Mrs. Mary Forbes is in charge of the program.

"Cimarron" Is Coming!

Studios Seek Originals

The scarcity in suitable story material has become so serious that the Radio studio has assigned its entire writing staff to supply original stories in addition to their routine work.

The same condition exists in other studios, where liberal bonuses are being offered to staff writers for acceptable stories.

New Film Process Widens Sound Field

Dr. Miller Reese Hutchison, for ten years chief engineer for Thomas A. Edison, has announced the perfection of a process whereby he enlarges negatives, less than a half inch square, into photographic prints 48 times their size.

Among the advantages, he said, was the possibility of widening the recording range of sound. He explained that his process cost less than 25 cents for each 100 feet of film treated. He also has designed a camera to make 1000 exposures on a one-eighth inch film without reloading.

"Cimarron" Is Coming!

French Exhibitors To Visit Hollywood

Paris.—A committee of French exhibitors, representing the French Exhibitors Syndicate, will leave Paris on March 15 for a visit to the United States to study theatre operation and exploitation. The committee is headed by Leon Brezillon. They will visit New York, Philadelphia, Chicago, Boston, Dayton, Detroit, Buffalo, Washington, San Francisco and Hollywood.

"Cimarron" Is Coming!

Vienna Will Make Ten Talkies During 1931

Vienna.—The Sadcha Film Company of Vienna, is making preparations to make ten talkies during 1931. It is enlarging its studio space with stages in Sievering with all modern Tobis equipment.

Extra Shows For Chevalier Fans

New York.—The popularity of Maurice Chevalier, who is making personal appearances at the Paramount Theatre, has forced the management to run five de luxe shows daily. The Chevalier fans mob the house every show.

"Cimarron" Is Coming!

Paramount to Spend Plenty on Barnes Girl

Taking the recent Marlene Dietrich advance campaign as an example of putting an unknown player over, Paramount is going to spend more money advertising Carman Barnes than it has ever spent on any new player. The company believes her its best discovery in years.

"Cimarron" Is Coming!

Hungarian Censors Stage A Jubilee

Budapest.—The Hungarian board of censors is staging a jubilee commemorating its tenth anniversary and has published statistics showing that during that time it has censored 15,357 films of which 731 (about 5 per cent) were banned entirely.

"Cimarron" Is Coming!

Skouras Stand-Bys Going

New York.—Following the severance of relations between the Warners and the Skouras Brothers, the Skouras stand-bys are being let out of the Warner organization.

Starting This Week

Studio	Title	Star	Director
Columbia	"Good Bad Girl"	All-Star	Neill
Columbia	"Miracle Woman"	Barbara Stanwyck	Capra
Fox	"Women of All Nations"	Lowe-McLaglen	Walsh
Fox	"Merely Mary Ann"	Janet Gaynor	King
Fox	"Young Sinners"	All-Star	McFadden
M-G-M	"The Squaw Man"	All-Star	C. B DeMille
M-G-M	"Never The Twain Shall Meet"	All-Star	Van Dyke
Paramount	"Dude Ranch"	Jack Oakie	Tuttle
Paramount	"Up Pops the Devil"	All-Star	Sutherland
Radio	"Madame Julie"	All-Star	Schertzinger
Radio	"Traveling Husbands"	E. Brent	Sloane
Radio	"Big Brother"	R. Dix	Dix
Warners	"Red Hot Sinners"	All-Star	Bacon
First National	"Broad-Minded"	Joe E. Brown	LeRoy
First National	"Chances"	D. Fairbanks, Jr.	Dwan
First National	"You and I"	All-Star	Green

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CREAM PUFFS & SLAMS

INDIANAPOLIS, IND.

"THE CRIMINAL CODE"

Apollo Theatre

Times: The only movie talkie which has honestly considered the prison problem. Here is a great dramatic picture.

News: Seems to fulfil all imaginable requirements. It is stirring and nerve-shattering, poignant and sympathetic.

Star: There is an opportunity for real dramatic conflict and Howard Hawks makes the most, if not all of it. Ranks with the stoutest melodramas of the winter.

"ROYAL FAMILY OF BROADWAY"

Circle Theatre

Star: A gay and frolicsome farce. It is perhaps the funniest and at the same time the most intelligent of all photoplays dealing with theatrical people.

News: Comes in answer to a need which has not been satisfied since "Holiday" and it should be as outstanding in screen annals of 1931 as was that comedy of 1930.

Times: Here is a lovely movie. Don't miss it.

"LITTLE CAESAR"

Indiana Theatre

Times: Corking good melodrama. Most exciting and interesting.

News: Robinson gives a very ordinary underworld situation an aura of reality which raises it above other pictures of its class.

Star: It is a keen and biting study of the criminal mind. And it is an exciting play.

"REDUCING"

Palace Theatre

Star: A ridiculous piece which presents pleasure for all of us—young and old.

Times: It is based on the ancient comedy formula of a continual fight. From a box office standpoint it is safe.

News: As a wholesome swift moving comedy it should have a wide appeal.

"OTHER MEN'S WOMEN"

News: A prosaic piece of work distinguished by the good acting on the part of Regis Toomey and James Cagney.

Star: A piece of mediocrity that is not lifted far by the presence in the cast of several players who are worthy of better things.

SYRACUSE, NEW YORK

"BEAU IDEAL"

Keith's Theatre

Post-Standard: It's another of the "Beau Geste" films.

American: As a desert war picture, it is simply stupendous. As a story—well, let's not talk about that.

Herald: The present "Beau" picture suffers in all comparisons save in matters of background and photography.

"COHENS AND KELLYS IN AFRICA"

Fox-Eckel Theatre

Herald: Material and action are in abundance and the cast clown merrily through the reels.

American: It is such an absurd farce comedy that the ultimate in the ridiculous is reached.

Post-Standard: Much to my sorrow, for I do like to give a picture some credit, I can't say much for this one.

"ONE HEAVENLY NIGHT"

Loew's State Theatre

Post-Standard: Light and airy.

Herald: Notable chiefly for the introduction to the silver screen of lovely Evelyn Laye.

Journal: Isn't suuch a wild night as it is pretty, and at times heavenly charming.

"LITTLE CAESAR"

Strand Theatre

Herald: W. R. Burnett's story has been graphically and tensely recreated on the sound-screen by Director Mervyn LeRoy, with Edward G. Robinson, the Cinema's No. One racketeer faithfuully delineating "Little Caesar."

Journal: The sort of melodrama that nails you to your seat and won't let you think of anything else.

"NO LIMIT"

Paramount Theatre

Post-Standard: It's a good picture in spite of the fact that the plot is more than a little fantastic.

Journal: This is comedy drama—and the comedy is great and the drama just "ain't much." It is well produced.

Herald: There is no limit to the many forms attempted in this vehicle: comedy, melodrama, and heavy drama each having an essay, but any plot can remain within meagre bounds when a farce turns out to sober semi-tragedy.

JACKSONVILLE, FLA.

"SEE AMERICA THIRST"

Palace Theatre

Times-Union: Never reaches any great heights of humor. The embryo idea for the picture was great, but it needed someone with more than a "spark" of genius to put it over.

"THE ROYAL FAMILY OF BROADWAY"

Florida Theatre

Times-Union: The industry may well be proud of this film, for it has been developed by the hand of an artist who has always remembered to keep the action progressing at a pace equal to the light vein of the story.

"SHE GOT WHAT SHE WANTED"

Imperial Theatre

Times-Union: A poorly constructed picture not up to standard.

"THE GREAT MEADOW"

Florida Theatre

Times-Union: The picture opens with engrossing sequences that are among the finest shots of pioneer life ever shown and if the same high standard had been maintained, the picture would have been eligible for a place in the hall of fame. During the latter half of the film, however, the story runs amuck and is cheapened by the introduction of a triangle love story.

"THE LASH"

Palace Theatre

Times-Union: It is an entertaining picture in which star and director have caught the spirit of unrest which beset the Spanish people following Old California's entrance into the Union.

ST. PETERSBURG, FLA.

"THE ROYAL FAMILY OF BROADWAY"

Florida Theatre

Independent: Well played, expertly directed with clever, entertaining lines. There is a lightness about the gravity of the situations that is charming.

"THE BAT WHISPERS"

Plaza Theatre

Independent: Rapid-fire mystery drama. Even more thrills and chills than it had on the stage.

"PAID"

Florida Theatre

Independent: An absorbing drama that cannot fail to hold interest.

"OH! FOR A MAN"

Cameo Theatre

Independent: Light and entertaining. Jeannette MacDonald makes it a pleasure to see and hear.

"MY MAN"

Alcazar Theatre

Independent: Miss Twelvetrees plays her role well. But the type picture is disgusting.

"KISMET"

Florida Theatre

Independent: It is out of pace with these times that demand fast-moving presentations.

WATERLOO, IOWA

"PAID"

Paramount Theatre

Daily Courier: Makes remarkably effective drama of the fine old stage hit. Joan Crawford reaches new peaks.

"NIGHT WORK"

Strand Theatre

Daily Courier: This feature makes a romping good time.

"GOING WILD"

Iowa Theatre

Daily Courier: There is so much action from start to finish that you will enjoy it immensely.

"THE RIGHT TO LOVE"

Paramount Theatre

Daily Courier: Powerful drama built convincingly around a daring and unusual theme is given vivid life and realism by Ruth Chatterton.

"THE LOTTERY BRIDE"

Strand Theatre

Daily Courier: A musical romance.

"THE NAUGHTY FLIRT"

Iowa Theatre

Daily Courier: A clever little love affair full of jazz and high society life.

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W. R. WILKERSON Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave Daryl Doran, Manager
London office, 80 Wardour St Heath Cobb, Manager
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THE LOWDOWN

Precedent for Hollywood wives. In London recently, an American girl who has met with great success over there and who just arrived in America to make a picture, was severely trounced in a public dining hall. The actress was upraided, slapped and kicked by the wife of a man she had weaned from the family fireside; and the British newspapers, either because they felt she got what she deserved, or from sympathy and respect for the attacker who was socially prominent, did not carry a word about the affair. A lot of hair would fly around here—IF the headlines didn't make so much noise!

•

The art of sticking up picture companies for the use of personal property in the filming of pictures has become so universal, that Paramount was forced to do some heavy paying off in San Bernardino last week when filming exteriors for "Skippy." The scene was a street set in the Mexican quarter of that town and required perfect quiet to record the action. A Mexican woman living near the location was asked to shut off her radio, but would not yield to the demands until the property boy greased her palm with a five-dollar bill. The following day the word of this pay-off had circulated through the neighborhood and every Mexican house having a radio turned on the sets full blast until they could be paid off.

•

Tom Gallery, has applied to the board of governors of the Embassy club for first call on the services of the boys in the preliminary fights being conducted there twice a month. Tom wants the boys for final bouts in his American Legion Stadium and is willing to outbid Madison Square Garden (which is after the contests) for this privilege.

Germany in Dumps, Studios Half Full

Berlin —Business throughout all of Germany is going from bad to worse, with theatres experiencing the poorest attendance in the history of motion pictures. All exhibitors credit the slump to the lack of satisfactory product.

The mad pace set by the studios during the past six months has died down to a walk. Money for production is at a terrific premium because, on the pictures already out the returns have been so poor, that financing arrangements on new product are not easily made. Almost every studio in Berlin now working is on half schedules. Some of them are closed entirely.

"Cimarron" Is Coming!

Allied Will Fight Music Tax at Meeting

Chicago.—The Allied convention here next week will put up a solid front on the tax for music in pictures on which a recording fee has been paid by the producer. With this wedge, the Allied owners are of the opinion that they might get rid of the music tax altogether.

"Cimarron" Is Coming!

Judge Rules Out Movies on Sunday

New York.—Sunday movies have been ruled out of Wessington Springs, South Dakota, by a decision of Judge F. B. Smith.

The court decided against R. J. Steffin, a local exhibitor, who contended that the city ordinance prohibiting Sunday shows was unconstitutional.

"Cimarron" Is Coming!

Universal Completes Short Series In East

New York.—Universal has completed the first of a series of short reels at the Audio Cinema Studios, at Long Island.

"Cimarron" is Coming!

Luxury for the Stars

The Warner-First National studios are now erecting a dressing room building with 16 suites of parlor, bedroom and bath to accommodate its stars. When completed, it will be the most elaborately furnished group of dressing rooms on the Coast.

"Cimarron" Is Coming!

New Comedy Team

John R. Freuler, president of Big 4, intends to double Perry Murdock and Bud Jamison in a comedy team for a series. They were co-featured in "A Radio Razzberry," and their next is "Wages of Gin."

"Cimarron" Is Coming!

MGM Holds Edwards

Cliff Edwards and his ukulele will start his third year on the MGM lot with a new long-term contract. Edwards' latest work is in "Shipmates."

"Cimarron" Is Coming!

Chas. Raymond in Buffalo

Buffalo.—Charles Raymond, formerly with the Midland Theatre in Kansas City, is now managing the Fox Great Lakes house here.

PRODUCTION NOTES

Ben Lyon engaged for cast of "Broad-Minded," starring Joe E. Brown at First National.

"Cimarron" Is Coming!

Cecelia Loftus assigned to cast of "Merely Mary Ann," which Henry King will direct for Fox.

"Cimarron" Is Coming!

Rose Hobart will have the lead in "Chances," Doug Fairbanks, Jr.'s new starring picture at First National.

"Cimarron" is Coming!

Raquel Delmar, Julian S. Gonzales and Rafael Callol signed by MGM to make the Spanish screen treatment for "Trader Horn," which will be directed by Emile de Recat.

"Cimarron" Is Coming!

Lester Vail to "Madame Julie," Radio.

"Cimarron" Is Coming!

Hugh Herbert and Kitty Kelly added to cast of "Traveling Husbands" at Radio.

"Cimarron" Is Coming!

Lita Chevret added to "Room and Board" at Radio.

"Cimarron" Is Coming!

Mildred Van Dorn added to "The Iron Man" at U.

"Cimarron" Is Coming!

Charles Delaney to "Air Police" at Webb-Douglas.

"Cimarron" Is Coming!

Dawn O'Day, Billy Franey, Al Thompson and Ilon Marlowe supporting Lloyd Hamilton in his third short for Universal.

"Cimarron" Is Coming!

Missouri Labor Bill

Jefferson City.—A bill has been introduced in the State Legislature prohibiting all forms of labor on Sunday, under a penalty of a $50 fine.

"Amer. Tragedy" Will Start Soon

Definite plans for the production of "An American Tragedy" were announced yesterday by Paramount.

It will go into work within the next three weeks under the direction of Josef von Sternberg, who is now working on the treatment with S. H. Hoffenstein. Phillips Holmes will be co-featured with Sylvia Sidney.

"Cimarron" Is Coming!

Many Contracts Given Out by Paramount

Nineteen important player, director and writer contracts have been awarded by Paramount during the past two months. Players to get new contracts are: The Four Marx Brothers, Paul Lukas, Juliette Compton, Norman Foster, Eugene Pallette, Jackie and Robert Coogan and Carman Barnes. Directors: Lothar Mendes, and Frank Tuttle.

The writers are Percy Heath, Oliver H. P. Garrett, Herman Mankiewicz, his sister, Erna, Betty White and Zoe Akins.

"Cimarron" Is Coming!

Arlen-Dresser In Paramount Western

Richard Arlen and Louise Dresser will be co-featured in "Roped In" for Paramount, under the direction of Edward Sloman.

"Cimarron" Is Coming!

"City Lights" in N.Y. At Popular Prices

New York.—After the opening here of "City Lights" the house will go on a grind at popular prices.

'Cimarron' to Splash Big Ad Copy All Over the U. S.

(Continued From Page 1)

campaigns and have promised full co-operation in the nation-wide publicity sweep.

Lord, Thomas and Logan, nationally known advertisers, and Fred Madan, graphic artist, who helped exploit "Amos 'n' Andy," handled the copy for "Cimarron."

The newspapers participating in the "day and date" opening, scheduled for February 5, 6, and 7, are:

News, Courier Express and Times, of Buffalo; Journal and Constitution, of Atlanta; Journal-News and Times-Herald, of Dallas; News, Star and Times, of Indianapolis; Journal and Sentinel-Wisconsin News, of Milwaukee; Item-Tribune and Times-Picayune, of New Orleans; World-Herald and Bee-News, of Omaha; Globe-Democrat, Post-Dispatch, and Star, of St. Louis; News, Examiner, Call-Bulletin and Chronicle, of San Francisco; Dispatch and Citizen, of Columbus; Courant and Times, of Hartford, Conn.

Post Dispatch and Chronicle, of Houston; Express News, of San Antonio; Sun, of Baltimore; Union Republican News, of Springfield, Mass.; Telegram Gazette of Worcester; Star, Post and Times of Washington; Oregonian and Journal, of Portland; Herald Journal and News of Dayton; Press of Grand Rapids, Mich.; Journal Courier and Register of New Haven; Herald and Daily News, of Miami; Globe, Herald-Traveler and Post, of Boston; Tribune, American, Herald-Examiner and News, of Chicago; the Post and Times Star, of Cincinnati; Plain Dealer, Press and News of Cleveland; News, Free Press and Times, of Detroit.

Star Times and Journal Post, of Kansas City; Examiner, Express, Herald, Illustrated Daily News, Record, and Times, of Los Angeles; Journal and Tribune, of Minneapolis; Oklahoma News and Times, of Oklahoma City; Post Intelligencer, Times and Star, of Seattle; Dispatch Pioneer and Press, of St. Paul; Observer of Charlotte; Times and Republican of Scranton; Record and Times Leader, of Wilkesbarre.

Express Herald, of Portland, Me.; Tribune Telegram and Deseret News, of Salt Lake City; Post Gazette, Sun Telegraph and Press, of Pittsburgh; Inquirer, Bulletin and Ledger, of Philadelphia; Mail and Empire and Star, of Toronto; Tribune and World, of Tulsa; Beacon and Eagle, of Wichita.

THE Hollywood REPORTER

Vol. 111. No. 18. Price 10c. TODAY'S FILM NEWS TODAY Thursday, February 12, 1931

HEARST-FOX-HUGHES

TRADEVIEWS
By W. R. Wilkerson

WALKING and talking.

Alan Williamson from London, head of Automatic-Barnes, Ltd., England's leading laboratory, looking Hollywood over and trying to close deals. . . . Daryl Zanuck, still shouting the praises of Marian Marsh and much enthused with the new production at Warners. . . Sam Marx, scenario head of Metro-Goldwyn-Mayer, pleads with us to lay off items that MGM requires stories for this or that star. Says the incoming phone calls as a result of such publication stops all work in his office. . . . Archie Mayo, weighing a few pounds more. . . .

Studio publicity men telling us of the fight of one of our chief chatter writers is making against this publication. . . George White, the Broadway producer, trying to get DeSylva, Brown and Henderson to drop pictures and write shows, particularly for George White. . . . Bess Meredyth, who is getting up at 7:30 these mornings going home-hunting. Must be good to have that much money. . .

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SAM MORRIS wires us that he has not resigned from Warners. . . Eddie Sutherland anticipating the preview of "June Moon" with a gulp in his voice. . . . J. G. Bachman, busy, busy, busy. . . . Myron Selznick in his Rolls-Royce. Wonder if he bought it on strength of the stipend he hopes to get from Connie Bennett? . . . . Jessy Lasky likes roulette. (So do we) . . . .

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JOE VON STERNBERG saying nothing about "Dishonored," but everyone else at Paramount raving about it. . . . Word comes from England that the pact between Eastman and Dupont, that has kept the latter out of Europe for these many months, is about to be broken. . . . Hubert Voight in about the toughest job in Hollywood, trying to serve everyone with stories about Warner-First National. . . . Al Kaufman, the golfing fool. . . . A wire from Wesley Ruggles that he is returning today.

And, as Miss Parsons would say, "that's all, see you" . . . . when?

Chaplin London Run Guarantees Picture $200,000

New York.—Charlie Chaplin is still knocking over guarantees for the run of "City Lights" that are causing astonishment in pictures.

He has just closed a contract with the Moss Empires, Ltd., of London, for the first run on his picture, getting a guarantee of 20 weeks and $200,000 against 60 per cent of the gross. Picture opens March 2.

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Al Szekler Made Gen. Mgr. of "U"

Al Szekler, who has been in the employ of Universal for the past 17 years, has been made general manager of the corporation with headquarters in New York.

Szekler was general European manager when he was called from Berlin to Hollywood to receive this promotion. Carl Laemmle, jr., will remain as head of all production, and Phil Reisman, who is under a long-term contract, will remain as general sales manager.

•

Goldstone to Produce At Cinephone Studio

Phil Goldstone, recently resigned as production head of Tiffany, has leased space at the Cinephone studios to produce his first picture under his present plans to become an independent producer.

Wall Street Believes Three Will Get Control of Loew-Fox If Proposed Deal Goes Over

New York.—Those with inside knowledge of the financial affairs of Loew's, Inc., and Fox Film Corp., are of the impression that a deal for the control of the two companies is in the works, with finances being provided by William Randolpn Hearst, William Fox, Howard Hughes and the banking interests behind them.

If the deal goes through Hearst and Mayer will operate Loew's, Inc., with Nicholas Schenck at the helm; William Fox will get back the company he formed and brought up, with a new production department in its entirety, and Howard Hughes will contribute his bit for an in on the Loew's and Fox theatres, with Harold B. Franklin running the two circuits.

It is understood that, if the buy is made, it will be on a holding company basis, with the three different units being operated as above, thereby getting away from any governmental intervention, but at the same time giving each unit the same support as if a merger of Loew's and Fox were effected.

William Randolph Hearst has always wanted control of Metro-Goldwyn-Mayer's production and it is understood that he had a verbal promise from Nicholas Schenck that, should control of Loew's ever pass, he would be given first crack at it. Also Mr. Hearst is said to have offered Fox a profit of $20,000,000 for Loew's 24 hours after the deal was made.

Fox is going to get back into the picture business before very long. He has regained his health, a good portion of his lost wealth and the influence afforded by the very banking interests that put him out of business.

Howard Hughes has a toe-hold in pictures and is going to strengthen his grasp with additional holds in short order. He wants to make quite a few pictures and he wants an outlet that will give him a better cut than he is getting at the present time.

Insiders are of the opinion that, of the many blunders made by Harley L. Clarke since he took over Fox, the most costly was the buying off of

(Continued on Page Three)

John McCormick As Tiffany Head

Although R. A. Rowland is not due to arrive until next Saturday to reorganize the Tiffany studio, it is reported from reliable sources that John McCormick has already been engaged to take charge of production.

McCormick was production head for First National when Rowland was president of that concern. David H. Thompson, now in the agency business, is named as a likely candidate for general studio manager.

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Publix After Shea's

Buffalo.—Publix is about to close a deal for the control of the 20 M. A. Shea houses in New York, Pennsylvania and Ohio.

ALLIED EXHIBS STAGE HOT CONVENTION DAY

Chicago.—About the peppiest convention motion pictures has ever experienced since the days of the early Cohen-Walker feuds was staged today at the second and last day of the meeting of the Allied Exhibitors.

The convention hall was crowded at both sessions and there was a unified spirit not seen in exhibitor conventions before.

The results of today's talks and votes were as follows:

(1) A resolution was passed condemning the compulsory block book-

(Continued on Page Three)

Marks Stockholders O. K. the Publix Offer

Chicago.—The stockholders of the Marks Brothers Theatres have voted O. K. on the offer of Publix to buy all stock on a one to four basis.

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Ruggles Arrives Today

Wesley Ruggles returns from New York today and will begin preparing for his next Radio picture, "Too Many Cooks."

MIRIAM— Starts Monday in Victor Schertzinger's Production "Madame Julie" At Radio —SEEGAR

THE Hollywood REPORTER

Vol. III. No. 16. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, February 10, 1931

ALLIED MEETING TODAY

TRADEVIEWS

by W. R. Wilkerson

WE DUCKED into Harold Franklin's office yesterday to congratulate him on acquiring the very important Robb-Rowley circuit of theatres for the Hughes-Franklin chain. While talking to H. B. the subject of the "dechaining" of the big chains came up. Franklin had plausible answers to this and other theatre conditions, answers that are most convincing. He said:

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NOTHING is quite as convincing as trouble. In common with other industries, motion picture theatre circuits, with a few exceptions, felt the economic pressure of inflation. Several chains absorbed more theatres than could be properly digested. Theatres may be assembled and acquired, but running them properly is quite another matter.

"Theatres can be gathered in great numbers but it is more important to gather, and hold, the man-power that can run them; man-power that is familiar, through experience, with the local problems; man-power that can express itself, that is not tied down to routine. Individualism is a theatre's greatest asset, and exists only where managers are allowed their individuality. It is that which gives each theatre a living, vibrant personality.

•

SUCCESSFUL circuit theatre operation must depend on sympathetic cooperation with local operation and must be dominated by directing officials who have had successful experience, because no others can hold the respect of their organization. The future success of chain theatre operation will depend on the vision of those who direct its policies, and who can attract around their operation men of resourcefulness and character. An organization such as this will hold its own in face of any conditions and problems.

"It may be apropos to point out that, although, most circuits suffered huge weekly losses during the past Summer, the Fox West Coast Theatre chain—which I was privileged to direct—operated at a profit each and every week during that trying period."

Film Stocks Up

All picture stocks gained in yesterday's stock market, Loew leading with a gain of 3¼. Paramount advanced 1½, Warner 1⅜, Fox 1½, and Radio-Keith 1⅜.

Feud Shifts From Stars to Stories

New York.—Warner Brothers have bought the Broadway stage hit, "Five Star Final," after a bitter fight with Paramount for the property. Other companies wanted it, but these two outbid all the rest.

The result is rather surprising in that Louis Weitzenkorn, author of the play, is under contract to Paramount as a writer, and Paramount intimated some time ago that it had bought the hit. Warners will star Edward G. Robinson in it.

•

"U" Gets New Play

Universal has acquired the screen rights to "Lilies of Broadway," which was originally written for the stage by William Hurlburt. It has not been decided whether it will be produced on the stage or screen first.

Exhibitors From All Parts In Chicago For Convention--More Than 1000 Will Be Present

CHICAGO.—All the big Loop hotels are crowded with exhibitors from every State in the Union, here to attend the opening of the Allied Exhibitors meeting today.

Twenty-one units of Allied States Association, as well as hundreds of unaffiliated independent theatre owners, will be in attendance, with the total expected to reach 1,000, exceeding the record crowd at Cleveland ten years ago.

Music tax, block booking, copyright protection and all other problems facing exhibitors will get a hearing, with the convention divided into groups to accelerate discussion and final action.

Lester F. Martin, recently elected secretary-treasurer of the Iowa and Nebraska Allied units, heads the committee on copyright protection bureau activities. Al Steffes will lead discus-

(Continued on page four)

$80,000,000 Gain In Stock Values

New York.—The Stock Exchange reports that the value of amusement stocks has jumped more than $80,000,000 during the month of January. On January 1, the combined value of all stocks was $467,521,799. On February 1, the value had increased to $547,592,036.

Para-Warner Peace Sought by Bankers

New York.—Banking interests behind both Paramount and Warners, fearing that a further breach between Adolph Zukor and Harry M. Warner will be most injurious to the motion picture industry, are endeavoring to bring this pair together. It is the bankers' idet that, if this present fight for player material continues between Paramount and Warners, production costs will mount as a result.

The meeting is hoped for on Harry Warners' return from Florida.

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Universal Well Set for Coming Year's Stories

While a majority of the producers are bidding and searching feverishly for suitable screen story material for the current year's product, Universal seems to be in a good position, with ten already set for production and two months to go before they actually start work on the 1931-32 program.

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Franklin Going East To Close More Deals

Harold B. Franklin is leaving for Kansas City tonight to close a deal on three other houses there. They are the Pantages, Ritz and Aladdin.

After finishing in Kansas City, he will proceed to New York.

•

Nancy Carroll Here

Nancy Carroll is here, arriving from Havana yesterday, and will leave for New York at the end of the week to begin work on "Between Two Worlds"

FOX NOTES EXTENDED IF CLARKE-SHEEHAN RETIRE

New York.—Wall Street rumors are that the $55,000,000 short-term notes that are due to be paid by the Fox organization in April will be extended for one year, providing Harley Clarke will retire as president of Fox Film and turn over the management of the company to one designated by the bankers.

It is also rumored that another demand made if the extension is granted is that Clarke arrange for the retirement of W. R. Sheehan as head of production and take care of "Win-

(Continued on page four)

MGM Wants Yarns for Gilbert and Crawford

MGM is in the market for stories with emphasis placed on the urgent need for material suitable for Jack Gilbert and Joan Crawford.

According to an official of that company, there is a shortage of suitable stories for talkies in general. It is said that not in the history of the industry, have producers been faced with such a dearth.

'FIGHTING CARAVANS'

Written by Edw. E. Paramore, Jr. Keene Thompson Agnes Leahy

THE Hollywood REPORTER

Vol. III, No. 11 Price 10c TODAY'S FILM NEWS TODAY Tuesday, February 3, 1931

RADIO'S BIG SPLASH

TRADEVIEWS
by W. R. Wilkerson

NEVER in the history of the motion picture industry has there been such a scramble for new faces, new talent, and player material. Every studio throughout the world is working day and night in an effort to develop new stars.

Here in Hollywood, producers verge on the insane in trying to uncover personalities the fans will go for. Any girl or boy who has the least qualification, provided he can get some one in the studios interested, has a great chance to grab off a big fat contract.

The stars of yesterday are either losing their foothold or have been washed out with the talkies. New faces MUST be uncovered, new talent developed.

•

IN ADDITION to grabbing several bets from other studios, Warners, as outlined here a few days ago, are working night and day in an effort to get new people that will click. Their school is in full force and is giving them a lot of encouragement. In addition to this the whole studio resounds with the name of Marian Marsh, a discovery of Daryl Zanuck. And Zanuck will tell any and everybody that, if nothing else is accomplished during the present year than the discovery of Miss Marsh, the Warner organization will be on the profit side of the ledger in their new talent department.

This Marsh girl is a cinch bet after the release of two or three pictures. The girl seems to have everything, in addition to a temperament that is a revelation to all those working around her. Every director on the Warner-First National lot is fighting for her services and with it all Zanuck sits back with an "I told you so" grin on his face, for he was months trying to get a director to use her.

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THE STUDIO that does not develop new players this year is the studio the parade will certainly pass in a very short time. Fans are demanding something new in players. They want new idols. Exhibitors are howling for personalities on whom to tack their exploitation kite. They are telling the producers the field is wide open for the making of new stars, individuals that will swell every box office.

Censors Earn Their Pay

Montreal.—The new censor board here is raising merry hell with pictures. Eight of the first ten pictures shown them were rejected in their entirety.

Indie Sign on All Allied Theatres

Chicago.—Following the suggestion of the Allied Theatre Owners in Michigan and Minnesota, the convention here next week will take up the matter of displaying a sign on all theatre box offices, making known the fact that the house is an independent theatre, not connected with any chain.

In addition to this exhibitors will be asked to use an independent slogan in all their newspaper advertising.

"Cimarron" Is Coming!

Pennsylvania Exhibs Have Sunday Hopes

Philadelphia, Pa.—Exhibitors who have been working getting votes for the Sunday opening of their theatres throughout Pennsylvania are of the opinion they have enough lined up to vote the bill through, if the House judiciary committee will report it favorably.

Using 150 Dailies, Nine Fan Mags, All Trade Papers on Gigantic Push For Day and Date 'Cimarron' Opening

Upwards of seventy-five million cash customers will be contacted by the gigantic, record-smashing newspaper, magazine and billboard campaign to be launched Thursday, February 5, throughout the United States in connection with the exploitaton of Radio Pictures' "Cimarron."

Nine magazines, all the film trade papers, and 150 leading daily newspapers of the United States will carry single and double-truck advertisements in red and black, with 4000 and 2000-line displays and appropriate art work.

Simultaneously, RKO Theatres, Inc., Warner Brothers' Theatres, and Publix Theatres, which have extensively booked "Cimarron," will launch local theatre exploitation and billboard

(Continued on Page 2)

"Cimarron" Is Coming!

New York Takes Shot at Pictures

New York.—And still they come. The State Senate and Assembly are piling up bills aimed at the picture business. The new one comes from Representative William Breitenbach, who wants a law in New York State providing 48 consecutive hours rest for projectionists instead of the 24 they now get.

"Cimarron" Is Coming!

Jack Warner Back

Jack Warner, returned to the studio after more than a week's absence due to a heavy cold.

Musicals In Color From Radio Studio

Technicolor and musicals will have a big place on Radio's 1931-32 program. This establishes this organization as the only one on the coast with sufficient initiative to gamble on the type of product that has been generally considered by other producers as highly speculative.

The first picture to be made 100 per cent color will be "Waiting at the Church," under the direction of Mel Brown. Musicals scheduled for early production will be "Marcheta," based on the composition of the same name by Schertzinger; "Babes in Toyland," and an original now being prepared by Harry Tierney, who has been under contract to Radio as a composer since the production of "Rio Rita." Others will be announced later.

"Cimarron" Is Coming!

Ed Ballantyne Here To Confer With Marcus

Ed Ballantyne, in charge of exchange operations for Pathe, is here in conference with Lee Marcus on the new Pathe production schedule. The first feature to be released under the Marcus schedule will be "Lonely Wives," completed under the Derr regime.

"Cimarron" Is Coming!

Lew Ayres Wins N.Y. News Popularity Contest

New York.—Lew Ayres of Universal won the New York Daily News Popularity contest, which has been running in that paper for the past three months. His nearest competitor in the male division of stage and screen players was Charles Farrell, of Fox.

COHN STAYS AT COLUMBIA; HUGHES DENIES RUMORS

Harry Cohn has issued a denial of his supposed alignment with Howard Hughes as producer for Caddo Productions. Hughes also put the negative touch to the story that has been going the rounds for the past few days.

The future of Columbia Pictures, so far as this publication can ascertain, rests for the most part on Harry, Joe Brandt and Jack Cohn, the other two members of the voting trust in control of Columbia, have cast their lot with A. C. Blumenthal. They fig-

(Continued on Page 3)

Loew's in Pittsburgh Cuts Admission Price

Pittsburgh.—The Aldine here, a Loew house, has cut its admission price at both the afternoon and evening performances.

"Cimarron" Is Coming!

Shearer To Be Citizen

Norma Shearer, a native of Canada, applied for naturalization papers yesterday at the Federal building. She was born in Montreal.

"LITTLE CAESAR" Screen Version and Dialogue by Francis Edwards Faragoh

THE Hollywood REPORTER

Vol. III. No. 28. Price 10c. TODAY'S FILM NEWS TODAY Friday, February 27, 1931

EASTMAN-DUPONT WAR

TRADEVIEWS!

YESTERDAY we printed a news story on the peculiar situation of more fans attending the movies and smaller returns. Today, we pause to consider the reason for the existence of such a condition.

This remarkable condition raises a number of questions. It even brings forth the hushed query of whether "de Luxe" picture houses can keep a place for themselves in the future of the business, unless they can find a better reason for existing than offering the same productions that play the neighborhood houses for less admission fee.

We think the main fault lies in the manner in which the de luxe houses try to sell themselves. Formerly a "presentation" consisted of overture and prologue, and the cinema temples flourished because, along with added comfort, they offered their patrons something they could not get seeing the same picture in their neighborhood theatres, even leaving orchestral accompaniment entirely out of it.

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TODAY, WE have glorified vaudeville, "flesh shows," taking up too much time and money, trying to attract people who are mainly interested in pictures. We do not believe that vaudeville and movie audiences mix, and we have seen and heard evidence of it. Vaudeville houses that use a picture for their last half have had their faithful band of followers of the three a day (small now because they pay for vaudeville only,) walk out in a body on the film.

•

AND WE BELIEVE that, with a human orchestra overture to satisfy those musically minded, along with a definitely placed prologue to draw in the extra cash demanded, the first-run houses can again flourish with pictures as their main source of attraction, without the ridiculously large overhead of elaborate, overlong stage shows.

Essentially, it is of course up to the producers to give their exhibitors films that need no "come-on" other than what the picture offers for bait. Then it is up to the de luxe houses to sell their movie patrons movies.

Star Appeal Ebbs

Thirty people, gathered around the Embassy Club entrance yesterday at noon, left the stars flat and walked across the street to watch five workmen, busy driving a pipe underneath the street for a gas main.

Abe Warners Fly To Lewis, Ill In Cuba

Abe Warner and his wife are due in Havana this morning after their trans-Continental flight to the bedside of their grandson, Lewis Warner. They left Alhambra Wednesday night in a chartered plane, and were at Atlanta yesterday evening. They were due in Miami at midnight and in Havana shortly afterwards.

The only stops made en route were to refuel. Food was supplied them at the airports to save time.

Late dispatches from Havana last night said that young Warner was recovering. He is suffering from blood-poisoning.

•

Expect Announcement of Fox-Loew Merger Soon

New York.—From present indications the rumored merger of the Fox and Loew interests is set, with an exchange of stock announcement expected to be sent to holders very soon.

Rivalry In Raw Stock Sales Seen As Factor In Raskob-Dupont Pool In Warners

New York.—The recent peculiar actions of Warner Brothers stock were only partly explained, according to Wall Street, by the bad quarterly report just issued. There is still a lot of talk about the issue, especially along the lines of the war over raw stock sales between the Eastman Film Company on the one hand and John J. Raskob and the Dupont film people on the other.

Mr. Raskob, being high in the powers of General Motors, is naturally interested in the welfare of the Duponts, who are closely affiliated. Hence the Raskob-Dupont pool in the Warner issue, handled by Mike Meehan. The more picture producing

(Continued on Page Three)

•

H. B. Franklin Back With More Houses

H B Franklin returned last night after a trip of several weeks through the middle west and to New York. Most of his time was devoted to the inspection of the nine theatres recently acquired for the Hughes-Franklin chain in Kansas City, and approving the final plans for construction of two new theatres in Wichita and Topeka, Kansas. The house in Wichita will contain 1900 seats, while the one in Topeka will have 1500. Both are expected to be ready for occupation within six months.

The new Mirror theatre, formerly the Vine Street, in Hollywood will open March 6.

BIG PRODUCTION SPURT IN THE NEXT TWO WEEKS

Decided spurts in the production of pictures will be in evidence in practically every studio beginning next week. Within the coming two weeks at least 34 new productions will go into work, making a total of 62 in the month, which is far above normal.

New pictures scheduled to go into work within the next fortnight list MGM with "Free Soul," "Man in Possession," "Five and Ten," "Susan Len-

(Continued on Page Three)

Publix Going Strong For Commercial Films

New York.—Publix Theatres are going for the advertising films in a big way. It is understood that thirteen for Chesterfield, six for Listerine, thirteen for Westinghouse radio, thirteen for Oldsmobile and six for Texaco are already set.

Seats For Chaplin Picture $50 Each

London.—Offers of $50 each for seats for the opening of the Chaplin picture tonight have been made and refused. London is Chaplin-mad. There hasn't been an available seat in the Dominion Theatre for days and C. B. Cochran, London's great showman, says "this will be the biggest first night in the memory of this generation."

Chaplin will entertain 100 guests at the showing and at dinner, including Mr. and Mrs. Lloyd George, Lord and Lady Astor, George Bernard Shaw, Elinor Glyn, Lord Lee of Fareham and other notables.

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Marion Davies To Star In MGM's "Five and Ten"

Marion Davies has been chosen to play the lead in Fannie Hurst's story, "Five and Ten," which Robert Leonard will direct for MGM.

•

N. B. C. Will Broadcast Screen Talks Daily

New York.—The National Broadcasting Company is using daily screen talks, with fifteen minutes of publicity fanfare and star interviews.

•

Benny Zeidman Quits

Benny Zeidman has resigned as supervisor at Columbia and will become an independent producer. While with Columbia he supervised "The Flood" and "Tol'able David."

"ILLICIT" Adaptation and Dialog by HARVEY THEW

'BODY AND SOUL' WELL ACTED AND WELL DIRECTED PICTURE

Paramount Strong For the Kid Players

At the rate Paramount is using juvenile actors as featured players in its pictures, it will be a heavier contributor of child artists to the screen than any other company. Pictures already completed with the juveniles predominating are "Tom Sawyer" and "Finn and Hattie." "Dude Ranch," and "Skippy," now in production, have several kids, while an untitled original is now in preparation to feature Mitzi Green.

"Cimarron" Is Coming!

Daphne Pollard Starts New Comedy for Pathe

Daphne Pollard started work yesterday on the last of the six comedies she is to do for Pathe. It is called "Bare Knees" and is being directed by Harry Fraser who, with Charles Callahan, did the adaptation. In the cast are Hooper Atchley, James Durkin, Mildred Van Dorn, Jean de Briac and Hal Price.

"Cimarron" Is Coming!

Lew Cantor to Produce "Conquest" on B'way

Lew Cantor is announcing a new play for production on Broadway. It is called "Conquest" and was written by Paul Hervey Fox. Walter Woolf and Ruth Gordon will be featured.

"Cimarron" Is Coming!

Movie Theatre in the Boston South Station

Boston —A motion picture theatre, seating 800, will be built in the South Station for the use of commuters. It will be ready for opening June 1. The principal entrance will be from the main concourse of the station.

"Cimarron" Is Coming!

Torrence Back at MGM

Ernest Torrence has returned to the MGM lot, after a month's absence, for the role of Scrapper in "Shipmates," now in production with Harry Pollard directing. Robert Montgomery and Dorothy Jordan are featured. Hobart Bosworth, Gavin Gordon, Joan Marsh and Edward Nugent are in the cast.

"Cimarron" Is Coming!

Pertwee Here Tomorrow

Roland Pertwee, British novelist, arrives here tomorrow to take up work at the Warner studios.

"Cimarron" Is Coming!

Cohn Not With Hughes

(Continued From Page 1)

ured that Harry was O.K. for the sale, due to a reported telegraphic notice to this effect sent from Hollywood some time ago by Harry on a proposition of $1,000,000 for his interests. But what Harry is supposed to have said in a wire and what he said in New York in person, were two different things.

However, Eastern advices are of the opinion that the Blumenthal deal will be made very soon, if not already made, and Harry will remain in charge of production.

Elissa Landi, New Lead, Satisfactory

"BODY AND SOUL"
Fox

Direction — Alfred Santell
Stage Play — Elliott White Springs and A. E. Thomas
Adaptation and Dialog, Jules Furthman
Photography — Glen MacWilliams
Cast — Charles Farrell, Elissa Landi, Humphrey Bogart, Donald Dilloway, Myrna Loy, Crauford Kent, Ian McLaren, Dennis O'Auborn, Douglas Gray, Harold Kinney, Bruce Warren.

A melodrama with a war setting, plenty of plot, lots of comedy and good teamwork by the leading players, Charles Farrell and Elissa Landi, "Body and Soul" should do well at the box-office. The entire cast is well selected, the direction good, and the photography excellent.

The screen play is an adaptation of the play, "Squadrons." It concerns the land and air adventures of a group of aviators. Charles Farrell is the lone wolf with a buddy who is not as strong for war as he is for living a long healthy life. This buddy leaves his wife of four days at home and picks up a new girl friend named, "Pom Pom." His policy is "pick daisies on the way to the front." Well, the buddy is shot down after a dandy bit of flying in which Farrell has a hand. Charles meets the wife of his dead pal, mistaking her for "Pom Pom." The wife gets the lowdown on the "Pom Pom" situation, but makes a quick recovery by falling in love with her husband's chum. Later on there are more mistakes. The widow is taken for a spy. Her new lover is accused of being an aide to the enemy. As expected, the real spy is "Pom Pom," and everything turns out dramatically lovely.

The situations in the picture are not forced and it moves along in an interesting way toward the final solution. Direction of Alfred Santell is creditable. The air scenes in the earlier part of the film are thrilling and called for some good photography on the part of Glen MacWilliams.

"Body and Soul" introduces the new player, Elissa Landi, and, while her performance contributes a great deal to the success of production, her personality does not dominate. Charles Farrell plays a somewhat different part from any that his fans have come to look for, and, as the good boy who pours his Scotch in the flower pot and then gets realistically lit up after a couple of courageous gulps, he is lovable—as the heroine discovered. He wears his uniform well and submerges a bit of the Charles Farrell personality in acting the part for which he was selected.

There are no other parts of particular importance. Myrna Loy is quite herself as the tricky "Pom Pom" who makes a couple of dramatic entrances at tense moments and then tries to end it all by taking poison when the tables turn against her. Donald Dilloway as the oat-sowing husband is sufficiently convincing.

"Body and Soul" is entertaining and the title will look good in the bright lights. It should make a favorable if not a particularly lasting impression on all classes.

Portland Exhibitor Cuts Ticket Price

Portland —Ray Grombacher, controlling a small chain of houses throughout this section, announced a reduction of 10 per cent on all admission tickets to his string.

"Cimarron" Is Coming!

"Chances" Started At Warner Studio

The title of the Warner production the A. Hamilton Gibbs story, "Chances," at Warners yesterday. Douglas Fairbanks, Jr., has the featured role, with Anthony Bushell, a last minute addition, playing his brother.

"Cimarron" Is Coming!

"Ruling Passion" To "The Millionaire"

The title of the Warner production, "The Ruling Passion" has been changed to "The Millionaire." It stars George Arliss in a story written by Earl Derr Biggers.

"Cimarron" Is Coming!

Injunction Denied In Cincinnati War

Cincinnati —Judge Stanley Mathews denied an application for an injunction sought by Will Leighton, theatre owner, to restrain the operators' union from picketing his house when it was shown that there had been no violence.

"Cimarron" Is Coming!

R. E. Meyers Head of Allied in Three States

Chillicothe, Ohio —R. E. Meyers, local exhib, has been elected head of the Allied Exhibitors of Southern Ohio, Kentucky and West Virginia.

"Cimarron" Is Coming!

Australia Press Is Starting News Reel

Melbourne —The Herald and Sun here are going to start a newsreel for Australian exhibitors in competition with the American reels.

"Cimarron" Is Coming!

"U" Music Dept. Out

Universal has closed out its entire studio music department and all music needed for future productions will be bargained for by the picture. Heinz Roheld, head of the department, is now free lancing.

"Cimarron" Is Coming!

New Terriss Contract

The Van Beuren Corporation has renewed the contracts of Tom Terriss and Elmer Clifton, who produce the "Vagabond Adventure" series.

"Cimarron" Is Coming!

U.A. Takes Over Cleve. Auditorium

Cleveland —Due to the exhibitor squawks regarding the City of Cleveland using its auditorium in competition with the theatres of this town, United Artists has taken over the place for future U. A. pictures to follow "Abraham Lincoln." United Artists have not been able to get the break with their product they assume they should have.

"Cimarron" is Coming!

Lillian Bond Assigned Role in "Stepping Out"

Lillian Bond has been assigned the role of Cleo Del Rio in "Stepping Out" as her first work under a recently signed contract with MGM. Charlotte Greenwood and Reginald Denny are in the leading roles. Charles Reisner is directing. Miss Bond will have the same role she played on the New York stage.

"Cimarron" is Coming!

Una Merkel at Fox For Long Term

Before preview audiences finished applauding the performance of Una Merkel in the Fox production of "More Than a Kiss," Fox had tagged her to a long-term contract, which goes into action after she finishes "Public Enemy" and "You and I" for the Warners.

"Cimarron" Is Coming!

Mike Levee to N.Y.

M. C. Levee, executive studio manager for Paramount, left last night for New York where he will make a survey of new sound-recording improvements and confer with the home office executives on standardization of studio equipment.

"Cimarron" Is Coming!

"Devil to Pay" in Rialto

New York —The $2 run of the Ronald Colman picture "Devil to Pay," will close at the Gaiety Sunday and the picture will open the following Wednesday at the Rialto for a pop price run.

"Cimarron" Is Coming!

"TRADER HORN"
Assistant Director
Robert A. (Red) Golden

Strange As It Seems
COLOR NOVELTY
Produced by
NATHAN, HAHN and FAIRBANKS

ROLFE SEDAN
COMEDIAN d'ECLAT
Stage and Screen
Fanchon Royer, Personal Rep. — Martha Mattox, Associate
GLadstone 9990

THE Hollywood REPORTER

W. R. WILKERSON, Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave Daryl Doran, Manager
London office, 80 Wardour Street Frank Tilley, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

Roland Brown, the youthful director, did his bit to aid the unemployment situation last night. A down-at-the-heel peddler of an Unemployment magazine approached Brown as he was driving from the studio. The director promptly bought a dozen copies and asked the man if he wanted to go to work. When the Unem replied that he certainly did, Brown told him to sell the remainder of his magazines and report on his set at 6 p. m. . . . and bring all the other Unemployment magazine peddlers with him! There's a pal.

•

"Harpo" Marx, the silent one of the Four Marx Brothers, does not want to be called the "big silent man" of the screen, but rather the screen's "dumb player."

•

Wampas Baby Stars are going to be revived for the Writers-Wampas dinner, set for March 14. Some of the early ones, including Joan Crawford, Janet Gaynor and Laura LaPlante, will grace the function as "specials."

•

Louis Wolheim's death yesterday came as a real shock to John Barrymore. The news was brought to John as he was "making up" as Svengali on the Warner lot. Both John and Lionel prized Wolheim's friendship and John, with whom Wolheim received one of his first chances on the stage in "The Jest," gave him the actor's tribute: "He was a great actor."

•

Once upon a time he was one of these high-powered assistant megaphoners. He had a little association with the wife of a w.k. real estate operator. Now he's working extras. He didn't work in "Other Men's Wives."

CREAM PUFFS & SLAMS

NEW YORK CITY

"STOLEN HEAVEN"
Paramount Theatre

News: Starts off splendidly. But then it goes plenty melodramatic, and not quite believable.
Times: The scenery is nicely designed and the photography is excellent, but what happens is conducive to sighing and yawning.
Herald-Tribune: Though the story seems to offer definite dramatic possibilities, writing, direction and acting fail to keep up with the potentialities of the theme, with the result that the picture is a work of good intentions with scant achievement.
Journal: A good cast, a good idea and a good opening sequence, but because of its wooden direction and genrally trite development, ends up by being just fair entertainment.
Evening World: The subject matter of the story is of a type which exerts an unfailing appeal upon the vast hordes of moviegoers, for the simple reason that it is the "underdog" sort of tale.
World: A trite, sentimental, little piece.
American: Starts well enough, but fails to sustain interest because of a weak and obvious story which is spun out to great lengths in an endeavor to create a suspense which can never exist.

CHICAGO

"CIMARRON"
State Lake Theatre

Tribune: Power, beauty, swing, honesty, imagination! "Cimarron" IS a picture. You should see it, your mother and father should see it; and so should theirs, if they have any.
American: One of the four greatest talkies maed so far. And it is much more human and amusing than any of them . . . in other words, really entertaining. It makes actors out of the audience—you live it and love it.
Daily News: It will be a part of screen literature. It's a credit to the author, director, gentlemen of the cameras, the actors and Radio. It gets off to a fast start and never slows down a minute.
Times: A superb production. It's the sort of outstanding picture that's made only once in a long while—to remind you what splendid things the movies CAN do.
Herald-Examiner: It is the talking pictures' gift to faithful fans. It is rich in detail and lavish in scene. Nothing of the author's dramatic story has been lost and something of the charm that belongs peculiarly to the exceptional motion picture has been added.

"NO LIMIT"
Oriental Theatre

Tribune: May not be "art"—but it's box office. It's interesting and has more bulk than a lot of the yarns Miss Bow has drawn.
American: If you are an ardent Bow fan we fail to see how you can help but resent seeing your idol given such inferior vehicles.
Times: You'll have a good time at this one. Clara is more adorable in this than she's had a chance to be for a long time.
Daily News: One of the pleasantest releases of Clara Bow's career.
Herald-Examiner: Fairly interesting, well-plotted story. It's a step in the right direction for Clara.

"REDUCING"
McVicker's Theatre

Tribune: Hokum of the old school. It is obvious. It is prolix in spots. Its lines and situations contain no surprises. But, as slapstick, it fills the bill.
American: This is the gol-durndest, most human movie!
Times: The picture is liberally dosed with slapstick, and that's one thing Polly and Marie know how to handle. They'll keep you howling.

"EASIEST WAY"
Chicago Theatre

Tribune: For a right smart time the picture merits praise for technical excellence and sophistication and finesse of acting. Then the script begins to drool, the director grows weakly sentimental and the heroine is turned out in the snow on Christmas Eve.
American: This is the sort of production audiences will eat up.
Post: The production has been richly staged. The photography is good, the sound recording satisfactory. However, Connie Bennett is the best reason for seeing the picture.
Times: A good example of just what can be done by clever direction, good acting and attention to detail, even if the material is a bit of the same old stuff. You'll enjoy it.
News: A fine production and excellent acting.
Herald-Examiner: It has been modernized—that is the cast wears 1931 clothes and operates in modern apartments—but the heart of the opus is early twentieth century. Well made picture, excellently acted.

"GREAT MEADOW"
Castle Theatre

American: The most human and touching of all the photoplays of pioneer days. Don't miss it.

$1,000,000 Spent To Lift Sunday Ban, Says Cleric

Madison, Wis.—According to Rev. S. Patterson Todd, a local clergyman, the motion picture industry is spending $1,000,000 throughout the country to have the Sunday ban against movies lifted in the spots where they have no Sunday movies.

•

Hanson Incorporated As Advertising Company

New York.—Oscar Hanson, former Tiffany general manager, has had himself incorporated under the title of "Oscar Hanson, Inc.," to handle commercial pictures. The New Jersey exhibs have put their O. K. on Hanson's "sponsored entertainment" idea.

•

May Drop The Fox Name From Fox Activities

New York.—Again it is heard here that the Fox organizations will drop the Fox name on all pictures and theatres and use "Movietone" instead.

•

Two Studios Want To Sign Colleen Moore

Colleen Moore is said to be debating with two major studios which are seeking her signature on a contract. Story seems to be of more importance to the star than salary, or one of the contracts would have been signed weeks ago.

•

"Dracula" Doing Well In New York Roxy

New York.—Business at the Roxy with the Universal production of "Dracula" has been unusually good and it should be held over, but a day and date run all over the country of "East Lynne" prevents this.

•

More Warner For Raskob

(Continued from Page One)

the stock shot up above 70, and it is also understood they were on the other side, following the stock on its back slide until it hit 22.

This Raskob move is more of a manipulation as a money-making scheme than anything else. It is not thought in any quarter that John J. is in from any motive of control or wanting to get into the picture business, but more to grab a hot stock and ride it for all it is worth.

LEON ERROL

THERE IS A DIFFERENCE
When the Dialog is Expertly Written.
GENE LEWIS
GRanite 6777

THE Hollywood REPORTER

Vol. III. No. 27. Price 10c. TODAY'S FILM NEWS TODAY Thursday, February 26, 1931

MORE FANS, LESS CASH

TRADEVIEWS

By W. R. Wilkerson

THIS IS moving time for most of the foreign element who were imported for version pictures in the various Hollywood studios.

The producers were a long time finding out that versions were out-and-out flops, but when the idea dawned on them, they lost no time in dropping this very expensive method of attempting to get all the francs, marks, and pesos. And they are going from the frying pan right into the fire with their present move of dubbing foreign speech into the mouths of our American stars.

We have had occasion to talk to a lot of foreigners who know their pictures and know their market. All are of the opinion that nothing less than synchronized silents will bring back those markets that meant so much to the American exchequer. But it will take months and the wasting of millions to convince our producers that this is the right procedure.

•

AS POINTED out in this column time and time again, foreigners know no stars but those given them by the American producer. They are the attractions. There are no others.

Our producers figured they would get the most prominent actors and actresses from all foreign stages, bring them to Hollywood and make version pictures with them. The pictures, finished and rushed to the screens of the various countries, meant nothing, because the rank and file of movie patrons did not know the very players our producers went to such great expense to bring over.

•

IT SHOULD not be an expensive proposition to make a silent picture, from a silent script, after or during the production of a talkie. Such silents, synchronized with a music score and sound effects, will bring back all the foreign gold that has been missing since the advent of talkies. They will restore trade in the European theatres, pay the overheads of the distributing branches all over the world controlled by our industry, and pay off a big percentage of the talkie negatives in addition to financing the silent ones.

Optimist Ernst

Ernst Lubitsch is an optimist. Interviewed yesterday on the future of the industry, he said: "I can see no reason why good pictures cannot be made in Hollywood." It sounds like a dirty crack.

Fireworks Are Expected At Para. Meeting

New York—Fireworks are expected at the Kansas City meeting of Paramount New York and Hollywood executives on Saturday. Mr. Schulberg is expected to be called upon to shoulder the blame for the loss of Ruth Chatterton and William Powell to Warners and for the poor pictures, and

(Continued on Page Three)

•

Publix and Warners In Phila. Agreement

Philadelphia—It is understood that Publix and Warners have reached an agreement whereby neither will buy houses in this city in the future, but will lease them instead.

•

Sunday Show Hearing

Columbus—A hearing on Sunday shows will be held by the Legislature on March 3.

Increased Receipts of Neighborhoods Fail to Offset Red Figures of de Luxe Houses

The motion picture theatres of the country have been for the past few months—and still are—in the peculiar position of having increased attendance but decreased aggregate receipts.

This may seem paradoxical, but it is none the less true. The reason is that the increase in attendance has been in the smaller houses with lower admissions, while business in the de luxe theatres has been dropping steadily.

These facts were gathered in a survey of about seventy theatres in Eastern states. Five of these were de luxe houses, the others were neighborhoods. The results show an increase of nearly 30 per cent in attendance

(Continued on Page Two)

•

Yates Dictating Universal Policy

New York—It is reported here that Herbert Yates, president of Consolidated, is dictating every move of Universal. The company is said to be indebted to Consolidated to the tune of nearly $3,000,000 on loans.

No contracts can be signed nor purchases made without Yates' approval.

•

Abe Schnitzer At Pathe

New York.—Abe Schnitzer, brother of the Radio Pictures president, who has been the Radio manager at Pittsburgh, has been given an executive position with Pathe. He arrives here Saturday.

Warners Profits Take Nose Dive

New York.—The net profits of Warner Brothers Pictures, Inc., and subsidiaries for the quarter ended November 30, 1930, were more than $4,000,000 less than the profits for the corresponding quarter of 1929.

The figures for the three months of 1930 show $1,576,421 after amortization, depreciation, interest, Federal taxes and that proportion applicable to minority stockholders. The figures for the corresponding quarter of the previous year were $5,629,109.

•

Rowland In Tiffany To Protect Creditors

New York.—It is understood that one of the main reasons for the position of Richard Rowland with Tiffany is that he will protect the indebtedness of that company to Consolidated Labs, amounting to $600,000, and to a lithograph company for $150,000.

•

Cohan Run Will Give Chaplin $300,000 Net

New York.—The first run of "City Lights" at the Cohan Theatre will net Charlie Chaplin $300,000 for the eight weeks.

•

William Powell Goes To Warners March 1

William Powell will report at the Warner studio on March 1 to begin work on his first picture there, "Heat Wave."

'ILLICIT' BEST DRAW IN LOS ANGELES THEATRES

Business was about average in the local picture houses for the past week, the one outstanding film being "Illicit," which played both the Warner Downtown and Hollywood. "Trader Horn" in its fifth week at the Chinese is holding up well and looks set for a long time. The figures:

CARTHAY CIRCLE—"East Lynne" in third week is still slipping a little,

(Continued on Page Four)

New Contract Is In Sight For Harry Arthur

New York.—It is understood that Harry Arthur's contract with Fox Theatres is up on May 1 but that it will be renewed at more money. He will stay in New York and Oscar Oldknow in Los Angeles.

"ILLICIT" Adaptation and Dialog by HARVEY THEW

'Two Worlds' Is Too British For American Consumption

Heavy Drama of Very Slow Pace

"TWO WORLDS"

An Elstree Production

Direction ..... E. A. Dupont
Photography ..... Charles Rosher
Dialog ..... Miles Matteson

Cast: Norah Baring, John Longden, Randle Ayrton, C. M. Hallard, Constance Carpenter, Donald Calthrop, Mirjan Elias.

Half the audience walked out on the preview showing of "Two Worlds," which is conclusive evidence that it will not appeal to the average American movie-goer. It is too "British." One of the drawbacks to popular consumption is the fact that there is little story, but a wealth of character study. This naturally makes for a slow-moving, heavy drama, with only occasional touches of humor. It also deals with class prejudices that Americans will find hard to understand. As an attraction at the Filmarte and other houses of this type, however, it should be better appreciated.

"Two Worlds" is the story of the Austro-Russian frontier in 1917. During a riot in the Jewish quarter of the city, the Austrian soldiers, sent to quell it, accidentally kill the son of a Jewish clockmaker. The father blames the young lieutenant in charge, strikes him, and is imprisoned for five days.

The Austrians retreat and the Russians take possession of the town overnight. The young lieutenant, who has been A.W.O.L. and is having an affair with a young woman, is unaware of the retreat until the Russians are there. He is wounded while trying to ride out of town and falls near the house of the clockmaker, whose daughter Esther, secretly in love with him, hides him in the house. Her father wants to give him up but she says they will kill her for having hidden him and so the father consents to keep him. He stays for months, during which time he falls in love with Esther.

Her father, to keep them from marrying, writes an unsigned letter to the Russian commander, stating that an Austrian lieutenant is hidden in a certain house and that the owner will give him up if not punished for having sheltered him. His friend, Mendel, (the comedy relief of the picture) is sent to deliver the letter; but the town changes hands again, and by accident the letter falls into the hands of the Austrian commander, who is the father of the lieutenant. He tells his son that unless he gives up Esther, he will use the letter against her father and have him shot. He explains that his son and Esther live in two different worlds and the whole thing is impossible. There being nothing else to do, the young Austrian allows Esther to think him a scoundrel in order that she may keep her faith in her father, and goes away.

All the players are well cast and for the most part convincing. John Longden and Norah Baring deserve special mention as the lieutenant and Esther. Constance Carpenter in a minor role as the lieutenant's light o' love, is charming, and leaves one with the wish that her role had been bigger.

Films on Broadway For Current Week

ASTOR—"Trader Horn."
CAPITOL—"New Moon."
CENTRAL—"Girl from the Reeperbahn."
COHAN—"City Lights."
CRITERION—"Reaching for the Moon."
GLOBE—"Cimarron."
MAYFAIR—"Millie."
PARAMOUNT—"Stolen Heaven" (new).
RIALTO—"Devil to Pay."
RIVOLI—"Hell's Angels."
ROXY—"Dracula" (new).
STRAND—"Viennese Nights."
WARNERS—"Bright Lights."
WINTER GARDEN—"Sit Tight" (new).

Radio Buys Original by Boston Sports Writer

Radio has just purchased the stage and screen rights to "Consolation Marriage," which was written directly for the screen by Bill Cunningham, Boston sports writer. It will be produced by Miles Connolly, with Humphrey Pearson assigned to write the treatment.

•

Kathryn Carver Is Returning to Pictures

Kathryn Carver is to return to pictures in the near future. She has been away from the studios since her marriage to Adolphe Menjou.

•

Eastman Kodak Dividend

New York.—Eastman Kodak has declared the usual quarterly dividends of 75 cents a share on common and $1.25 a share on preferred.

•

Lab. Workers in Jam

(Continued from Page One)

for the owners of the labs and the producers.

At a meeting held several nights ago, Union delegates were accused of lying down on the job and not protecting the interests of the members who have been paying their dues with no material benefit from the organization.

These Union leaders were commissioned some time ago to provide better working conditions for the lab workers, with hours that are reasonable and pay commensurate with their labors, but all they have received to date, it is said, has been a lot of promises, longer hours, worse conditions and the same pay.

Joe Plunkett Coming Here To Talk To Brown

New York.—Following the meeting of the RKO division managers in Chicago the first three days of next week, Joe Plunkett will go on to Hollywood to confer with President Brown.

•

"Indiscreet" Finished; DeSylva to New York

Shooting on the DeSylva-Brown-Henderson starring picture "Indiscreet" has been completed.

"Buddy" DeSylva is leaving for New York next week with George White to talk over the writing of a new White musical.

•

Equipment Co. Dividend

New York.—General Theatre Equipment has declared its initial dividend of 75 cents a share on the preferred stock.

"Cimarron" Breaks St. Paul Records

St. Paul.—Both because "Cimarron" is a wonderful picture and because Richard Dix hails from this section, the big Radio special is breaking all known records at the Orpheum.

The Paramount is having a wonderful week with "Inspiration," especially as Lillian Roth is making personal appearances. "Fighting Caravans" is doing excellent business at the Riviera. "The Lottery Bride" at the Tower, and "Royal Bed" at the President, died.

•

Howard Hughes Buys Jack McDermott Story

Howard Hughes has purchased an original by John McDermott, titled "Rivet," and has engaged the author to write the screen treatment.

•

A. P. Waxman Goes With Dan Michalove

New York.—A. P. Waxman, former advertising and publicity head for Warners, has been assigned to a post in the theatre organization of the same company by Dan Michalove.

LONDON TRADE SPOTTY; 'MIN AND BILL' BEST BET

By FRANK TILLEY

(Special Cable to the Reporter)

London.—Business at the West End cinemas has been spotty for the past week but, on the whole, fairly satisfactory. "Min and Bill" at the Empire is the best draw and has been held over after a heavy advertising campaign.

"Inside the Lines" at the Alhambra, and "Life of the Party" at the Astoria were very weak. At the Capitol "The Silver Horde" did fair business through a tie-up with the Evening Standard.

"Monte Carlo" in its fifth week at the Carlton is still doing well, and "Hook, Line and Sinker" at the Leicester Square is fair. Business is still big with "Hell's Angels" in its last week at the Pavilion. "Abraham Lincoln" follows it on February 16.

The Plaza doing well with "Laughter," and "One Heavenly Night" is still running to fair business at the Tivoli. "Africa Speaks" is very good in its third week at the New Gallery, and "The Cuckoos" is doing only fair business at the Stoll.

Building New Writing Staff At RKO-Pathe

Charles Rogers, the new production head at the Pathe studios, is building a new writing staff. He has already presented long-term contracts to Horace Jackson, who did the screen versions of "Rebound" and "Holiday," and John Farrow, who has completed "The Registered Woman," a Rogers production for RKO release.

•

George Akerson Will Make Trip to Hollywood

New York.—George Akerson, former Hoover secretary and recently made a Paramount executive, will visit Hollywood within a few weeks.

LEON ERROL

Avoid Trouble

Have your income tax return Prepared by a Certified Public Accountant

Thompson & Wood

HEMPSTEAD 8385

DO IT NOW

SID GRAUMAN says:

"The motion picture industry should see 'ONCE IN A LIFETIME' and die laughing at themselves being caricatured."

THE Hollywood REPORTER

Vol. III. No. 26. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, February 25, 1931

FOX FILM FINANCING

TRADEVIEWS
by W. R. Wilkerson

IN THE OLD days of pictures New York always held a different outlook than did Hollywood. Today the slant is the same. They are talking about the same thing in New York that is being heard every minute on the Boulevards and in the studios of Hollywood, the same chatter that is being discussed in every exchange center, the identical talk to which every exhibitor throughout the land is giving voice—PICTURES, PICTURES, PICTURES.

The beginning and end of all conversation is PICTURES. Everyone is yelling for better product, when is it going to come and under what conditions?

•

WE WERE talking to quite a few people on our trip East—picture fans—and we were astounded at the great amount of information these lay people have about our industry. They can and will discuss our business with a better degree of intelligence than most of the people identified with the working of it. They will tell you of this and that flop. Their critical opinions would have tremendous value if they could be relayed to our production executives. Several of them went into the financing discussion. All of it caused us no end of surprise in that we have had little opportunity to talk shop with others than those connected directly with the inner works.

If any of you exhibitors or producers think you are kidding the public, you are greatly mistaken. There seems to be an underground channel of information going direct to the public that is serving as the b o barometer in every section of the country. They know what is going on, they know what pictures are good and the ones that are bad. A young lady said to us: "I am certainly going to see 'Dishonored' when it plays Cleveland." I replied: "Yes, this Dietrich girl is well worth seeing, regardless of the picture she is in." To which she answered. "But she has a great picture now."

•

AND, AS YOU KNOW, the picture has not left the Hollywood studio of Paramount yet. How did she know whether this picture was good or bad?

A fellow said to us in Pittsburgh:

(Continued on Page Two)

Abramson Again

New York.—Ivan Abramson has broken out again. He is suing Metro-Goldwyn - Mayer for $250,000, alleged that "Reducing," the Dressler-Moran picture, was stolen from his old sex film, "Enlighten Thy Daughter."

Depinet Pathe Sales Manager

New York.—Ned Depinet, formerly sales head of First National, has been made a vice-president and general sales manager of Pathe, effective March 1. E. J. O'Leary remains with Pathe in an executive capacity.

Gradwell Sears succeeds Depinet as sales head of the Southern and Western territories for Warner-First National.

•

Weakness In Warner Stock Puzzles Street

New York.—The action of the Warner Brothers stock for the past few days is puzzling Wall Street. Yesterday, in an exceptionally strong market, it was the only one of the most active issues which closed lower, losing 1 1-8 on the day with sales of 163,000 shares.

•

Mike Levee Back

M. C. Levee, Paramount executive, returned to Hollywood last night.

Harley Clarke In Worse Place Than Was Wm. Fox During Last Stages of His Regime

New York.—Harley L. Clarke is having a tough time getting finances set to meet the $55,000,000 in short term notes that fall due in April. The bankers have maneuvered him into a spot where things look pretty dark for the Fox interests unless Clarke can pull a financial rabbit out of a bag.

Almost all the trading on the Clarke end is to escape the complete handover of General Theatre Equipment. This is a Clarke property and one that he values highly, but almost every deal he has been offered suggests the relinquishing of the control of this property as well as Fox Film and all it includes

Kuhn-Loeb & Co. recently offered to supply $45,000,000 of financing

(Continued on Page Two)

•

More Production At Para. Astoria

New York—The Paramount Astoria studios are being enlarged. Two new big sound stages are being erected back of the present stages.

Indications are that production there will be increased during the coming year to perhaps half of Paramount's features and all the shorts.

•

"U" Manager In Europe

New York.—Fritz Keller has been appointed general European manager for Universal.

Warners Getting The Jump In Sales

New York.—It is reported that Warner Brothers are getting the jump on the other companies by selling next year's product already. The contract provides for a block of so many pictures with no titles, at a certain price for the block.

The company will later allocate prices and the exhibitor is given the privilege of saying what he will or will not play on percentage.

•

MGM Pays $125,000 For "Private Lives"

New York.—MGM is reported to have paid $125,000 for "Private Lives" for Norma Shearer. This sets the year's high mark.

•

Will Hear Proposed Vestal Bill Changes

Washington.—A committee has been named to hear and consider the proposed changes in the Vestal copyright bill, and the findings may be made known next week.

•

Sound For Schools, Etc., Worrying Producers

New York.—Picture producers are worrying quite a bit over the plan of ERPI and RCA to sell sound equipment to schools, hotels, clubs, etc.

•

More Houses For Warner

Cleveland.—Warner Brothers have taken over the State and Sigma theatres in Lima from Arthur Ritzler.

LEGIT PRODUCERS ASK AID OF FILM COMPANIES

New York.—The depression from which the legitimate stage is suffering has driven the stage producers to the pictures in the hope that, by their help, the houses can be pulled out of the red.

The Erlanger-Shubert combination has already approached some of the major picture producers with a suggestion that at least twelve road show pictures be provided for the houses

(Continued on Page Three)

Paramount To Launch Cheap Color Process

New York.—Paramount is soon to launch a new three-color film process which will cost but one and one-half cents more than black and white.

The total cost will be four and one-half cents as compared with the present cost of eight and one-half.

"ILLICIT" Adaptation and Dialog by HARVEY THEW

THE Hollywood REPORTER

W R WILKERSON Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave Daryl Doran, Manager
London office, 60 Wardour Street Frank Tilley, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

The "Knights of the Round Table" in their daily meetings at the Embassy, have ribbed Herman Mankiewicz to take over the part of the author for a single performance in the Sid Grauman production of "Once in a Lifetime." "Mank" has given his O. K. and the Knights have promised Grauman an entire orchestra sellout if he will consent. Sid being a good business man has set the date some three weeks from now. "Mank" has set up one condition in promising to make the appearance, and that is no person in the audience will be permitted to throw bouquets, in any form, on the stage.

•

Tom Bailey is telling about the woman who asked a Van de Kamp's bakery for some "Cimarron" buns.

The Strolling Reporter Says

Edgar Allan Woolf is pining for the lights of Broadway. Edgar has been away from the Big Stem for eight months, a long time for a New Yorker to be away from home. . . . Bill McNutt still is receiving shakes for his Tom Sawyer dialog. Bill carries the reputation of being the most prolific writer on the Para. lot . . . . Irving Thalberg, Bob Leonard and Hunt Stromberg locked-armed on the MGM lot. . . . Cecil DeMille is flashing some nifty uniforms in his "Squaw Man." . . . "Trader Horn" still knocks 'em for a row at the Chinese. . . . Sid Grauman, haircut and all, chauffeuring into the U. A. lot. . . . Glorious Gloria is near the end of her "Indiscreet" (ions). . . . H. H. Van Loan, and pipe, in a huddle with Sam Marx. . . . Cliff Edwards and his uke are in constant demand these days . . . the REPORTER has moved in case you missed the front page box tother day—5746 Sunset, thank you, that's the new home and—you must come over. . . .

CREAM PUFFS & SLAMS

NEW YORK CITY

"MILLIE"

Mayfair Theatre

Eve. World: Despite an excellent portrayal by Helen Twelvetrees, this is a glowing example of the slipshod work which can be turned out by Hollywood. The adaptation is a bad job, the photography and direction spotty.
Sun: Slow and uneven, and one gets tired of it, but one is forced to admire the direct and authentic attempts at backgrounds, atmosphere and details.
Herald-Tribune: A feeble and diluted melidrama of the "Madame X" school.
Times: It is distinguished as the most completely miscast screen play of the week. It is a pretty sappy story.
News: It doesn't quite make the good ranks, and it's way better than fair.
American: Poorly photographed, cheaply produced, directed none too well and edited into brief takes, and is a weak adaptation of the novel.

"BRIGHT LIGHTS"

Warner Theatre

Times: It appears awkward and downright boring.
Herald-Tribune: Badly colored, cheap melodrama. The story is a hackneyed rehash of all the back-plots the movies so dote on dishing up.
Eve. World: It could have been worked out a lot better than it is.
American: A first rate program picture, well and lavishly produced. It will satisfy the screen shopper.

JACKSONVILLE, FLA.

"RESURRECTION"

Palace Theatre

Times-Union: Its outstanding feature is the brilliant performance of Lupe Velez. In every other respect, however, the talking version is less impressive than the silent.

"REDUCING"

Florida Theatre

Times-Union: A hilarious, slapstick comedy in which Dressler and Moran make capacity audiences laugh uproariously at time-worn jokes and situations.

"ONCE A SINNER"

Imperial Theatre

Times-Union: Miss Mackaill, though one of our cleverest actresses, still is unable to overcome the shortcomings in action and dialog.

WATERLOO, IOWA

"CHARLEY'S AUNT"

Iowa Theatre

Courier: Charlie Ruggles picks up his voluminous skirts and scampers away with the picture.

"BLUE ANGEL"

Strand Theatre

Courier: Jannings is superb. The return of the veteran German character actor to the screen in a talking picture is reason for great rejoicing.

ST. PETERSBURG, FLA.

"FREE LOVE"

Plaza Theatre

Independent: A clever and entertaining comedy of married life. Full of clever lines and amusing situations with the various roles well handled by a capable cast.

"NEW MOON"

Florida Theatre

Independent: A romantic, entertaining musical show, well worth seeing and hearing.

"THE LOCKED DOOR"

Capitol Theatre

Independent: Mingles an ample quantity of romance for the girls and action for the men into an entertaining whole.

"THE WIDOW FROM CHICAGO"

Alcazar Theatre

Indepndent: Another crook picture, notable only because of a fine characterization by Edward G. Robinson.

"MADONNA OF THE STREETS"

Capitol Theatre

Independent: A good picture despite the defects in the plot for which the cast is in no way responsible.

Chaplin Refuses $1,666 A Minute

New York.—Charlie Chaplin has turned down an offer of $650,000 for 26 programs of 15 minutes each to talk to a waiting public over the Blaine-Thompson Advertising Agency hook-up.

That's only one offer the screen comedian has received since his arrival here to attend the opening of his "City Lights." The second called for $130,000 for 26 electrical transcriptions, to be played by various radio stations over the country.

Chaplin turned down both bids. This is said to be the highest offer ever made a personality to talk to an American audience.

•

Para. Will Make More Originals At Joinville

Paris.—The success of "Television" in Europe has decided Paramount to make more original stories at the Joinville studios.

"Television" was made as an experiment from an original story by the studio staff of European writers and met with great favor in France, Spain, Sweden, Italy and other countries. The company intends to make fifty per cent of its Joinville output from originals, the rest to be selected from the most adaptable of its English-language films.

•

Importance of "Bit" Players Increasing

The "bit" players are going to fare much better in the matter of screen credit this year than ever before. A check of the coming program at the Warner-First National studios shows that each picture will average about 14 screen credit players, as against seven or eight a year ago.

This is due to the changing conditions in story needs and the return to the old screen technique.

•

Marin After Release For Murnau's "Tabu"

New York.—Ned Marin is here in the interest of the Edward Small Company and F. W. Murnau, negotiating a distribution arrangement for Murnau's latest South Seas epic, "Tabu."

Unless a suitable national release can be obtained, the picture will tour as a road show attraction.

•

Robt. Montgomery For "Man In Possession"

Metro-Goldwyn-Mayer has decided to star Robert Montgomery in "Man in Possession" instead of William Haines, who was originally slated for the story.

•

Selig May Quit Tiffany

New York.—Al Selig, advertising head for Tiffany since the company was formed, is rumored as leaving with Bill Yearsley taking his desk.

•

Para. Borrows Writer

Bella Cohen, wife of Sam Spewack, the writer, has been loaned to Paramount by MGM to write an original story for Gary Cooper.

RADIO AND PATHE PLANS ARE BEING IRONED OUT

The plans for production and distribution for Radio Pictures and Pathe are being ironed out here in Hollywood, with almost all concerned on the ground.

The general impression around the film colony is that Joseph I. Schnitzer will head Radio's production to the exclusion of everything else, and Lee Marcus will have the same duties at Pathe. These duties will relieve each of them of all distribution worries.

It is understood that William LeBaron will concern himself with the buying of story material for both studios.

It is understood that Jules Levy, former booker of all the RKO houses, will take over the major portion of the Schnitzer duties in New York, with Charles Rosensweig acting as sales head in the postion formerly held by Lee Marcus.

E. J. O'Leary will continue to function in the sales job at the Pathe home office.

Courtlandt Smith will take over the Pathe Newsreel and magazine, with Jack Connelly his chief assistant.

"Cimarron" Is Coming!

"Heat Wave" Powell's First For Warners

William Powell's first picture under the Warner Brothers banner will be "Heat Wave." Al Green will direct.

This is the play in which Basil Rathbone played the lead on the stage. He was mentioned at first for the lead in the screen version.

"Cimarron" Is Coming!

Columbia May Rest

Being well ahead on schedule, it is believed that the Columbia studio will take a lay-off for at least a month.

"Cimarron" Is Coming!

Loop House Cuts Price

Chicago.—The Woods, a first-run house in the Loop, has cut its evening admission prices fifteen cents.

"Cimarron" is Coming!

Chains Return Houses

(Continued From Page 1)

negotiating deals by which, where there was an outright buy, the houses will be returned to their former owners for a price that may be paid over a period of twenty years. Where the take-over was one of leasing, Arthur is asking the former owners to cancel the lease, take the houses back, plus all the re-equipment Fox put into them, with an added cash bonus on the transaction.

Publix turnbacks are spotted all over the country. It is the Katz idea if Publix can not make the houses pay under its plan of management, the safe and sane method is to get rid of them in some way or other.

Approximately 7500 theatres changed hands during 1930, with a certainty that 1931 will beat this mark.

The theatre map is changing, with the great chains dwindling and all their concentration centered in big key spots.

The independent operation of houses will become more important during the present year than ever before in the industry.

Threatening Letters Scare Jesse Crawford

New York.—Jesse Crawford, the organist, has received a number of threatening letters, demanding money, recently. The notes finally got on Jesse's nerves and he left for Florida between sets.

"Cimarron" Is Coming!

Re-takes Delay Release of "Fires of Youth"

After previewing "Fires of Youth" Universal has ordered retakes on certain sequences, which can not be made until after Lew Ayres completes his present picture, "The Iron Man."

Owing to this delay, the picture probably will be shoved back for release on Universal's 1931-32 program.

"Cimarron" Is Coming!

Levine Completing "King of Wild" Serial

Nat Levine, president of Mascot Pictures, is shooting the final scenes for "King of the Wild" at the Tec-Art studios, with Walter Miller, Nora Lane, Vic Potel and Tom Santschi in the leading roles.

"Cimarron" is Coming!

Fox Reopens the Paramount in Frisco

San Francisco.—Fox West Coast reopened the Paramount here Saturday night, after remodeling it.

"Cimarron" Is Coming!

Ruth Weston At Radio

Ruth Weston, New York stage actress, has been brought here by Radio on a trial contract, with options to remain for five years. Her first assignment will be in "Madame Julie."

"Cimarron" Is Coming!

Goodrich to Direct

The seventh Mermaid comedy in Educational's series will be directed by William Goodrich. Wheeler Oakman has been signed for it.

"TRADER HORN"

Assistant Director

Robert A. (Red) Golden

Strange As It Seems

COLOR NOVELTY
Produced by
NATHAN, HAHN and FAIRBANKS

ROLFE SEDAN

COMEDIAN d'ECLAT
Stage and Screen

Fanchon Royer, Personal Rep. — Martha Mattox, Associate
GLadstone 9990

Science Runs Fastest Film Ever Exhibited

New York.—Depicting the reaction of air and sound waves to interference, the fastest motion picture ever taken was exhibited in the Museum of Science and Industry here. Running time of film is approximately 2,000 times as speedy as the present talking films.

This is made possible, scientists explained, by dispensing with the ordinary camera shutter, taking pictures with the lens wide open and the film running 2160 miles an hour.

"Cimarron" Is Coming!

"Theme Song" Booked Into United Artists

Mack Sennett's travesty on the theme song, "The Hollywood Theme Song," directed by Bill Beaudine, has been booked into the United Artists Theatre for a two-weeks' run, beginning Friday.

"Cimarron" Is Coming!

Hoot Gibsons in Demand

M. H. Hoffman, Jr., of Allied Pictures, the company which is to make a series of Hoot Gibsons, reports that the pictures have been placed in nearly 70 per cent of the United States.

"Cimarron" Is Coming!

Delay Translux Houses

New York.—The opening of the dual Translux houses on Broadway has been delayed for the time being. No reason given.

"Cimarron" Is Coming!

Gloria Swanson and company, shooting "Obey That Impulse" at United Artists, are on location.

Exempt Newsreels From Censorship

Columbus.—Ohio is following New York's lead in the matter of censorship of newsreels. A bill has been introduced in the Legislature, patterned on the recent amendment to the New York State law, exempting these films from the censor's shears.

"Cimarron" Is Coming!

Paramount Is Still After Dietrich Story

Although it has mentioned several stories for the next Marlene Dietrich, Paramount is still scouting around for a definite vehicle. Josef von Sternberg, who will direct the next picture, is working on an original, but others are wanted to follow this up, if accepted. The actress will return here March 1.

"Cimarron" Is Coming!

Flood Completes "Mother's Millions"

Jimmy Flood has finished his latest directorial effort for Liberty Productions, "Mother's Millions," starring May Robson, on the Metropolitan lot. The picture has passed through the cutting stages and releasing date will be announced shortly.

"Cimarron" Is Coming!

Harvey In Haines Film

Forrester Harvey, who played Trotter in the stage version of "Journey's End," has been signed for the valet role in Billy Haines' next picture at MGM, "A Tailor-Made Man." Sam Wood will direct.

New York's Best Hotel Value

1, 2, and 3 ROOM SUITES

Residential—Transient

• • • offering unusual comfort and privacy in the heart of Manhattan at a modest tariff.

Single Rooms four dollars per day and up. Double rooms eight dollars per day and up. Suites of living room and bed room from ten dollars per day.

Largest Single Rooms in New York

• Radio outlets . . . Electric refrigeration . . . Period salons and roof patios for private functions . . . Swimming pool . . . Golf . . . Riding . . . and other unusual features. Adjacent to Theatres and Smart Shops.

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56th Street at 7th Avenue, New York City
J. E. Frawley, General Manager

THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON....Editor and Publisher

News and Advertising Staff: William R. Swigart, Frank T. Pope, Larry Urbach, Larry Hughes, Vic Enyart
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
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THE LOWDOWN

"Winnie" Sheehan is having a hard time selling one of his directors on "Young Sinners." It was first offered to Jack Blystone, who sidestepped it. David Butler was proffered the assignment but he pleaded a bad cold. Hamilton McFadden was approached, but he had a headache. Now it is back on Blystone's doorstep. It is said that the Hays treatment given the screen adaptation has taken all the meat away from what was a fairly successful Broadway play.

•

A certain actor who was a Big Shot in the days of the old Essanay Company, and who preceded Harold Lockwood as the matinee idol of the silent days, this week was unloaded from a moving van at the Community Hospital in Culver City, a nervous and physical wreck. A short time ago he tried a come-back, his first talker, and did very well in a minor part. He has done nothing since.

•

Dorothy Herzog has at last reached the pinnacle of fame by turning free lance press agent. She first became known to Hollywood screen celebrities as a Hearst Syndicate movie chatter writer. Tiring of this she wrote a book, which in turn landed a scenario writing job with Harry Cohn.

•

According to Bert Kalmar in a statement given at one of those Hollywood backslapping parties, Mervyn Le Roy doesn't have to go back to high school now that he has directed "Little Caesar."

•

Hollywood "gyp" picture promoters are spreading out as far as Reno, Nev., where many of the divorcees are falling for the picture racket on the strength of their future alimony.

PARA. IS STRENGTHENING HOLD IN PHILADELPHIA

Philadelphia.—The rumor of further Paramount acquisitions in the Philadelphia section became a fact yesterday, when it was announced that, beginning Monday, the Paramount company would operate the Tower, in West Philadelphia, and the Frankford and Roosevelt in the Frankford district. The theatres were acquired from William Friehofer, local independent. At the same time, it was reported that a deal for the Nixon Theatre, in West Philadelphia, was practically consummated, needing only the final confirmation of Fred G. Nixon-Nirdlinger, owner, who is vacationing abroad.

On top of the actual acquisitions of these theatres comes the rumor from Paramount headquarters that four theatres will be built in the near future. One site mentioned is the 17th and Market street location on which the Fox company originally intended to erect a 5,000-seat theatre, the idea being abandoned at the time of the Fox reorganization.

Inasmuch as the contract of the Stanley-Warner Theatres for Publix stage shows, which now play at the Mastbaum and the Earle, is reported to expire within a month. Paramount will operate stage shows in its own theatres. While Keith's, the present flagship of the fleet has the comparatively small capacity of 1,800, the newly acquired Tower is a de luxe type of theatre of 3,000 capacity, which has been presenting stage shows under its independent banner. The Frankford has also accommodated stage shows in the past. So far as film bookings are concerned, it is believed that the Paramount will play day and date releases in Keith's downtown, and the Tower and Frankford in the neighborhoods, with stage presentations in any or all of the theatres.

Al Boyd will be placed in charge of Paramount's interests.

•

New Story For Robinson

Although Warner Brothers have bought "Five Star Final" for Edward G. Robinson, he may do another picture first, made from an original by Kubic Glasmon and John Bright, authors of "Public Enemy."

•

"Lemon's" Version at Fox

Max Wagner has been signed for Spanish version of "Mr. Lemon From Orange," with El Brendel and Fifi Dorsay, at Fox.

Exhibitors To Censor Advertising Pictures

Philadelphia.—The MPTO of this territory proposes to give careful inspection to all advertising films before they are run so that their screens will not be turned into billboards.

•

Fay Wray With Lukas

Paramount has selected Fay Wray to play opposite Paul Lukas in his first starring picture to be released under the title of "The Vice Squad." John Cromwell will direct, from the treatment by O. H. P. Garrett.

•

Mrs. Schoedsack On Air

New York—Mrs. Ernest B. Schoedsack, wife of the producer of "Rango," will go on the air over the Columbia network tomorrow, and tell the experiences they encountered in Africa while filming the picture.

•

Business Good In Phila.

(Continued from Page One)

of good business this house has enjoyed since the beginning of December, is continuing.

"The Man Who Came Back" slipped in its second week at the Fox, but the $29,500 take still represents better than average week's business. Film is not being held, however, inasmuch as a good neighborhood cleanup is apparently waiting for it. "Cimarron" got off to a healthy start, taking $26,000 for a good first week. One of the biggest minor noises of the week was the $8,000 gross hung up by the Karlton, a 1000-seater, for "Outward Bound," which had previously "flopped" at the Aldine on a roadshow basis. Karlton run was first popular price showing.

Grosses for the past week:

MASTBAUM—"Sit Tight," scratched a high gross at $49,000.
FOX—"The Man Who Came Back," good second wek at $30,000.
KEITH'S—"Finn and Hattie," only fair at $15,000.
BOYD—"Reducing," fair third week at $14,000.
EARLE—"Ex-Flame," average business at $19,500.
STANLEY—"Cimarron," corking start at $26,000.
STANTON—"The Criminal Code," good second week at $12,500.

Starting This Week

Studio	Title	Star	Director
Fox	"Women of All Nations"	McLaglen-Lowe	Walsh
Fox	"Young Sinners"	Meighan-Jordan	Blystone
Metropolitan	"Tuxedo" No. 5 (Short)	Cook-Kennedy	Watson
Paramount	"Dude Ranch"	Jack Oakie	Tuttle
Paramount	"Untitled"	All Spanish	Venturini
Paramount	"Kick In"	Clara Bow	Mendes
Radio	"Waiting at the Church"	Brian-Mulhall	Craft
Radio	"Big Brother"	Dix	Niblo
Radio	"Going, Going, Gone"	Woolsey	Bruckman

We Repeat!
WATCH
This Name
GROW!

miriam seegar
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Ruth Collier
CR. 4161

'U' CLOSING; MAY REOPEN UNDER NEW OWNERSHIP

Universal is closing down for a period of four weeks starting soon, and when the studio reopens around April 1, it may be under an ownership other than that of Carl Laemmle.

Deals are under way for the disposing of all of the Laemmle interests in Universal other than the distribution offices in Central Europe, which, it is understood, are owned 100 per cent by Laemmle, Sr.

Howard Hughes has been mentioned as a prospective buyer, as well as banking interests behind W. R. Sheehan, the present Fox production head. But there is hardly a likelihood of a deal on either.

It is said Uncle Carl is holding the property and good will at $12,000,000.

•

Exhibs Warn Against Outside Competition

Philadelphia.—To offset the increase in non-theatrical showings of pictures by churches, clubs and various organizations, the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware have asked that no picture less than a year old be released to these outsiders.

•

Louis Brock Starts Two

Louis Brock will start two at Radio during the week. The first of a series of six featuring Ned Sparks, titled "Way for All Fish," will be followed by one of the Roscoe Ates series. Mark Sandrich will direct Sparks and Lloyd French the Ates films.

Radio Starting Three This Week

There has been much casting and re-casting at Radio recently, preparatory to putting three pictures into work this week. Mary Astor and Robert Ames have been taken out of "Waiting at the Church" and transferred to "White Shoulders." "Waiting at the Church" will start at once with Mary Brian, Jack Mulhall, Joseph Cawthorne, Johnny Hines and Noel Francis. William Craft will direct.

"Big Brother" starts with Richard Dix starring and Fred Niblo directing, and "Going, Going, Gone" also goes into work with Robert Woolsey starred and Clyde Bruckman directing.

•

Warners West Coast Houses Doing Big

Each of the 16 theatres in the Warner West Coast chain broke all records for intake on the first week of February as a result of a concentrated campaign now being conducted for better business during the month. Pictures played during this week included "Little Caesar," "Illicit," "Hell's Angels," "Mother's Cry," "Sit Tight," "Viennese Nights," "Doorway to Hell," "River's End" and "Man to Man."

Detroit Having 5-cent Matinees

Detroit.—The price-cutting war started here several weeks ago has forced about fifty downtown theatres to run five-cent matinees.

Eight Are In Work At Metro-Goldwyn

Of eight productions now in work at MGM, four are on location. De Mille's "Squaw Man" is the most active company on the lot. The Marion Davies company, the windup of Ramon Navarro's "Daybreak," "The Torch Song" are inside. "Shipmates" and "Sea Eagles" are shooting in the Canal Zone. The German version of "The Big House" is outside, and Chuck Reisner, with the "Stepping Out" company, is shooting with nature furnishing the settings.

•

Four For Dix This Year

Richard Dix will be starred in two more specials following completion of "Big Brother." This will give him four starring pictures on Radio's 1931-32 program.

•

Warner House in Phila.

Philadelphia.—Warner Brothers are having plans drawn for a new 2500-seater at 38th and Lancaster in this city.

Changes In ERPI To Let Several Out

New York.—The consolidation of the ERPI installation and service departments throughout the country will result in the releasing of quite a few men.

J. S. Ward, former service manager, will direct the new Operating Department, and he will be responsible to Vice-President H. M. Wilcox. L. W. Conrow will be manager of the new department, reporting to Ward. Four installation divisions and thirteen service divisions will be merged into operating divisions, each with a manager. All these managers are meeting in New York today.

•

Marcus Reassures Force

Chicago.—At a meeting held at the Blackstone Hotel, Lee Marcus, new president of Pathe, told the Pathe managers and salesmen that the personnel of the company would not be changed.

•

"Rebound" This Week

Ina Claire is expected to start work in the starring role of Pathe's "Rebound" this week. Ann Harding turned this role down.

•

'U' Contract at Roxy Ends

New York.—"Dracula," now at the Roxy, is the last of the seven Universal pictures to be run at that house under the agreement.

'BARE KNEES' GOOD SHORT BUT 'FEELING FIT' ISN'T

"BARE KNEES"
Pathe

Direction ..... Harry Fraser
Photography ..... Harry Forbes
Story ..... David Silverstein
Screen Play .....
Harry Fraser and Charles Callahan
Film Editor ..... Joe Kane
Cast: Daphne Pollard, Mildred Van Dorn, Hooper Atchley, James Durkin.

"Bare Knees" is one of the better shorts, and exhibs know by now what a really funny comedy can do to bolster up a weak program. They won't go wrong with this one. There are some swell gags in the picture and the players make the most of them.

Little Miss Pollard is as good as ever in the role of a reporter who not only gets her job through luck, but gets a scoop for her paper in the same way, and then gives the story to another paper instead because it will get into an earlier edition.

Hooper Atchley is cast as a crook whose whereabouts it is up to Miss Pollard to discover. He has a screen personality that registers, and looks like a good bet for the future.

The dialog, direction, photography and cast are O. K., which makes the picture that way, too. There's not a dull moment in it.

"FEELING FIT"
(Temporary Title)
Universal

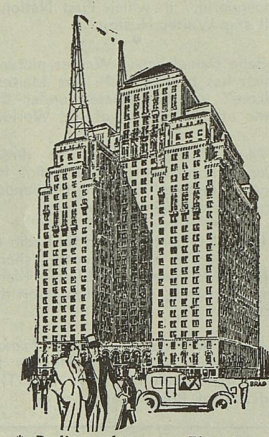
Direction ..... Harry Edwards
Screen Story .....
James Mulhauser, Francis J. Martin
Photography ..... George Robinson
Film Editor ..... Robert Jahns
Cast: Lloyd Hamilton, Dion O'Day, Billy Frany, Earl Thompson, Ilone Marlowe.

A rather disjointed, meaningless comedy that gets by on the strength of two good laughs. Lloyd Hamilton is funny, but there isn't enough opportunity for his brand of clowning.

The first reel takes place in a garden with Lloyd Hamilton as the gardener pro tem. As a gardener, he is rather inexpert in handling firecrackers, so that one of them goes off in his face, thus placing the second reel in a hospital. Here Hamilton finds himself in the insane ward and there is a bit of fun and frolic occasioned by the crazy treatments devised by a doctor, who is really a member of the cuckoo colony.

There isn't much continuity in this and the direction has not helped to smooth matters over. There is a variation on an old gag that is good and one funny sequence in the hospital. The rest is pretty mediocre stuff.

Billy Frany as the "doctor" is really the best thing in the picture.



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THE Hollywood REPORTER

Vol. III. No. 20. Price 10c. TODAY'S FILM NEWS TODAY Monday, February 16, 1931

PARA.-WARNER TRUCE

TRADEVIEWS
by W. R. Wilkerson

THE GANG out at Warners are plenty pepped on the "Svengali" picture Archie Mayo is directing with Jack Barrymore starring. Half of the picture was run off for the executives the other night in a rough cut and has set the lot talking. Daryl Zanuck says: "It's the greatest thing Barrymore has ever done and puts Mayo right on the top shelf; and when audiences get a look at Marian Marsh, the raves will start."

•

A BOUQUET should be passed to Walter Wanger and his production crowd at the Paramount Astoria studios for the quality of their product since the studio reopened. You won't get better pictures than "Laughter," 'The Royal Family" and "Stolen Heaven." The first two should have broken box office records had the Paramount organization backed them up with the exploitation the pictures required. "Stolen Heaven" is just on its first heat and should come through in great shape.

If any of you exhibitors want to be assured of a satisfied audience and have not run the above three pictures, lose no time in booking them in and give the first two all you can because lack of big names will hurt the draw until your cash customers begin to talk.

•

THIS RUGGLES person is one of the most modest individuals we have ever talked to in pictures. He made "Cimarron" and did a grand job. The best percentage of other directors in the business would start shouting for everything that is not nailed down for the company that released such an attraction, but Wesley gives others concerned in the making of the picture credit that should be his, and seems willing to do whatever Radio wants to shove his way, as long as the story is right. It's our guess that he will get along when others who do most of the shouting are flopping.

•

We hear the Hughes-Derr-Sullivan deal is about ready to be signed. It was scheduled for last week but was held up.

Only 2 New On Broadway

New York.—For the first time in months, only two new pictures opened at the Broadway first run houses this week. They are "Dracula" at the Roxy and "Stolen Heaven" at the Paramount.

Fox Washington Yanks Fox Picture

Washington.—The Fox theatre here yanked "Girls Demand Excitement" after four days of empty seats.

Understood here that Fox will hold back "Girls" in other key spots due to poor quality of the picture and the lack of drawing names, as Virginia Cherrill (the Chaplin leading woman) is not well enough known to bill and there are no others in cast that will attract the dough.

•

Bill Sistrom To Be Supervisor At Fox

William Sistrom, formerly production manager at Pathe, has been engaged by Fox as a supervisor.

•

Hiram Brown To N. Y.

Hiram Brown, president of Radio-Keith-Orpheum, left for New York Friday night.

•

Sam Goldwyn Arrives

Sam Goldwyn, accompanied by Mrs. Goldwyn and Elmer Rice, arrived yesterday from New York.

'CIMARRON' & 'SIT TIGHT' BEST IN PHILADELPHIA

Philadelphia.—The second "Birthday Month" bill at the Mastbaum this week, "Sit Tight" being the picture and Lita Grey Chaplin the stage attraction, raked in the shekels to the tune of $49,000, indicating a good round profit. Indicating also that the streak

(Continued on Page Two)

Halt Called In the Battle For Stars and Others. Paramount Pays $1,200,000 and All O.K.

New York.—The battle between Paramount and Warners, which reached its height with Warners grabbing stars away from Paramount and refusing to book Paramount pictures or enter into any new contract for their own, has been called off any everything is now hunky-dory.

By the terms of the armistice, Paramount is said to have forked over the $1,200,000 Warners claim was due them, and Warners keep the stars they grabbed.

This understanding was made possible by the acts of the bankers representing both companies, who suddenly became panicky at the turn of things as the effect was beginning to show on the pages of their financial ledgers.

Paramount is now booking Warner pictures and vice versa.

This truce, however, has nothing to do with the battle on for theatres that is now being fought on all fronts, mainly in the Philadelphia sector, where Paramount is determined to get a foothold to compete with the tremendous Warner chain.

•

Foreign Talkies In Six N. Y. Houses

New York.—Foreign talkies have opened in six New York theatres over the week-end.

The houses are the Fifth Avenue Playhouse, San Jose, Upper Fifth Avenue, Little Carnegie, Jolson and Belmont, the latter having just gone into this type of entertainment.

"Rock-A-Bye" For Swanson's Next

Gloria Swanson will do as her next picture "Rock-A-Bye," the one that has been postponed on several occasions. Shooting to start in ten days.

Bebe's Relief Fund Growing

The Farmers Relief Fund, started by Bebe Daniels to furnish food and money for the starving people in the drought-stricken states, is growing by leaps and bounds. Miss Daniels will start six carloads of fruits and canned goods to different parts of the country tomorrow, and is sending considerable cash to the same spots for the purchase of seeds, etc., for the needy.

•

MGM Will Make "Polly of Circus"

MGM will place in production soon the talking version of "Polly of the Circus," made as a silent by the old Goldwyn company with Mae Marsh in the leading role. Cast yet to be chosen; ditto director.

•

Dan Winkler Heads Remick Music Co.

New York.—Hermann Starr, in charge of all the Warner music publishing houses, has stepped up Danny Winkler, who has been in charge of the music sales of DeSylva, Brown and Henderson. Danny has been made executive vice-president and general manager of the Remick Music Corp. Change is effective immediately.

•

Dwan On "The Spider"

Alan Dwan will direct "The Spider" for Fox It will star Edmund Lowe. Screen story being prepared by Philip Klein and Leon Gordon.

"FIGHTING CARAVANS" Written by EDW. E. PARAMORE, Jr. KEENE THOMPSON AGNES LEAHY

Gumbin Liberty Head, Hoffman Out

Herman M. Gumbin is now sole owner of Liberty Productions, M. H. Hoffman having severed all connection with the company. All distributing arrangements for Liberty product have been called off, making Gumbin an independent distributor as well as producer.

There has been friction for some time, and this is now settled by the new set-up. Gumbin has two pictures which should be great box-office. "Mother's Millions," with May Robson, is a real draw, and "The Mad Parade" is a novelty with an all-woman cast.

•

DuPont May Enter Europe Very Soon

New York.—There is talk here that the agreement between Eastman and Dupont, signed some eighteen months ago, shutting Dupont out of Europe, will soon be washed out, with Dupont establishing offices in the leading production centers throughout Europe for the sale of their negative stock.

•

More Money Wanted For Censor Board In Penn.

Philadelphia.—Governor Pinchot, in his budget measure which has just been announced, asks for $180,000 for the state board of censors for two years. This is the highest figure ever asked for such a period.

•

"U" Purchases Roche's "A Lady of Resource"

Universal has bought the screen rights to "A Lady of Resource," a novel by Arthur Somers Roche, which has been running as a serial in Collier's.

It was purchased on what has already been published, no one at Universal having been let in on the finish.

•

Ann Harding and Pathe Adjust All Differences

All the little difficulties and friction existing between Ann Harding and Pathe have been fixed up and all is serene again. Miss Harding has received a new contract with more money and other considerations.

•

Wyler To Columbia

Columbia has signed William Wyler, the young director brought here from Germany by Carl Laemmle, Sr., some time ago. Wyler will be an associate producer as well as direct.

•

RKO House For Denver

Denver.—RKO is planning to build a 2800-seater here which will embody several new ideas in construction.

•

Dividend By Columbia

New York.—Columbia has declared its regular quarterly dividend of 75 cents a share on the preferred stock.

•

Mack Out of Pathe

Russell Mack, director, is out of Pathe and may go to Universal.

Bootlegging News

Waldemar Young was the envy of the entire Warner-First National lot Saturday. He had a copy of the Hollywood Reporter in his office which someone smuggled in concealed in a loaf of rye bread.

Nolte Gives $15,000 To The Allied War Chest

New York—The largest single contribution to the $100,000 fund being raised by the Allied Exhibitors as a war chest was made by Charles E. Nolte, of Baltimore, who handed in personal checks for $15,000.

PRODUCTION NOTES

Matty Kemp, Gertrude Short and Betty Sinclair added to "City Streets" at Paramount.

•

Charles Sellon, Joe Bonomo and Guy Oliver added to "Dude Ranch" at Paramount.

•

"Men of the World" is the new title selected by Paramount for "Gentlemen of the Streets."

•

Vincent Lawrence assigned by Paramount to write dialog for "In Defense of Love."

•

H. B. Warner, Doris Kenyon, Dudley Digges and John Halliday have been signed for the cast of "Upper Underworld," in which First National will star Walter Huston.

•

Bebe Daniels' new Warner picture, which has been called "The Maltese Falcon," will be released under the name of "A Woman of the World."

•

Paul Sloane assigned to direct "Consolation Marriage" for Radio. He is now directing "Traveling Husbands" for the same organization.

•

Eddie Lambert engaged by Radio to be featured in a "Humanette" short. Wesley McDowell and Marcia Manning supporting, with Leigh Jason directing .

•

Joseph M. March has been loaned to Universal by Howard Hughes to write the screen treatment for "The Outcasts of Poker Flat."

LEON ERROL

Booking Deal Stops RKO Buys

London.—The deal on now between Radio Pictures and the Gaumont chain of theatres here is holding up further theatre buying on the part of Radio. If the booking deal goes through with Gaumont, Radio-Keith-Orpheum will stand pat with its one house here. If it flops, the company will cover itself in spots throughout the United Kingdom.

•

Alan Williamson Gets Multicolor For England

Alan Williamson, head of the Automatic-Barnes Ltd., of London, has acquired the rights to Multicolor for Continental Europe. He will leave Hollywood for London tomorrow.

•

Wm. Seiter Will Direct Bert Wheeler

William Seiter will direct Bert Wheeler in "Too Many Cooks" at Radio. Wesley Ruggles was to have had the assignment, but will be shifted to another story.

•

Warner-Para. Bid For Nixon Philadelphia

Philadelphia.—The hot house here, the Nixon, in West Philadelphia, is the object of wild bidding by Warners and Paramount.

•

Carole Lombard On Long Term At Para.

Paramount has given Carole Lombard a new contract, this time for a long term with stardom in prospect.

•

"Illicit" Day and Date

Believing "Illicit" to be one of the outstanding pictures of the year, Warner's West Coast theatre division is organizing an extensive campaign for day and date opening at the Hollywood and Downtown theatres, February 20.

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This Is What Louella Parsons Said About

•

ALEC B. FRANCIS

•

in her review of

'OUTWARD BOUND'

•

ALEC B. FRANCIS as "Scrubby" Steward, makes us realize we have seen Mr. Francis all too few times this year.

•

DICK POLIMER
Agency
GLadstone 6159

BUSINESS OFF IN ST. PAUL

ST. PAUL.—Reports from the motion picture theatres tend to show that business is rather spotty. Although four widely-advertised films are showing, the draw is not heavy.

Paramount Theatre: "Anybody's Woman" opened rather slowly, but is building steadily. Ruth Chatterton is always a big draw in this city.

Orpheum Theatre: Although "Dixiana" offers the same star, comedians and director as "Rio Rita," its business is far below that of its predecessor. Business is mediocre and is not helped by a poor vaudeville bill.

Riviera Theatre: Business is poor when one considers the popularity of the stage version of "Three Faces East" and the drawing power of Constance Bennett and Eric von Stroheim.

Tower Theatre: "The Sea Wolf" was booked in at the last minute to capitalize on the death of Milton Sills and the attendant publicity. It is the type of picture usually shown at this house and is doing the best business in town.

•

R.K.O. Has Simpler New Camera Crane

Topping the cumbersome camera crane designed by Paul Fejos and built by Universal at a cost of $50,000, the experimental laboratories at the RKO studios have developed a more compact camera perambulator that can do the same work.

The new device, designed by W. G. Johnson, eliminates the cumbersome dollies which were restricted to lateral movements and dragged here and there by an army of grips, and elevates cameras to a thirty-three foot height in a few seconds. This is accomplished by means of a hydraulic telescope lift, controlled by an electric push button.

The perambulator is provided with five platforms, giving sufficient space for microphones, cameras, lighting equipment and the technical crew.

•

Soviets Buy Fifty Portable Recorders

Chicago.—The Russian Government has purchased fifty portable recorders from the Vitaglo Company of Chicago.

•

"Angels" Release

(Continued from Page 1)

cisco, if permission can be obtained from Fox West Coast.

Fox West Coast holds the power to restrict Hughes from roadshowing the picture in any coast city without their permission in return for the 20-week lease on the Chinese.

"Angels" will be roadshowed thruout Canada, with a premiere next month at Toronto, and also in London, where it is due to open at the Pavillion, Oct. 26.

FREE OPENING 'INVITES' CREATING PASS MOOCHERS

Syracuse—Some of the big chain owned key run houses throughout the country have started something it is going to take a long time to finish, and a move that has started a bloody war among other chains, for patronage, free or paid.

The gag started with invitation openings for pictures playing the town. Special invitations were sent to the leading people announcing the opening, generally scheduled after the last evening performance of the day, with an engraved ticket of free admission. The invitation list, for the most part included the names of people of social influence and people who generally attend pictures, thus taking away paid admissions.

All of this O. K. until some enterprising managers stepped their special performances up to 7:30 in the evening. Then things started to happen. Take the case of Syracuse, N. Y. for example.

The 7:30 p. m. mid-week invitation openings were pioneered here by the Paramount. A thousand or better guest tickets, each calling for two admissions, were distributed for them and, under the plan followed in their distribution, they went almost wholly to regular theatre patrons. As a result, on those nights teh Paramount had audiences while the box offices at other main stem houses were given the go-by.

Keith's, too, was generous with invitations for its opening Friday of "Leathernecking," current film. Members of the American Legion, among others, received them.

A conservative estimate places the number of free admissions distributed here during the past week at 4,000, exclusive of Annie Oakleys sent to the papers as the regular allotment.

Competing circuit managers, it is said, forwarded strong letters to their respective New York headquarters, protesting that the advanced opening was bad enough but that the free admission stunt was worse. The order to stop the 7:30 invitation premieres followed; the paramount instead, introducing "Follow Thru," current attraction, with an 11 o'clock screening on Thursday night.

Hal Roach Studios Show Higher Profits

Announcement was made yesterday that the profits of the Hal Roach Studios, Inc., for the thirty-four weeks ended July 26, were $36,052.93. This represents a substantial increase in earnings as compared with the preceding 44-week period.

In furtherance of its plans to strengthen its working capital, no action has as yet been taken towards the resumption of the preferred dividends which were omitted last December.

•

Moos Is Back At "U"

Sigmund Moos, formerly with Universal, has returned to that organization as manager of the leasing department.

•

Color Prejudice

(Continued from Page 1)

if distributors ask exhibitors three and four times more than the picture is worth because of its color photography.

"Color prints have been hurt because of poor positives, occasioned by studios forcing the color laboratories to rush them, regardless of quality, and even in the face of a N. G. lab mark. This caused the picture and all those connected with the production to suffer and as a result, exhibitors Certainly they don't in the manner distributors want to serve them and at those terrific prices."

Star III, "Dove" Overhead Climbs

Overhead on "The Dove" at United Artists is accumulating, awaiting the return of Dolores Del Rio, who became ill with a serious case of laryngitis ten days after the picture started in rehearsal.

Aside from holding up stage space, the original cast is receiving weekly checks for waiting. Latest reports indicate Miss Del Rio will be able to return to work within the next two weeks.

•

Catholic Guild Names Committees

James Ryan, president of the Catholic Motion Picture Guild, yesterday announced the formation of a number of committees, the chairmen of which are:—Executive, James Ryan; Advisory Board, W. K. Howard; Entertainment, Robert Emmett O'Connor; Publicity, Erle Hampton; Membership, Frankie Dolan; Corresponding secretaries, June Collyer, Ina Mae Merrill and Leo McCarey.

•

Wallace Fox Lamed

Wallace Fox, director at Pathe, is now sporting a cane as a result of a sprained ligament, received in stepping from a parallel when on the last scene of his current picture.

Production Costs

Exhibitors around the country are complaining that producers are exaggerating on the costs of their product.

Read this Mr. X ——— and it's a fact.

Cost of "Cimarron" story	$125,000
Costs of tests for players	48,000
Motor transportation costs from studio to ranch for cast and technicians	47,000

And that doesn't even start it.

Kalmar And Ruby To Be Producers

Bert Kalmar who, with Harry Ruby, wrote the book, lyrics and music for "Check and Double Check," is leaving Hollywood with Amos 'n Andy for an Eastern trip of three weeks. He will then return to Hollywood where he and Ruby will join hands again to produce two features on the same basis that De Sylva, Brown and Henderson are working with Fox and United Artists.

Kalmar and Ruby have made no announcement of the name of the company with which they will be affiliated.

•

Idle Musicians Give Free Concert

Newark, N. J.—The populace of Newark was given a musical treat yesterday by more than 500 musicians who have been thrown out of work by the talkies. They gave a free concert as a protest against the "canned music."

•

N. Y. Indie Studio

(Continued from Page 1)

big chain companies), working out plans not only for the studio itself, but the productions and the distribution.

The three producers mentioned above probably control more good talkie material than all the rest of the stage and picture industry combined.

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PRODUCTION ACTIVITIES

This department is being conducted for the purpose of showing the comparative scope of production at all of the major studios on the Coast.

RADIO STUDIOS

With five companies shooting and seven stories in various stages of preparation for early filming, Radio is well in the van among the major producing studios.

"CIMARRON"—Under the direction of Wesley Ruggles, entered the third month of production today. This is by far the most ambitious undertaking yet attempted at this studio, the mere fact that Edna Ferber's novel contained seven different historical periods making the filming a monumental task. Richard Dix, Irene Dunne and Estelle Taylor head the cast of thirty-three well known players.

"BEAU IDEAL"—Herbert Brenon is nearing the end of a two months' schedule on his colorful romance of the French Foreign Legion, written by Percival C. Wren as a sequel to "Beau Geste." After three weeks in the sand-dune desert near Yuma, Ariz., Brenon and his troupe, headed by Ralph Forbes, Lester Vail, Loretta Young and Irene Rich, worked at the studio and the Radio ranch near Encino.

"HOOK LINE AND SINKER"—Featuring Bert Wheeler and Robert Woolsey, continues in production, with Edward Cline directing. Supporting cast has Dorothy Lee, Jobyna Howland, George Marion, Sr. and Ralph Harolde. Story is an original by Tim Whelan and Ralph Spence.

"QUEEN'S HUSBAND"—Is in work with Lowell Sherman directing, from the play by Robert E. Sherwood. Sherman himself is playing the title role, with support of Mary Astor. Nance O'Neil, Anthony Bushnell, Hugh Trevor and Gilbert Emory.

Louis Brock's short subject troupe making the third of the "Headliner" series of comedies, is the fifth unit in production. Mark Sandrich is directing, with Benny Rubin starred.

Features in Preparation

"WHITE SHOULDERS"—The signing of Evelyn Brent and Ricardo Cortez for leading roles brought production of this Rex Beach story a step closer. Melville Brown will direct.

"CHILDREN OF THE STREETS"—Original by Robert Milton and Guy Bolton. Betty Compson featured.

"KEPT HUSBANDS"—(Tentative title), original, being adapted by Forrest Halsey.

"SOUR GRAPES"—Stage play, by Vincent Lawrence.

"WAITING AT THE CHURCH"—Original, by Vandah Owen.

"PRIVATE SECRETARY"—Original, by Alan Brener Schultz.

UNTITLED COMEDY—Featuring Bert Wheeler and Roert Woolsey, now in preparation by Douglas MacLean and Al Boasberg, associate producers.

TIFFANY STUDIOS

With the exception of one short in actual work, Tiffany is marking time, trying to obtain casts to fill in several features in preparation.

The short in work is the first of the new Chimp family series, six subjects having been completed on the first. Sig Neufeld is directing.

Pictures in Preparation

Paul Hurst prize fight series to be directed by Frank Strayer.

"MIDNIGHT STAGE"—From the story by Tom Burbridge, to be directed by William Nigh from the script by Jack Natteford, with Ken Maynard and Jeanette Loff co-featured.

"CAUGHT CHEATING"—From an original by Dale Henry is now being whipped into shape by W. Scott Darling. It will feature George Sidney and Charles Murray.

"SINGLE SIN"—An original by A. P. Younger, is now being adapted to the screen by Frances Hyland and will go into production following "The Midnight Stage," with William Nigh directing.

French Actress On Her Way To Hollywood

Paris—Mona Goya, the French actress who had the lead in Paramount's French production of "Cherie," directed by Louis Mercanton, left today for Hollywood under a Paramount contract.

Ohio MPTO Meet Nov. 18

Columbus.—The annual convention of the MPTO of Ohio will be held in this city November 18 and 19.

Mickey Mouse To Sit Among Crowned Heads

The management of Madame Tussaud's famous wax works in London has asked and received permission from Walt Disney to immortalize Mickey Mouse and Minnie, his girl friend, by placing their wax images in the museum.

This museum has been internationally famous for years and contains wax likenesess of kings, queen and potentates.

PRODUCTION NOTES

Katherine De Mille, daughter of Cecil B. De Mille, has been added to the cast of "Reaching for the Moon," which Edmund Goulding is directing at U. A.

•

Richard Alexander for the cast of "Let's Go Pig Skin" at Universal.

•

Luis Llanoza signed by Hal Roach for the new Charlie Chase comedy, which will be made in Spanish.

•

Vernon Dent to Radio for "Talking Turkey," and Alberta Vaughn for shorts at Universal. Both placed by Lichtig and Englander.

•

Tuneful Trio Moves to United Artists' Lot

De Sylva, Brown and Henderson yesterday took possession of an elaborately furnished suite of offices at the United Artists studios, where they are engaged in writing the story for their first U. A. picture.

The composers' bungalow at the Fox Movietone City plant will be kept intact until they return to produce another for Fox.

•

"Indiscretion" To Have Premiere In London

Evelyn Laye's initial starring picture, produced by Sam Goldwyn under the title of "Indiscretion," will have its world premiere in London, November 24.

Sam Goldwyn plans on taking the print with him when he sails for London within two weeks.

•

More Production in N. Y.

(Continued from Page 1)

with Smith and Dale.

Warners are turning out one and two-reelers at the Flatbush studios, and the Simple Simon comedies get under way this week at the Ideal studios. Over at Fort Lee, the Mormon Church is making a feature production, and two foreigns are being made at the Cosmopolitan studios by John Iraci.

Pathe is making the Audio Reviews at the old Audio plant on Long Island, and John J. Abbott has taken the Caraval studios to produce shorts.

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Warner Film In 2 Houses At Once

Warner Brothers will try out a policy of playing feature productions day and date in their Hollywood and downtown theatres. The plan will be tested next Friday with Winnie Lightner in "The Life of the Party." If the scheme clicks, it will be continued with subsequent pictures.

This is believed to be the first time two first run houses have played a picture day and date here, although Fox West Coast has tried out the scheme in some of its neighborhood houses. Howard Hughes is getting away with the idea in New York, where "Hell's Angels" is running simultaneously at the Criterion and the Gaiety.

•

Five Companies Are Leasing At First Nat.

First National studio's set-renting department, under the direction of Herman Politz, has become so extensive that five companies are now working at this lot.

Companies shooting here this week include Paramount, Pathe, Tiffany, Dermour and Columbia.

•

Harold Lloyd to N. Y.

Harold Lloyd is due in New York Thursday to attend the premiere of his latest picture, "Feet First," at the Rialto.

•

Hughes Buy a Puzzle

(Continued from Page 1)

studio and the releasing organization is the same as that owned by Chaplin, Pickford, Fairbanks, Sam Goldwyn, D. W. Griffith and Gloria Swanson.

The new combination in control of Art Cinema will make ten pictures for United Artists release for the coming year. The first, "Reaching For The Moon," is now in production, to be followed by "Front Page" and the new Norma Talmadge picture. This corporation will also finance and release a series of pictures starring Gloria Swanson. Miss Swanson's connection will be as an artist on a straight salary basis and, if they can get the proper billing set, her first will be the one to be written and produced by De Sylva, Brown and Henderson.

DICK POLIMER
Agency GLadstone 6159
Current Engagements
Anthony Bushell
in "QUEEN'S HUSBAND"—RKO

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"OUTWARD BOUND" HITS N. Y. "SCOTLAND YARD" ALL RIGHT

Picture Better Than Stage Play

"OUTWARD BOUND"
Warner Bros. Production

Directed by.....Robert Milton
Story by.....Sutton Vane
Adaptation and dialog.....
.....J. Grubb Alexander
Photography.....Hal Mohr
Featuring—Leslie Howard, Douglas Fairbanks, Jr., Helen Chandler.
Supporting Cast—Beryl Mercer, Alec B. Francis, Allison Skipworth, Montagu Love, Dudley Digges.

"Outward Bound"—a great stage play, has been translated to the screen with the same skill and exactness of direction which made this offering by Sutton Vane a work of art in its original form. The magic of the camera has enabled the producers of this picture to lift its eerie topic into new elevations of imagination. Studio craftsmanship has set each scene in faultless atmosphere and carries the strange tale to a new ending, which though it departs from the stage finish—caps the final moments with a welcome reality.

The various roles might have been written for the players—the entire company being so individually fine as to be above criticism. The cast comprises Leslie Howard, Douglas Fairbanks, Jr., Helen Chandler, Beryl Mercer (who played the same part in the play), Alec B. Francis, Allison Skipworth, Dudley Digges, Montagu Love and Mr. Lingley.

While "Outward Bound" will add nothing to the enchantment of "flaming youth" it will give lovers of perfectly acted drama something to cheer about.

Unstinted praise must go to J. Grubb Alexander who adapted the play to the screen; and to Robert Milton who directed the stage play and has visioned and elaborated Warner Brothers' finest talking picture.

•

Par. Divorces Theme, Title in Errol Film

The title of Leon Errol's picture for Paramount has been changed from "Social Errors" to "Only Saps Work." Par. bought the title being used and the story that went along with it, but so far has only employed the name-piece; the Errol picture has a story of its own for which Sam Mintz, Joe Mankiewicz and Percy Heath wrote the dialog. Cyril Gardner and Edwin Knopf directed.

•

Chase on "High C's"

Charlie Chase started work on "High C's" yesterday at the Hal Roach studios. Charlie plays the part of a doughboy and Thelma Todd is the French peasant girl and love interest. James Horn directing and Art Lloyd at the camera.

New Gag

Trying it out as an experiment, Fox studios stationed a recording apparatus in a theatre during the preview of "Up the River."

Audience re-action to the comedy feature was recorded so perfectly that they are going to have several hundred records made from the master disc and sent to exhibitors as a sales talk for the picture.

No Entertainment In R-K-O Short

"Humanettes"
R-K-O Talking Short

Produced by .....Frank L. Newman
Original Creation.....Bert Levy
Staged and Directed by.....Leigh Jason
Photography by.....Lloyd Mitchell
Dialog by.....Harold Tarshis

A combination of talking short and animated cartoon. The cartoons are great but the talk isn't and the whole comedy falls flat.

It is an attempt at transferring a stage "blackout" to the screen but somewhere in the shuffle the fast pace necessary to put over the laugh was lost and the result is anything but interesting except for the effect of seeing marionette bodies with life size, human heads. The photography is clever—outside of that, there is nothing new offered and the dialog is pretty bad.

There is nothing for exhibs to get excited over in this latest form of talking short for the entertainment value is decidedly missing.

•

Jackie Souder to Fresno for Fox W. C.

Jackie Souder, who has been m.cing at Fox Boulevard for the past three months, will be transferred to Wilson theatre, Fresno, beginning next Saturday.

Souder is the youngest m.c. on the Fox circuit, and prior to coming here three months ago, held the boards in Fox houses in Portland and Seattle.

Additional Credits

In reviewing the preview on "Those Three French Girls" and quoted in this paper three days ago, author of the original story and writer of dialog was omitted. Original story was authored by Arthur Freed and Dale Van Every with dialog by P. G. Wodehouse.

Crook Story That Will Sure Please

"SCOTLAND YARD"
Fox Production

Directed by.....William K. Howard
Story from stage play by.....
.....Dennison Clift
Dialogue by.....Garrett Fort
Photography by..George Schneiderman
Cast .....Edmund Lowe, Joan Bennett, Donald Crisp, Lumsden Hare, David Torrence
Running time, 1 hour, 15 minutes.

"Scotland Yard" is a crook picture of romantic proportions, dealing with the rehabilitation rather than the glorification of the criminal. If anyone stops to figure out the plot they are going to find it rather sketchy. However, this isn't likely to happen, due to the excellence of the acting and the entertainment embodied in the dialogue.

In his adaptation of the stage play, Garrett Fort, who is also responsible for the dialogue, has evidently tried to inject action. Doing so he has resorted to sub-titles to denote lapse of time and change of locale. This gives the continuity a jerky feeling at times.

Lowe's interpretation of the crook who, having Scotland Yard on his trail, goes to war and comes out with the face of a prominent London banker, placed there by mistake in a plastic hospital in lieu of the one he lost in battle, is the highlight of the film.

The new face brings him into intimate association with the banker's wife, and also with considerable coin of the realm; develops a change of character and also a great love. Incidentally the crook had once met the banker and his wife just preceding the war. During the encounter he takes a locket which contains their pictures. It is the locket and the new face molded into the likeness of the photograph inside that brings about the mix-up of identities.

In the opening sequences Lowe plays the dual role of both the crook and the banker, affecting a really good makeup for the former. He also handles his voice well in playing the two characters.

Scotland Yard operatives move through the picture constantly but never seem to do anything in particular except ask questions and keep their own counsel. This lack of activity on their part until the final wind-up gives the impression that the picture is lacking something the title has implied. But then those English are slow going but inevitable!

Joan Bennett is as charming and capable as ever in the part of the wife who finds the man with her husband's face more appealing than the original. As the crook's pal, Donald Crisp is effective. Lumsden Hare and David Torrence are always pleasantly English as the Scotland Yard men.

Here is a first rate program picture, offering amusing entertainment for almost any audience, in spite of its weak points.

•

Varsity Show Wins "U" Prize

"Oh, Hector!" the 1930 varsity show staged by the Columbia University players at the Waldorf-Astoria in New York, has won the $1,500 first prize in a play contest conducted by Universal Pictures and College Humor Magazine.

William P. Smith wrote the book for "Oh, Hector!"; G. Edward Travis, William Mitchell and Homer Pearson, the music; and Milton H. Pascal, the lyrics.

•

"Roseland" Cast Now Complete

Columbia Pictures has completed the casting of "Roseland." The picture stars Barbara Stanwyck and the supporting cast includes Monroe Owsley, Ricardo Cortez, Blanche Frederici, Sally Blane, Victor Potel and Phyllis Crane. Lionel Barrymore is directing and Ernie Heller is doing the camera work.

•

Watt Laying Groundwork For Milestone's Next

Nate Watt returned here last Saturday and is now engaged in making preparations for Lewis Milestone's next picture, to be produced for Universal.

Milestone, who just returned from Europe, is now in New York and will leave for the coast within a week.

•

Berg Actor's Agent By Tie-up with Seiter Staff

Harold Berg, formerly associated with First National as a composer of lyrics, has turned actor's agent by affiliating with the Howard Seiter office.

Prior to aligning with First National, Berg was identified along Broadway as a scout for stage talent and is well adapted to fit the spot of associate in the newly organized Seiter staff.

•

Spanish Talker Ordered For Mexican Fiesta Day

El Paso—The International Amusement Corporation, which controls twenty-five houses in this vicinty, has picked out "Asi Es Ma Vida," the second Spanish talker made by Sono-Art, with Jose Bohr as its star, to celebrate the anniversary of the independence of Mexico in their picture houses. It starts today and continues for one week.

•

Lucy Cotton Gets Million

Lucy Cotton, former screen star and wife of late E. R. Thomas, given $1,099,000 dower rights against estate of former publisher of N. Y. Telegraph.

FARM RELIEF

Walter C. Kelly, the Virginia judge, contradicts the belief that the drought is responsible for killing all the corn and wheat in the middle west. "It is true," he said, "there is very little corn to be had, but it has all been eaten up by disappointed actors, forced to walk back from Hollywood to New York."

LLOYD FINISHES THRILL SHOTS

Harold Lloyd will shoot the last of the thrill sequences in "Feet First" today, with balance of footage to be made at studio. Film contains much of the "Safety Last" type of hair-raisers, and Lloyd has been on location at downtown building-tops for the past several weeks.

The picture is scheduled to be completed by the end of this month, with the release date set for some time in October.

•

Swanson At Rialto

New York—The new Swanson picture, "What a Widow," will get a run at the Rialto after the present play of "Animal Crackers," which has about five or six weeks to go.

•

Other Openings For "Angels"

The Howard Hughes production, "Hell's Angels," will open at the Royal Alexandria and the Shubert Cincinnati on September 28. In Detroit at the Opera House on Oct. 8, and at the Pavilion in London on Oct. 27 for sixteen weeks. All at roadshow prices.

•

Norma Shearer's Next

"The Rise and Fall of Susan Lennox" is scheduled as Norma Shearer's next at Metro. Studio recently bought rights to the story, by David Graham Phillips, and is now preparing it for production.

•

Lester Vail Rumored as Mary's New Leading Man

Lester Vail, juvenile player under contract to Metro, is rumored to be slated for leading man opposite Mary Pickford in "Kiki."

•

Keefe Cast By Rosen

Cornelius Keefe, through the agency of Al Rosen, has been signed by Liberty Productions for a featured role in one of their forthcoming pictures, as yet untitled.

•

Dot Lee Femme Lead

Dorothy Lee has been cast for the leading feminine role opposite Bert Wheeler and Robert Woolsey in "Hook, Line and Sinker," their next production at R-K-O.

RKO TO SHOW BIG PROFIT QUARTER ENDING SEPT. 30

Net profits of the Radio-Keith-Orpheum Corporation for the quarter ended September 30 are likely to show substantial improvement over the previous three months when net after charges and Federal tax was $350,231.

It is also anticipated that the fourth quarter will be the best of the year. This is significant, in view of the fact that the big first quarter of 1930 produced net profit of $1,815,902, or only $284,000 less than for the entire year 1929.

•

Greta Garbo Cast For "Inspiration"

Greta Garbo's next picture for M-G-M will be "Inspiration," by James Forbes, instead of "Mata Hari," the latter having been postponed. Clarence Brown is to direct. "Inspiration" is a play with a modern French locale.

•

Just Another Idea ---Gone Wrong

One of the local syndicate fan chatter writers who boasts of knowing what will happen in the picture colony 48 hours in advance, stated in her columns that George O'Brien had washed up with Fox and would turn free lance actor.

Upon checking up with Fox, it was discovered that they had renewed the option on the actor's contract and he will remain with that organization for another year at the usual increase in salary.

•

Tongue Twister

It is reported that Universal is set on making a Spanish version of "The Cohens and Kellys in Paris."

•

Lasky To New York

Jesse L. Lasky left last night for New York, and from there will shortly leave for Europe. He is accompanied by his son.

•

West-Healy Team Up for RKO Time

Billy West and Betty Healy, the latter formerly of the Ted and Betty Healy vaudeville team, are now rehearsing for a new act to be booked over the R-K-O time.

Al Boasberg authored the skit.

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Shoestring Shorts

Sound boosted production cost tremendously, but not enough to kill the semi-amateur shorts, made on the proverbial shoe string. Such is the deduction to be made from the "Spoony Melodies" series of fanciful shorts, to be made by Neil McGuire.

The first of the "Melodies," a fantastic presentation of "Cryin' For The Carolines," is now playing at all Warner theatres. It presents Milton Charles at the organ, with an eerie pictorial footage "co-starring." Total cost of the feature was about $1000.

Karl Dane Added To "New Moon" Cast

Karl Dane has been added to the cast of "New Moon," Lawrence Tibbett's current Metro production.

Metro has been experiencing a lot of difficulty with this film, and the story changes have been so frequent that the continuity is now being virtually shot from the cuff. Jack Conway is directing.

•

"Single Sin" Starts Soon

"Single Sin," with Phil Rosen directing, will start at Tiffany within the next two or three days. June Collyer, borrowed from Paramount for the film, will have the featured role.

•

Postpone Lloyd Hamilton Back Alimony Hearing

Lloyd Hamilton gets until next Monday to organize evidence proving that he is up in his alimony payments to Ethel Hamilton. Hearing in Judge Guerin's court.

•

Daylight Saving

(Continued from Page 1)

given a great portion of his personal time and that of many members of his organization for this cause.

This is the ninth time the question has come up for vote out here to meet defeat on each previous occasion.

Motion Pictures are reminding the voters of California that the industry has better than $200,000,000 invested in theatres and studios in the State and spends another $200,000,000 yearly in its boundaries and asks for consideration.

The betting is 10-1 that the bill will lose.

LIBERTY PRODUCTIONS have selected us to supervise the music for their initial picture, "EX FLAME"
MEYER SYNCHRONIZING SERVICE

WHEN IN DOUBT Ask MAX HART

"WAR NURSE" BEST OF YEAR "U" O. K. WITH "EAST IS WEST

Ed Selwyn Hits With MGM Talkie

"WAR NURSE"
M-G-M

Directed by.....Edgar Selwyn
Story by.....Rebecca West
Dialogue.....Becky Gardiner
Additional Dialogue.....Joe Farnham
Photography.....Charles Rosher
Running time, 1 hour, 45 minutes.

Cast: June Walker, Anita Page, Marie Prevost, Zasu Pitts, Helen Jerome Eddy, Robert Montgomery, Robert Ames.

"War Nurse" is a superb drama of the great war. Not of its battlefields however, for it is the woman's end of "The Big Parade"—a stirring, colorful, heart-breaking picture of the war behind the lines—and the parts that women from all walks of life played in it.

Edgar Selwyn had in this story a heretofore untouched phase of the war, so far as pictures are concerned. A story full of stark truths that thousands of women faced at the time—a story chock full of keen psychology and human interest. He has made the most of all these and turned out a good picture.

There can be no doubt that "War Nurse" is destined for long runs in the big cities. We hesitate to prophecy its future in the "sticks" for so much that is fine and deep in the picture will undoubtedly be misinterpreted by the provincial mind—and it will become in these spots just another war picture.

The story concerns a group of nurses, stationed in a town constantly under fire, and which was finally destroyed. All types of women are represented in this group—yet nearly all react in the same way to the long ordeal of pain and terror—a reaction which reverses old standards of morals, of love—and life—and which brings about the complete ruination of one of them—a mere youngster, and happiness to another. Through it all one is aware of the fine understanding and appreciation of the characters' motives which went into the writing and direction of this picture.

The dialogue contributed by Miss Gardiner and Joe Farnham is perfect and so is the work of Charles Rosher with the camera.

We must speak of the cast as one—since each one shares alike in the "glory." It is a large cast—but no better one could possibly have been assembled for this story. June Walker, of the stage, makes her picture debut in the leading feminine role and does a great piece of work.

The picture was a little long, yet to our mind only two or three scenes should be eliminated.

M-G-M, Selwyn, staff and cast are to be congratulated for the presentation of "War Nurse"—it should rate among the best of the year!

Armstrong vs. Montgomery

A preview on Pathe's "Big Money" in the columns of this paper yesterday had Robert Montgomery playing the part of "Ace" Carter.

The part received laudatory praises from the critic and inasmuch as Robert Armstrong did all the work, he is entitled to a correction.

Lupe Velez Scores In Universal Picture

"EAST IS WEST"
Universal Production

Directed by.....Monta Bell
Featuring.....Lupe Velez and Lewis Ayres
From the play by.....Samuel Shipman
Dialog and Adaptation by.....Tom Reed and W. E. Reeve
Supporting Cast: Edward G. Robinson, E. Alyn Warren, Mary Forbes and Telsu Komar.
Photography by.....Jerome Ash
One hour and 20 minute running time

Romantic festival for the fans. Light, pleasant entertainment for everyone. Good program picture for the exhibitors in both big and small towns.

The story is taken practically word for word from the play and while the plot is threadbare it is told with charm and good taste, and has its appealing moments. It is not the type picture one is accustomed to seeing Monta Bell direct. His has always been the more sophisticated kind of story telling, but he has made a very neat job of this play.

Lupe Velez is at her best. Considerably toned down, well photographed and acted in her best Chinese manner. Lew Ayres as the love interest does himself proud again in a juvenile role but it is to Edward G. Robinson, in the part of Charlie Yong that the picture belongs. It is to his characterization of the blustering, self-satisfied, wealthy owner of a string of chop suey restaurants that the picture owes its most interesting and amusing moments.

The photography is excellent and except for a little excess baggage in the way of opening scenes and Chinese conversation, the picture runs its course evenly and at a pace that never makes the audience lose interest. Will do good business wherever shown as a program picture above the average.

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"A LADY SURRENDERS"
Universal

Direction.....John Stahl
Story.....John Erskine
Continuity.....Gladys Lehman
Dialogue.....Arthur Richman
Photography.....Jack Rose
Cast: Genevieve Tobin, Rose Hobart, Conrad Nagel, Edgar Norton, Carmel Myers, Franklin Pangborn, Vivian Oakland, Basil Rathbone and Lena Malena.

Handicapped with a nasty part, plus inability to photograph well, it is easily understood why the Universal option on the services of Rose Hobart, who played the heavy in this three-corner love affair, was not exercised.

The story as transferred to the screen from the John Erskine novel, "Sincerity" is one that can only appeal to a highly sophisticated audience.

This, however, is no discredit to the superb acting of the cast, which is headed by Genevieve Tobin, a former New York stage actress, who makes her screen debut here to such an advantage that she carries most of the picture, leaving next honors to Conrad Nagel.

As for direction, there can be no dispute that the old John Stahl treatment for detail and smooth delineation of story telling is yet here. He has abetted with some few new tricks which enhance the entertainment value when straight narrative borders on the boring point.

The story is tripey. And ancient. One of these things where a wife unjustly gets the notion her husband is stepping out on the matrimonial party and steams off to Paris for a divorce. While there she gets enamoured over one of the semi-pro lovers, who stands her up on the cathedral steps. Repentant, she seeks the home hearth and finds her husband has married, thinking that she had freed him. The not-quite wife so newly acquired takes the matter somewhat roughly and tries suicide. The honest-to-Moses spouse gets big hearted upon witnessing the magnitude of this love, and steps out on the thing by starting Reno proceedings.

As for box office draw expect nothing but a high class production that will appeal only to grown-ups.

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THE Hollywood DAILY REPORTER

Vol. 1, No. 26. Price 5c — TODAY'S FILM NEWS TODAY — Wednesday, October 8, 1930

EXHIBS FIGHT CHECKERS

TRADEVIEWS
by W. R. Wilkerson

We are thinking about changing our slogan from "Today's Film News Today" to "Tomorrow's Film News Today." This is brought on by the fact that papers all over the country are copping our stuff for their head lines and extras.

Monday we ran a little squib in "Lowdown" that Herr Lubitsch and Hans Kraly had a little tiff. Yesterday morning and afternoon every Los Angeles paper either brought out an extra or carried the story in "war" type across the first page.

Papers throughout the country are lifting the Reporters exclusive stories, bag and baggage, for their columns. All of which is O. K. by us. But you readers ought to know by this time that if you want to know what is going on in pictures, you MUST read the Reporter and read it every day.

•

Big things are going to pop in this industry during the next sixty days. The names of some of our major companies are going to be changed. Todays executives will be in the discard and the whole motion picture map is going to be shifted so that you will hardly recognize it.

Stories have been written for the past three years about Wall Street coming in and running the business. They have wanted to do it and threatened to do it on many occasions, but were prevented by the earning statements laid on their desks. Now that all this news is coming to them in red, the gang is going to move out in droves—yes, we mean that and more.

The big "Street" has a lot of money tied up in the picture industry and will have to send more good money after the dollars that have been lost. They will—just that. They will have to, BUT they are not going to let some of our present executives spend it. No!—No!

One of our big companies is headed for the receiver's hands and that will be a banking group which has been laying by, waiting for just this condition to happen. After they get the company, they will throw it to another.

Yes, a lot of big things are coming.

New Jersey Theatre Owners Fire First Gun In Battle Against What They Call Unjust Demands of Producers

New York.—The opening gun in a tremendous, nation-wide fight by the exhibitors of the country against the insistence of the producers and distributors on sending outside checkers into the theatres was fired in New York yesterday.

The New Jersey Theatre owners met at the Dixie Hotel, with President Sidney Samuelson in the chair, and resolved that these checkers should not be permitted in their box-offices. They also engaged counsel to aid them in their battle against what they consider the unjust demands of the other side.

The contention of the New Jersey owners is that the introduction of outside checkers is a violation of their contract with the producers in that the contract specifies that only representatives of film companies with which the theatre is doing business shall be allowed to check the receipts. They insist that the use of outside

(Continued on Page 3)

Thanks, Mr. Cohn

The Hollywood Reporter has finally become important enough to be barred off the Columbia lot. Thanks, Mr. Cohn, for making this boast possible.

Fox Puts Renting Up To The Mgrs.

New York—The Fox Theatres Corporation has instituted a new system by which all responsibility for the renting of commercial and residential portions of the Fox theatre buildings now rests on the shoulders of the house managers.

These managers must get tenants for the unoccupied space, and at prices set by Kempner, of the Fox real estate department.

•

Fox Wants Lew Ayres

Fox is now trying to borrow Lew Ayres from Universal to play the male lead in "Young Sinners." If pending engagements now in line at Universal for the young actor can be arranged, the deal will be consummated.

•

Davies Here Today

Marion Davies will arrive in Hollywood this afternoon and will start work on her new picture for Metro-Goldwyn-Mayer, "Bachelor Daddies," under the direction of Robert Leonard, next week.

SWANSON FILM OUTDRAWS EDDIE CANTOR'S ON B'WAY

New York—In four days showing on Broadway:

Gloria Swanson, a picture star, in one of her poorest pictures—$35,000.

Eddie Cantor, a stage star, on his own Broadway in a good picture—$30,600.

For several years there has been a cry of "Away with the star system in pictures. Give us good pictures with good stories and good casts and

(Continued on Page 3)

Theatre Wins In Film Storage Case

New York—Judge McInnery has dismissed the test case brought by the City of New York against the Mecca Theatre for violation of the law which forbids the storage of more than 5000 feet of film in a theatre. The court ruled that the law was misinterpreted.

Nathan Burkan represented the Mecca Theatre and argued that it was impossible to operate any theatre with only five reels of film. The court upheld his contention.

•

Warners Buy "You and I"

New York—Warner Brothers have bought the film rights to "You and I," the Phillip Barry play which ran at the Belmont Theatre seven years ago.

Ill. Indies Can't Stop Zoning Plan

New York—The zoning plan is in effect in Chicago, it is reported, in spite of the opposition of the Illinois Independent Exhibitors.

Charlie Pettijohn, of the Hays office, asserts that any objections which Aaron Sapperstein, head of the independents, may have, can be referred to the Continuing Committee. This committee was named to pass on all complaints arising from the operation of the plan.

•

Harry Pollard On Tibbett Picture

Harry Pollard has been assigned the direction of the new Lawrence Tibbett picture, "The Southerner," to be made by Metro-Goldwyn-Mayer.

•

Craft to Direct "Seed"

After a two days vacation, in which he tried to outdo Cecil B. De Mille in a roving yachting expedition of the uncharted seas, William J. Craft returned to the Universal lot, where he is now engaged in preparing to direct "Seed," a story about birth control sans any trace of propaganda.

RAYMOND L. SCHROCK — SCREEN STORIES and DIALOG FOR "THE SHEPPER-NEWFOUNDER" Fox-Lee, McCarey "THE GREAT DAY" M-G-M

THE Hollywood DAILY REPORTER

Vol. 1, No. 13 Price 5c TODAY'S FILM NEWS TODAY Friday, September 19, 1930

RACKETEERS AT WORK

TRADEVIEWS
by W. R. Wilkerson

The merger-rumor market is off to a flying start for the Fall season. Everybody is buying and everyone is selling. All companies being merged with the other. It's a great game. Good conversation and better reading. But what of it all? What will happen? Who will own what and what company will swap shares with the other? Who knows? Certainly not I and neither do the majority who are doing the talking and writing. All this knowledge is bound up in a small Wall Street circle. Those babies know.

However, it is a great tribute to Harley Clarke, "Winnie" Sheehan and Jimmie Grainger to know that most of the bartering concerns Fox Film. Less than nine months ago when Bill Fox was having his big grief, the boys that are now in print, with offers to Clarke for the Fox control, were very much in the background. They could have had Fox for the same price that Clarke paid for it, maybe a little less, but they were inflicted with the heebie-jeebies and every time anyone mentioned Fox they were found looking out the window. Now that Clarke has made some strides with the assistance of Sheehan and Grainger and shown the entire world IT COULD BE DONE, the boys are trying to talk Fox into other channels.

Sheehan has the right idea of the type of pictures that will make money. He has shown this with some of the greatest successes ever known to pictures. And given a few feet of celluloid with as many pictures on it, Jimmie Grainger will sell it in more spots and for more money than the pick of the others. And Grainger will not over-sell—he has at times, so have all of us—but he has an uncanny eye for the value of a picture that might not strike Mr. Exhibitor the same way at the time he is buying it, but after it has been played, he knows that Grainger was right.

The matter of "Cockeyed World" is history, but very few know the trouble that Sheehan had with Fox and others when they saw it. This-

(Continued on Page 2)

Fast Thinking Boys Buying Up Old Junk Film With Hot Titles Hoping To Hold Up Big Producers

A new easy money racket was unearthed by a representative of The Hollywood Reporter this week.

This scheme is proving a money-maker for many in the film business and entirely "within the law." The method is to buy up old films, long in the discard that have catchy titles, hold these for sometime, or until some big studio announces a special by the same title. Then after the studio has spent a fortune in production and advertising the gyp artists have a lawyer serve a damage suit claim on the studio claiming infringement on "their" property. Such cases

(Continued on Page 3)

FOX TO PAY OFF WITH $1 DIVIDEND

New York.—Regular quarterly dividend of $1 on "A" and "B" common stocks of Fox Film has been declared by directors. To be payable Oct. 15.

President Harley Clarke declared:

"Prospects are that earnings for the third quarter will exceed the second quarter, and that earnings for the last six months of this year will exceed the last six months of 1929.

"This statement is based on contracts the company already has in hand."

J. McCORMACK PASSED BY FOX

Fox cannot see John McCormack at a $250,000 guarantee for another picture. "Song O' My Heart" did not break down the doors in the big city attendance markets and as a consequence the option they held for another picture was not exercised.

The returns in the small towns on this picture are causing a great surprise. The production is doing top business for the year.

Stahl To Remain With Universal

John Stahl affixed his signature to a new contract with Universal calling for the direction of three features.

After making the first on this three time ticket, he will move to Culver City and direct one for Metro, then return to the U. lot.

'U' After U-Boat Officer's Diary

Universal is now negotiating for the purchase of the war time diary of a U-boat commander. If the purchase can be arranged, a film rivalling in magnitude "All Quiet on the Western Front" will be made from the notes of the submarine service officer.

Press Agent Clicks

Reports are circulating around the burg to the effect that Jack Francis, press agent at the Fox studios, has been formed to Paramount as technical advisor on "Only Saps Work."

Grainger To N. Y.

James R. Grainger, General Manager of Fox Films, left last night on the Chief for New York after spending two weeks in the studios looking over production.

LEROY TO MGM FOR ONE FILM

Mervyn LeRoy going to MGM to direct "Two Little Girls Together." LeRoy to rally about the First National standard January 1, when that studio opens.

LeRoy is under contract to First National and was actively with them until the shutdown of the Burbank plant.

OHIO PAPERS WITH M-G-M IN "BIG HOUSE" FIGHT

Cleveland, O.—M-G-M, in trying to get the tough Ohio censors to release "The Big House," is selling newspapers on the idea of running the story serially.

Newspapers going for the idea, being unsympathetic about censorship.

Charge is that censors are holding film up until after election, Republican administration not wanting voters to remember penitentiary holocaust and riot that cost 322 lives on Easter Monday. And it looks like a big Democratic year.

Some papers plugging the story with teasers such as "Ohio Censors have banned it but the..... will print it."

Fox Closes Down Color Laboratory

Fox has closed up its color laboratory after deciding to abandon color at least temporarily. The plant was installed at the Western Avenue studios at a cost of $50,000. The machinery and special developing machines have all been packed in grease until that time when color on film will regain more popularity than it enjoys today.

The shutdown effects the employment of more than 20 men engaged in making Fox-Color prints.

MEYER Synchronizing Service, Ltd. Metropolitan Studios | Now Supervising MUSIC FOR CHRISTIE LIBERTY MAJESTIC

THE REPORTER

W R WILKERSON Editor and Publisher

William R. Swigart, Managing Editor
Executive and Editorial offices, 1606 North Highland Ave., Hollywood, California. Telephone HOllywood 4741.
New York office No. 58 West 45th Street. Walter K. Hill, Eastern Editor
Executive Staff: Larry Urbach, General Manager. Harvey Gausman, Advertising Manager. Mike Molony, News Editor. Ralph M Blum, General Counsel
London office, 80 Wardour St. Paris office, 40 Rue Vignon. Berlin office, 83-84 Mauerstrasser.

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THE LOWDOWN

J. Chas. Davies, Jr. claims he struck oil down in Texas, and now awaits affluence and the chance to snap his digits at Doheny, Sinclair, Rockefeller and Morgan. He formerly produced pictures down at Culver City to the reported tune of $56,000. The bozo that financed the operas is said to be figgering with a pencil and paper just how R-K-O and Fox can make millions and he cannot make car fare. Maybe he doesn't use the right kind of pencils.

•

Walter Winchell is so thorough in his quest for gags that he's even sending out mail reprimanding his old cronies about here because they don't send in more nifties.

•

Universal can't decide just how horrible a real neck-biting vampire should be. In "Dracula," scheduled to go into production soon under Tod Browning's direction, Bela Lugosi is being considered for the title role. It's the role that Lugosi played for more than three years on the stage, and he appeared for his screen test in the identical makeup he used behind the footlights.

Browning saw it and okayed it. Everything looked fine until some front-office executive saw it and decided the makeup was too repulsive. Orders issued to tone it down, so Lugosi was called back for another screening, with instructions to appear as a more gentle and likable neck-nibbler and murderer.

•

A well-known, in fact, famous young actor, once on the verge of stardom, has changed his name twice during his career in pictures from the rather Teutonic one presented him at birth. First it became Anglicised and then, at the height of the Valentino craze, he, being a Latin type, took upon himself a very Spanish cognomen. Not only that, but he really believed it, so that after a while, even stealing up behind him and shouting his former name did not cause him to bat an eyelash. He prospered, but not for long and then dropped out completely. Now he is rapidly regaining his foothold in talkies and is very good too. Wouldn't it be funny if some producer, thinking he was getting a bargain, signed this fellow up because he could make both English and Spanish versions?

•

POLO RITZES SOUND CAMERA

New York—The United States Polo Association ejected all the sound cameramen from the camera stands at yesterday's meet, claiming that private concessions had been made for the photographing of the event. The news men knocked off a few random shots and will now lay off the balance of the International Polo event unless the Hayes Association gets an apology from the society element with full privileges to shoot as they see fit.

•

Berlin Censors Jerk "Mamba" from Program

Berlin—"Mamba" got ruled off here because it might endanger German governing prestige. Locale of picture laid in a former German African colony.

•

Tradeviews

(Continued from Page 1)

with the fans in the noiseless productions another chance in pantomime. Give the directors a chance to bring back the action and pace so lacking from the audible screen today and give back the title writers to the reading public and to those who have been unable to hear or understand the recorded speeches. And that goes for the foreign contingent, too.

THEN make the talkies—Specials—a certain few each year. Let there be plenty of time to choose stories that will bear the combination of stage and screen technique. Let there be plenty of time in which to write smooth, natural dialog and plenty of time for proper casting, rehearsal and shooting. The public will be more than glad to pay for such productions and with the assurance of good entertainment, carefully prepared, will once again storm the theatres to hear the actors talk.

There has been a great upheaval in the business management of the picture industry in order to find a way to bring back the profits. The remedies offered have been O. K. so far as the organization is concerned, but for the public it is the picture that counts and it is to the pictures themselves that the producers must look for improved business conditions. If the cost of talkies is so great, it should be worth it to cut down on the number in order to offer bait sufficiently attractive to hook the big money.

•

Wray Seeks Court Aid

Sally Wray is in court asking her mother and step father to stop interfering with her film career. Petition to be heard today.

A GOOD IDEA

Walter Pitkin, well known psychologist, who recently terminated a short term contract as story advisor for Universal pictures, is now advertising in the "Nation," a high brow publication, for famous conversations.

The professor plans to publish these in book form, which no doubt, will find a great market among the dialog writters in Hollywood.

Many Transferred In Western Houses

Several changes have taken place recently in the management of various houses in the West. Lew Clark, city manager at Ocean Park, will replace Marvin Clark as manager of the Ritz Theatre in Los Angeles. The latter having been transferred to the new Fox Wilshire Theatre.

Rex Brown succeeds George Paper as overseer of the Isis and Curran Theatres in Boulder, Colorado.

In Illinois, Max Tschander takes the place of C. S. Ferris in the management of the Fox Illinois and Majestic Theatres in Jacksonville and Paul T. Stonum takes over the managerial reins from George Montray for the Capitol and Elks Theatres in Taylorville.

•

L. A. Club Formed To Uplift Matinee

Twenty clubs and organizations of Los Angeles have joined to form a junior matinee picture council. Group, called together by Woman's University club, to battle for the "purer and finer" to be presented to the kids.

•

Lila Lee Returning Here In October

Lila Lee will be heading back to Hollywood and work in October, according to her present plans. Now takine the rest cure in Arizona. Has been there since July.

•

Goldwyn Stops

(Continued from Page 1)

covered to be impossible for the part. Then there was the director, Irving Cummings, a capable man borrowed from Fox for the picture. He was not only handicapped by a poorly selected cast, but also from too much interference from Arthur Hornblow and Sam Goldwyn.

Cummings is now back on the Fox lot preparing to direct another picture, while the Goldwyn outfit is marking time until they can get a suitable lady and a new director who can interpret the Frederick Lonsdale story as per letter, which is said to be a very difficult story to do.

WEST COAST CHECK COSTS

With further retrenchment in view, Southern California division of Fox West Coast Theatres has had an efficiency team in the field, visiting all theatres and checking minutely with managers on all operation costs. J. J. Franklin, Jack Mansfield, and Bud Lollier constitute the cost-cutting trio.

•

Goulding-Janis On U. A. Story

Edmund Goulding and Elsie Janis are rewriting "Reaching For the Moon" which is to star Douglas Fairbanks and Bebe Daniels under direction of Goulding. Picture will go into production Oct. 6th.

•

Private Preview

Winnie Sheehan, smart to the ways and tricks of the local critics, staged the first preview of "The Big Trail" in a heavily guarded projection room on the Fox lot.

Invitations were limited to studio executives on the lot and those of other studios. All were unanimous in predicting it would be a big money maker.

•

Chico T & D Theatre Stunk Out In Row

Chico, Calif.—Stink bombs and wreckage of the projection room caused abandonment of a week end matinee program at the T. & D. Enterprise house here. Trouble with operators and stage hands unions blamed for vandalism.

•

Par Signs Miriam Hopkins

Miriam Hopkins has signed contract with Paramount. To go to work at New York Studios upon finish of present stage work.

•

"Within the Law" Is Rehearsed

"Withih the Law," Joan Crawford's next at Metro, is now in rehearsal, with shooting scheduled to start within the next few days. Story is dialogue version of film in which Alice Joyce was starred in 1917, adapted from Bayard Veiller's stage play. Sam Wood is directing.

•

Beery Back At Work

Wally Beery, recently on the sick list with an attack of laryngitis, has returned to work, and "Dark Star" resumed shooting yesterday. Company on location at San Pedro.

•

Johnson Being Dined

Joseph Johnson, former Commission of Public Works in New York and now some kind of an assistant to "Winnie" Sheehan, is being dined tomorrow by the Academy of Arts and Sciences at the Roosevelt.

WHEN SENSATIONS ARE MADE

note the Selznick clients!

"HER MAN"

story and direction by
TAY GARNETT . . . . . *a Selznick client*

screen play and dialogue by
TOM BUCKINGHAM . . . . . *a Selznick client*

Myron Selznick, Inc.

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The play that entertained millions and that se

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FOR THE
NEXT MAY ROBSON
HIT

IN A TIDAL WAVE OF PROFITS

. . IT SETS A NEW HIGH MARK IN
FFICE KNOCKOUT PRESENTING
T AND GREATEST STAR

OBSON

ED STAGE ACTRESS

N

STAGE SUCCESS
TALKING PICTURE

MILLIONS"

a new pace as a box office mop-up hit for 1931.
McKENT BARNES
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WAIT
TILL YOU SEE
THE NEXT
MAY ROBSON SPECIAL

CREAM PUFFS & SLAMS

NEW YORK

"MAN OF THE WORLD"
Paramount Theatre

Herald-Tribune: "Man of the World" never does quite succeed in capturing the air of conviction which would have saved it.
Journal: The picture is just fair, moving slowly through self-conscious drawing room dramatics.
World-Telegram: Mr. Powell gives a fine, finished performance and receives some excellent support. A passably good program picture.
Sun: The unceasing and always clever William Powell chalks up another program picture success to his credit.
News: The suave and silver-tongued William Powell is well cast, but it is Wynne Gibson who takes the picture.
Mirror: The splendid acting and fine production of this latest Powell movie manages to compensate for its weak story. The settings are unusual and colorful. The direction is clever.
American: The slightness of the story and utter lack of cinematic action militate against the photoplay. But excellent production, good direction and fine acting elevate the effort to a spot somewhat above the usual program picture.
Times: Aside from a few somewhat tedious stretches, it is a tale that inviegles one's attention.

"DANCE, FOOLS, DANCE"
Capitol Theatre

Times: A brisk and lively entertainment of its sort. Harry Beaumont, for his direction, deserves most of the applause.
American: A fine cast, lavish production values, and a bang-up climax make amends for a trite story which takes too long to get under way. So the picture finally emerges as a good program number, which, however, is not up to the lofty Crawford standard.

PHILADELPHIA

"UNFAITHFUL"
Keith's Theatre

Inquirer: For about the first time in her film carees Ruth Chatterton gives a performance that is affected, overstressed and certainly not up to the high standard she has created for herself. However the fault is not entirely hers for the story is far from original or plausible.
Public Ledger: The plot was hard to manage, but Cromwell does it nicely. The ability of the cast helps it over rough spots in a fine manner. The whole combines into a hard-surfaced talkie, with great superficial brilliance and undoubted audience interest.
News: The undisputed queen of celluloida, Ruth Chatterton turns out another interesting characterization, but fails to dominate the entire film, for Paul Lukas is present, and if there ever was a picture-stealer, he's it.

SIDNEY ALGIER

General Production Manager

"MOTHER'S MILLIONS"

Ernest Miller

Photographed

"MOTHER'S MILLIONS"

DONN HAYES

Editor

"MOTHER'S MILLIONS"

PRODUCTION ACTIVITIES

PICTURES IN PREPARATION

Columbia Studios

"GOOD BAD GIRL"—Adaptation by Dorothy Howell, Roy Neill to direct. Cast: Mae Clarke.
"LOVER COME BACK"—From "Money Brides," adapted by Dorothy Howell and Jo Swerling. Erle Kenton to direct.
"FIFTY FATHOMS DEEP"—From story by Paul Gangelin, adapted by Dorothy Howell.
"ARIZONA"—Robert Riskin doing treatment.
"THROUGH THE FLAMES"—From story by Isadore Bernstein.
"THE GANGSTER"—Original by Monte Katterjohn.
"THE SEA PATROL"—From story by Robert Wyler. Del Andrews to direct.
"HELD FOR MURDER"—Story by John F. Riewerts and A. P. Barringer. Christy Cabanne to direct.
"WOLF BAIT"—Buck Jones starring in story by George Morgan.

Fox Studios

"TRANSATLANTIC"—From story by Guy Bolton. William K. Howard to direct. Cast: Greta Nissen, Edmund Lowe.
"MERELY MARY ANN"—Henry King to direct. Janet Gaynor starred, with Charles Farrell.
"MISBEHAVING"—Adapted from Clare Kummer's "Good Gracious Annabelle." Alfred Werker to direct. Cast: Jeanette MacDonald, Victor McLaglen.
"DADDY LONG LEGS"—From stage play of same name. Director, Al Santell. Cast: Janet Gaynor, Warner Baxter.
"THE SPIDER"—Starring Edmund Lowe. Henry King to direct.
"THE BLACK CAMEL"—From story by Earl Derr Biggers. Hamilton MacFadden to direct. Cast: Warner Oland.

Metro-Goldwyn-Mayer Studios

"SEA EAGLES"—George Hill, director. Cast: Wallace Beery, Marjorie Rambeau.
"SUSAN LENOX"—From story by David Graham Phillips. Continuity by Wanda Tuchock, Delmer Daves and Zelda Sears. King Vidor to direct. Starring Greta Garbo.
"PARLOR, BEDROOM & BATH" (German)—Buster Keaton.
"FLYING HIGH"—Charles Reisner to direct. Scenario by A. P. Younger. Musical director, Martin Broones.
"THE MAN IN POSSESSION"—From play by H. M. Harwood. Sam Wood to direct. Cast: Robert Montgomery.

Metropolitan Studios

UNTITLED—Liberty production, starring May Robson. Margaret Hower on story. James Flood to direct.
"GANGSTER GIRL"—Rogell production from story by Jack Lait, who is also doing the screen play. Al Rogell to direct.
"THE COMEDIAN"—Starring Ernesto Vilches in story by Leonard Fields. Vilches and Fields to direct.

Paramount Studios

"CONFESSIONS OF A CO-ED"—To be directed by Max Marcin and Dudley Murphy. Cast: Phillips Holmes, Sylvia Sidney, Norman Foster, Frances Dee, Jean Arthur, Claire Dodd.
DEBUTANTE"—By and with Carman Barnes.
"IN DEFENSE OF LOVE"—From story by Mary Roberts Rinehart, with dialog by Vincent Lawrence. Directors: Marion Gering and Slavko Vorkapich. Cast: Gary Cooper and Carole Lombard.
"QUEEN OF HOLLYWOOD"—From story by Sinclair Lewis. Adaptation by Edward Paramore, Jr. and Joseph Mankiewicz. Director, Edward Sloman. Cast: Mitzi Green, Jackie Searl.
"THE LAWYER'S SECRET"—From story by James Hilary Finn. Adapted by Max Marcin and Lloyd Corrigan. Marcin and Louis Gasnier to direct. Cast: Clive Brook, Charles Rogers, Richard Arlen, Fay Wray, Jean Arthur.
"MONKEY BUSINESS"—Original by William B. Johnstone and S. J. Perelman. Cast: The Four Marx Brothers.

Radio Pictures Studios

"STRANGE WOMEN"—From story by Ivan Lebedeff and Benn W. Levy. Richard Boleslavsky to direct, with Lebedeff starred.
"THE NEXT CORNER"—From story by Kate Jordan, adapted by Elizabeth Meehan. Herbert Brenon to direct.
"WOMEN WHO TAKE"—From original and adaptation by Jane Murfin.
"HELGA"—From original by Martin Flavin, adapted by Beulah Marie Dix. Geo. Archainbaud to direct. Starring Betty Compson.
"THE DOVE"—From play by James Whittaker. Adaptation by Wallace Smith. George Archainbaud to direct, with Mary Astor starred.
"HIGH STAKES"—From play by Willard Mack, adapted by J. Walter Ruben. Lowell Sherman to direct and star. Cast: Mae Murray, Ethel Levey.
"NANCY'S PRIVATE AFFAIR"—From original by Myron Fagan, adapted by Salisbury Field. Gregory La Cava to direct. Starring Mary Astor.
"THE SPHINX HAS SPOKEN"—From the novel by Maurice de Kobra, adapted by Jane Murfin. Victor Schertzinger to direct.
"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.

RKO-Pathe Studios

"LITTLE FLAT IN THE TEMPLE"—Screen play by Horace Jackson. Starring Ann Harding. Robert Milton to direct.
"THE COMMON LAW"—From novel by Robert W. Chambers. Adaptation by John Farrow. Cast: Constance Bennett, Lew Cody, Gilbert Roland, Joel McCrea. Paul Stein to direct.
"THE GANGSTER'S WIFE"—From the Jack Lait novel, "Put on the Spot," adapted by George Rosener. Tay Garnett to direct. Cast: Helen Twelvetrees, Ricardo Cortez.
"SUICIDE FLEET"—From original by Lew Lipton, adapted by Marion Jackson. Cast: William Boyd.

Tec-Art Studios

"THE INSIDE STORY"—A Chesterfield production. Scenario by Arthur Hoerl. Richard Thorpe to direct. Cast: Vera Reynolds, Carol Nye.
"MIDNIGHT"—Hutchinson production. Story by Jack Natteford. Charles Hutchison to direct. Cast: Randolph Scott.
"MASTERS OF STEEL"—Syndicate production. Bruce Mitchell to direct. Cast: Stuart.

United Artists Studios

"STREET SCENE"—From play by Elmer Rice, who is also doing the adaptation. King Vidor to direct.
"THE UNHOLY GARDEN"—From story by Ben Hecht and Charles MacArthur. Starring Ronald Colman.
"PALMY DAYS"—From original by Morrie Ryskind, Guy Bolton and George Jessell. Starring Eddie Cantor.
"CORSAIR"—From story by Walton Green, adapted by Josephine Lovett. A Roland West production, starring Chester Morris.

HOWARD HUGHES PRODUCTIONS

"SCARFACE"—From story by Armitage Trail. Adaptation by W. R. Burnett, Seton Miller and Fred Pasley. Howard Hawks to direct.
UNTITLED—Air comedy. Original by Graham Brothers, Jimmy Starr, Ebba Havez and Robert Benchley. Ed Sedgwick to direct.
"THE AGE FOR LOVE"—Story and adaptation by Ernest Pascal. Frank Lloyd to direct. Starring Billie Dove.
"QUEER PEOPLE"—From novel by Graham Brothers, who are also on the adaptation. Leo McCarey to direct.
"RIVETS"—From play by John McDermott.

Universal Studios

"FRANKENSTEIN"—From novel by Mary Wollencroft Shelley. Adapted by Hamilton Deane and John Balderstone from dramatization by Peggy Webbling.
"OURANG"—Screen play and adaptation by Dale Van Every and Don Ryan. George Melford to direct. Exteriors made in Borneo.
"BLIND HUSBANDS"—Story and adaptation by Erich von Stroheim, who will also direct.
"THE UP AND UP"—To be directed by Edward Laemmle.
"WATERLOO BRIDGE"—From the play by Robert E. Sherwood. Adaptation by Tom Reed and Benn W. Levy. James Whale to direct.
"STRICTLY DISHONORABLE"—From the stage play of same name. Adaptation by Edwin Knopf.
"LILIES OF BROADWAY"—From an original by William Hurlbut, who, with Carey Wilson, is adapting it. John Murray Anderson to direct.
"BACK STREET"—From novel by Fannie Hurst. John M. Stahl to direct. Adaptation by Gladys Lehman.
"A LADY OF RESOURCE"—From novel by Arthur Somers Roche, adapted by Edwin G. Knopf.
"MISSISSIPPI"—Being adapted from original by Ray Doyle.

Warner-First National Studios

WARNER BROTHERS

"ALEXANDER HAMILTON"—From play by George Arliss and Mrs. Mary Hamlin. Adaptation and dialog by Julian Josephson and Maud Howell. John Adolfi to direct. Starring George Arliss, with Doris Kenyon and Allan Mowbray.
"NIGHT NURSE"—From novel by Dora Macy. Adaptation by Oliver H. P. Garrett. Dialog by Charles Kenyon. William Wellman to direct. Cast: Barbara Stanwyck, Ben Lyon, Joan Blondell, Charles Winninger, Vera Lewis, Blanche Frederici, Clark Gable, Mildred Harris, Robert Gleckler, James Cagney, Walter McGrail.
"VIRTUE'S CLOTHES"—From story, "Jackdaw's Strut," by Harriet Henry. Adaptation by Charles Kenyon and Raymond Griffith. Starring Constance Bennett.
"HEAT WAVE"—From story by Roland Pertwee, starring William Powell.

FIRST NATIONAL

"I LIKE YOUR NERVE"—From story by Roland Pertwee. Continuity by Houston Branch. Dialog by Roland Pertwee. Starring Douglas Fairbanks, Jr. Robert Milton to direct.
"SPENT BULLETS"—Story, continuity and dialog by John Monk Saunders. Wilhelm Dieterle to direct. Starring Richard Barthelmess.
"FIVE STAR FINAL"—From play by Louis Weitzenkorn. Adaptation by Robert Lord. Screen play by Byron Morgan. Mervyn LeRoy to direct. Edward G. Robinson starred.

THE Hollywood REPORTER

Vol. III. No. 45. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, March 24, 1931

TELEVISION AND ARTISTS

TRADEVIEWS
by W. R. Wilkerson

THE mid-summer California weather over Sunday kept business in churches and theatres in the Los Angeles district at low tide. The only exception was the Carthay Circle, which turned over a neat $3,200 on the Sabbath day. And that's not blurb. It's a fact.

•

Carl Milliken, the chief stumper of the Hays office, coined a new word for his listeners at Portland, Me., Saturday, when he referred to that band of religious tipsters who are continually getting front page mention by their lambasting of motion pictures as "Pulpiteers."

Milliken credits the churches of the country as having a tremendous influence on the pictures now being made in Hollywood. If what he says is true, we have the answer to the flock of bad pictures that have kept fans away from the theatres for the past few months.

•

COMMENTING on the "Viking" disaster, the Philadelphia Evening Public Ledger paid full respects to the movies for their pursuit of authenticity. An editorial headed "Behind the Movies" said in part:

" . . . . the fate of the Viking suggests again that the movies do give you a great deal for your money. Varick Frissell and the cameramen who accompanied him went to the treacherous ice of the sealing grounds to record local color and the barking of seals for a film previously finished. Movie men will go anywhere and risk anything and spend endless money for sounds and pictures likely to give you a thrill of five seconds' duration. There are two sides to every story. Movies aren't all money-making and faintly odorous nonsense, as some commentators would have you believe."

•

RADIO STUDIOS record the fact that they have never had an accident on their stages or on location attributable to the "grip" department. Which causes us to remind the industry of the credit due to this unsung group of workers who do their daily toil in the studios in the handling of flats, backings, etc.

Ministers' Assn. Hits Censorship

The General Ministerial Association of Los Angeles yesterday denounced "wholesale censorship of motion pictures" as "unwise" and said: "Censorship should come in the hearts and minds of the people. The screen can be made a most powerful instrument for betterment of Government and morals."

Radio-Warners Show 1931 Drop

New York.—According to E. F. Hutton & Co., in its quarterly statement of earnings of major corporations throughout the country, both RKO and Warners have shown a drop in profits in the first quarter of 1931 as compared to 1930. The estimate shows RKO earning between 35 cents and 50 cents for the first quarter of this year, as against 68 cents for 1930. Warners earned $1.16 for the period in 1930 as against from 25 cents to 30 cents for the past quarter.

•

Jack Warner To N. Y.

Jack Warner is leaving tomorrow for a rush trip to New York in connection with Warner Bros.-First National business.

•

Thalbergs Leave May 1

May 1 has been definitely set as the day Irving Thalberg and his wife, Norma Shearer, will depart for a three months' tour of Europe.

New Field for Actors, Writers, Directors--Ready for Commercial Use but Will be Held Back

New York.—Television is not around the corner. It is on your doorstep, but those in control of its destinies, the Electrics, will pigeon-hole it until they have milked the motion picture industry of every dime possible. Then the rush will start.

The actor, the writer and the director will be in even greater demand with the launching of this new means of amusement than they are at present in pictures, due to number of yearly productions.

Television will require actors and actresses who are personable and who can read lines. The material for broadcasting will have to be written by people experienced in writing for the screen and stage. Directors will be required to whip the televised screen plays in shape for broadcasting.

From the present make-up of things the Electrics will have a greater sway

(Continued on Page Three)

•

Fox To Market New Stock Issue

New York.—Included in the plans for refunding Fox Film Corporation for the payment of the short-term notes and for money to carry through the program of activities for the current year is a new issue of Fox stock that is to be underwritten by three big houses in the financial district. Details to be made known in day or two.

MARY A FLOP, DOUG A HIT IN PHILADELPHIA WEEK

Philadelphia.—Though the Lenten slump was noticed during the week in Philadelphia movie houses, the level of business has been consistently good. Less droppage has been noticed this year than in the two preceding, owing to extra exploitation put on by more theatres to overcome the seasonal slump.

The worst business of the week was suffered by "Kiki," which was withdrawn after a week at the Boyd, the shortest run of all of Mary Pickford's.

(Continued on Page Two)

"U-Boat Commander" For Ronald Colman

Samuel Goldwyn will star Ronald Colman in "The U-Boat Commander," following "The Unholy Garden." Dennison Clift is doing the treatment.

•

Rosenzweig Back To N. Y.

Charles Rosenzweig, vice president and general sales manager of Radio, leaves tomorrow for New York after a two weeks' stay here.

Walker Probe Drags In Pictures

New York.—The probe into the office of Mayor James J. Walker, being conducted by several civic organizations, has brought in the Pathe studio fire of 16 months ago. The probers contend that the Walker administration was negligent in handling the investigation of the tragedy that cost several lives, and in placing the blame.

A peculiar phase of the present investigation is that the film held in evidence in the case was found uncovered in the 47th Street Police Station in violation of all fire laws. When this was made known yesterday, the film was rushed to a film storage warehouse.

•

O. H. P. Garrett On Next Story For Bancroft

George Bancroft's first picture under his new contract with Paramount will be "The Money King." Oliver H. P. Garrett is working on the story.

•

Zukor and Schulberg Visit Jimmie Walker

Adolph Zukor and B. P. Schulberg were visitors to the Palm Springs retreat of "Jimmie" Walker over the week-end.

•

June Collyer With Arliss

June Collyer has been selected for a role in "Alexander Hamilton," in which Warner Brothers will star George Arliss. She will play the role played on the stage by Jeanne Eagels.

"STRANGERS MAY KISS" Dialog and Continuity John Meehan

THE Hollywood REPORTER

W. R. WILKERSON...Editor and Publisher

News Staff: William R. Swigart, Frank T Pope, Joseph Kelley, George Barr Brown.

Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart

Circulation Manager: Nat Bregstein

Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741

New York office, 110 West 40th Street, Fred Schader, Manager

Chicago office, 6 North Michigan Ave, Daryl Doran, Manager

London office, 80 Wardour Street, Frank Tilley, Manager

Paris office, 122 Boulevard Murat, Jack Spector, Manager

Berlin office, 83-84 Mauerstrasse, Joseph Wolfgang, Manager

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THE LOWDOWN

One of the big shot producers, politically inclined, recently returned from Sacramento where he pledged the Jewish vote of the entire picture industry to the Republican party. Another big executive heard about it and, being head of one of the largest tabernacles in Los Angeles, became aggravated and declared if there is anyone pledging the Jewish vote, he will be the one to do it.

•

Credit Raoul Walsh for an act of gratitude that should be given recognition. He finished "Women Of All Nations" Thursday night and brought it under the wire in 23 days. He credits his production crew in making this record. As a manifestation of his appreciation, he took the whole gang to Caliente Friday morning for the week end, footing all the bills. Bravo, Raoul!

•

Harold Hurley, assistant to David Selznick at Paramount, and Mrs. Hurley are parents of a baby girl, Patricia Ann, born Saturday.

•

You can't beat that Harold Frankin for luck. Returning from a convivial evening with friends, he is held up and robbed. He lost plenty, but think what his loss would have been if he had had his usual luck during the earlier part of the evening.

•

Rumor hath it that Hollywood's most recent love-birds, Bill Powell and Carole Lombard, are no longer cooing. Reason: Fight. Cause of Fight: Unknown.

LOCAL OPTION FIGHT IN PENNA. SEEMS FRUITLETT

Philadelphia. — Though Governor Pinchot's statement that he would oppose any measure to alter the Pennsylvania Blue Laws of 1794 put an effective damper on the "open-Sunday" agitation, 1000 Philadelphians, headed by Councilman W. W. Roper and 500 delegates from Pittsburgh and Allegheny Country swarmed into the Capitol at Harrisburg to lend their support to the Musmanno bill for local option. The bill would give each community the right to accept or reject Sunday sports and amusements.

The bill is now before the Law and Order Committee of the Legislature, which was informed by Governor Pinchot that the so-called Blue Laws were satisfactory to him. That the committee would support the bill seems unlikely, even Represenative Musmanno having little hope of a favorable report. He did plead, however, for the bill to be taken out of committee so that the whole House could vote on it, thus eliminating its being quietly "pickled."

Francis J. Walsh, president of the Anti-Blue Law Association, told of the serious losses suffered by Philadelphia hotels owing to closed Sunday. With an investment of $90,000,000 in Philadelphia hotels, they had only a 57 per cent occupancy last year and only a 17 percent occupancy over Sunday. Mr. Walsh stated that 360,000 residents of Philadelphia have petitioned for open Sunday. In front of the speaker's rostrum was a placard which bore the slogan, "Allegheny County voted five to one for repeal of the Blue Laws."

•

Eddie Cline Goes To Paramount In New York

Edide Cline has left for New York to direct a picture in the Paramount studios. It wil star Charles Ruggles.

•

"U" Cutters To Lay Off

With only one more picture to be completed in the cutting rooms at Universal, all cutters will be given a lay-off until production resumes next month.

"U" Shakes Out Its N. Y. Scenario Dept.

New York.—A complete shake-up involving more than 12 people was staged at the Universal office here in connection with its Eastern scenario department. Verne Porter and his entire staff were let out, and Dave Warner, formerly head of the department, was returned to the head desk.

•

Harry Cohn Back But Leaves For More Rest

Harry Cohn returned from Santa Barbara yesterday, but plans to remain away from Columbia studio for two more weeks under doctor's orders. He will probably stay at Malibu.

•

John Gilbert Will Make "Candle Light"

Sigfried Geyer's German play, "Candle Light," will serve as John Gilbert's next starring picture for MGM. P. G. Wodehouse, who wrote the American version of the play, has been signed to write the screen treatment.

•

Para. To Capacity On Convention Trailers

Every nook and corner of the Paramount lot yesterday was taken over by Ted Sloman and Karl Struss in the making of trailers for the Paramount convention.

•

Theodore Dreiser Here

Theodore Dreiser, author of "An American Tragedy" now in production at Paramount under direction of Josef von Sternberg, arrived here last night via the Western Air route. Just why he is here, no one at Paramount will admit knowing.

•

Perce Westmore Better

Perce Wesmore, head of the make-up department at Warner-First National, is in the Hollywood Hospital, recuperating from a serious operation performed Saturday.

Doug Beats Mary In Phila.

(Continued from Page One)

ford's recent pictures. It grossed $18,000, a poor opening week.

Doug Fairbanks' "Reaching for the Moon," booked into the Stanley Monday, is holding up to good business, having grossed $16,000 in four days. The best comparative business of the week, however, was scored by "The Last Parade," played here as "The Gangster's Last Parade," which took $16,500 on the week and looks good for a run. Grosses for week:

BOYD—"Kiki" poor with $18,000. Pulled.
CHESTNUT—"Trader Horn" holding up well with $11,500.
EARLE—"Cohens and Kellys in Africa" about average—$18,000.
ERLANGER—"City Lights" very good with $18,000.
FOX—"Along Came Youth" got $26,000; less than average.
KEITHS—"Honor Among Lovers" fair with $15,000.
MASTBAUM—"Ten Cents a Dance" very good with $44,000.
STANLEY—"Reaching for the Moon" got $16,000 in four days which is very big business. "Dracula" took $4500 in last two days.
STANTON—"The Last Parade" the top business of the week with $16,500.

Pictures playing the current week are:

Boyd, "Behind Office Doors"; Chestnut, "Trader Horn"; Earle, "Great Meadow"; Erlanger, "City Lights"; Fox, "Don't Bet On Women"; Keiths, "Unfaithful"; Mastbaum, "Strangers May Kiss"; Stanley, "Reaching For the Moon"; Stanton, "The Last Parade."

Wampas Election Tonight; Views of Candidates Told

Following are the final statements of all candidates for offices in the Wampas, made exclusively to the Hollywood Reporter last night on the eve of the election, which is held tonight. They show plainly where each candidate stands on all important issues.

For President (Vote for One)

JOE STEELE

"A vote for Universal Johnston is a vote for the theory of relativity."

JOHN LeROY JOHNSTON

"Good steel never rusts. Joe's not so good."

For Vice-Presidents (Vote for Two)

FRANK WHITBECK

"A vote for me is a vote for a gentleman."

PAUL SNELL

"I wear no man's collar."

PHIL GERSDORF

"Cleanliness is next to Godliness. Keep the Wampas dirty."

For Secretary (Vote for One)

ROBERT COLLIER

"I hope Quarberg wins. Lord knows he should. He spent enough."

LINCOLN QUARBERG

"You need a strong man in the secretary job and everyone has heard that Collier's Weakly."

For Treasurer (Vote For One)

ERNEST KLEIN

"Jack Hill can't make the grade."

JACK HILL

"Vote for Beesmyer for this job of treasurer."

For Sergeant-At-Arms

ROLAND McCURDY

"One vote will make me Sergeant-at-Arms. I'm assured of one vote if I'm not sick."

For Directors (Vote for Six)

Robert Burkhardt, Sam W. B. Cohn, Albert Dorris, R. M. Finch, Oliver Garver, Lou Marin, Ben Markson, William Newberry, Joe Reddy, Mel Riddle, Fred Stanley, Perk Swope.

"I WEAR NO MAN'S COLLAR!"

"THE BEST IN MUSIC" and in scores.

Adolf Tandler

Phone: Santa Monica 65413

For QUICK ACTION SEE The HARRY WEBER AGENCY

GENE LEWIS

Director for Dialogue of

"ALOHA"

"MOTHER'S MILLIONS"

"DRUMS OF JEOPARDY"

'MAD PARADE' CLICKS WITH PLENTY MEAT FOR SHOWMEN

All-Woman Cast Aids Its Success

"THE MAD PARADE"
Liberty

Direction ..... William Beaudine
Story from Stage Play, "Women Like Men," by ..... Gertrude Orr and Doris Malloy
Screen Play and Dialog: Gertrude Orr, Doris Malloy, Henry McCarthy, Frank Roland Conklin.
Photography: Charles Van Enger, Ernest Miller, Glenn Kerschner.
Film Editor..... Richard Cahoon
Cast: Evelyn Brent, Irene Rich, Lilyan Tashman, Louise Fazenda, Marceline Day, Fritzi Ridgeway, June Clyde, Elizabeth Keating, Helen Keating.

Because it is a war picture "The Mad Parade" will occasion divided opinion as to its entertainment value. Place this issue to the side however, and it is a very splendid picture, offering a dramatic phase of the World War of the same type which has been attempted but once before on the screen, and doing it with a realistic vigor that audiences can not fail to appreciate.

Wisely have its producers selected a cast of prominent names which will at once arouse interest of moviegoers. An unique exploitation angle also lies in the absence of all men from the picture, though masculine personalities, in the spirit as it were, pervade practically every scene.

For this reason "The Mad Parade," will be likened to that great war drama in which no women appeared, but wherein there was much talk of wives and sweethearts at home, and the feminine influence was dominant.

William Beaudine has directed this new war opus with finesse and understanding of the effect that such a strenuous and harrowing experience as these women endured in their courageous effort to do their bit, must necessarily have had upon their hearts and souls, as their morale was shattered.

Excellent photography and sound effects, which are so important a part of a war picture, have been obtained. For the most part the film moves at a nice speed that keeps the action and dialog sequences well balanced.

The absence of male players is not noticed with Evelyn Brent, Fritzi Ridgeway, Lilyan Tashman and Louise Fazenda supplying all the comedy, menace, heroic and romantic episodes needed.

Here are pictured the varied experiences of a women's ambulance unit in France. Its members are stationed close behind the front in crowded quarters which give them no privacy for personal action. Glimpses of their joys, sorrows, friendships and personal animosities are all given in clear-cut fashion.

A feud develops in the unit with most of the members banded against one of their group, who has been dubbed "Snooper," played effectively by Fritzi Ridgeway. Her chief antagonist is "The Duchess," whose affairs are at once the gossip and the envy of her mates. Evelyn Brent is superb in this role. Hatred between these two grows until the "Duchess," taking advantage of the slow-thinking clown of the unit, played by Louise Fazenda, executes a diabolic scheme for getting rid of her enemy.

Robust comedy is provided by Lilyan Tashman who does a great piece of work as the hard-boiled, slangy member. The tragic note is supplied by Marceline Day and June Clyde. Irene Rich lends a note of dignity as the "boss" of the detachment, and in the end it is Miss Brent who typifies heroism.

A good picture for which everyone deserves credit. The wise exhibitor will do well to see this before he plays it. There are many and varied opportunities for exploitation that will bring in plenty of customers. It has the meat and it is up to showmen to attract plenty of patrons for the banquet.

"Hildy" Johnson Dies

Chicago.—J. Hilding "Hildy" Johnson is dead. The famous reporter, whose prototype was seen by thousands in the stage version of "The Front Page" and will be seen by millions in the screen version, passed away yesterday. He was dean of the Criminal Courts reporters as a member of the Herald-Examiner staff.

Many Companies Busy With "Kid" Pictures

Pictures with and for kids are quite the vogue. Paramount has "Skippy" ready for release, and is to make "Sooky," a sequel, "Huck Finn" and "Queen of Hollywood," the last-named featuring Mitzi Green.

MGM is working on a kid story, and Warners will make "Penrod and Sam" with Leon Janney. Also Sol Lesser is planning to make "Peck's Bad Boy," with a probable United Artists release.

•

Philip Barry Play For Ruth Chatterton

Paramount has bought Philip Barry's plays, "Tomorrow and Tomorrow" for Ruth Chatterton's next picture. Arthur Hopkins, who produced it on the stage, tried to get her to play in it, but her picture work prevented. It is understood that Paramount bought it at her request.

•

Barbara Stanwyck To Do "Top of the Hill"

Warners have bought Charles Kenyon's play, "Top of the Hill," and will star Barbara Stanwyck in it. She will have the role played on the stage by Helen Menken.

J. J. Franklin Resigns From H.-F.

J. J. Franklin, brother of Harold B. Franklin, has resigned his position in Hughes-Franklin Theatres and will go into theatre business on his own.

•

Television Is Near

(Continued from Page One)

with television than they ever had with radio and pictures. The sets, it is understood, will be leased for so much a year, and not sold; thereby assuring collections as long as the patents can be made binding. And in order to assure themselves they will not lose out with the manufacture of amateur or home-made variety, all material broadcast will be paid for by some of the big advertisers in the same manner, but with a greater latitude, than is current with radio.

An advertiser will be socked for the full production cost of a televised story, running, according to present estimates, from $400,000 up; in addition to being taxed so much for each broadcast.

The material used for the broadcastings will be made in central studios. The master set, equivalent to the present motion picture negative, will be held at the studio, with copies shot to all parts of the country for broadcasting schedules.

The Electrics, it is understood, do not care to make any money out of the advertiser on the cost of the production, this being done on a budgeted estimate with a certain amount of leeway. Their profit comes out of the charge for the broadcastings.

Some of the major advertisers have already been approached.

Para. Objects To Star Form Reviews

New York.—Paramount has registered a complaint with the publishers of the New York Daily News, the Chicago Tribune and Liberty, protesting against its use of "stars" in their reviews on pictures. It is contended by Paramount that a reader seeing only a one or two star rating to a picture, does not read the full review and thereby the whole value of critical reviews is lost.

The publications have made no reply to the complaints as yet, but it is understood that each paper favors the use of such rating for the very reason that Paramount objects, in the belief that fans want quick shots at reviews and the stars are sufficient indication.

PRODUCTION NOTES

"As Good As New," adapted from Thompson Buchanan's play of the same name, will be Dorothy Mackaill's next at First National. Robert Presnell and Walter De Leon are doing the treatment.

•

The new Field, Rogers and Hart opus for First National will be called "Love of Michael." Ben Lyon will play a college boy.

•

Loretta Young will be leading woman for Walter Huston in "Blue Moon Murder" at First National.

•

Guy Kibbe signed for "Sideshow," the Warner picture teaming Winnie Lightner and Charles Butterworth.

•

Lucy Beaumont, for years a distinguished English actress, has been signed by MGM for a role in "A Free Soul," Norma Shearer's next starring picture.

•

Pat Hartigan to "Big Brother" at Radio.

Radio Sales Convention Starts Here On April 27

The Radio Pictures sales convention will descend upon Hollywood on April 26 and, the next day, go into session for five days. There will be nearly 300 in the party, the largest gathering of the distributing forces of this company since it started. Every exchange in the country will be represented.

Among the big shots will be President Joseph Schnitzer; Vice-President Charles Rosenzweig, in charge of sales; Vice-President Frank O'Heron, in charge of operations; Jerome Safron, general manager of sales for the East; Cleve Adams, general sales manager for the West; Ambrose Dowling, general manager of foreign export; and two representatives from abroad—Bill Scott of Australia, and Earl Kramer of England.

Naturally the big event of the convention will be the announcement of the Radio product for the coming year. This will include 36 features, of which 12 will be "Titans," 13 cartoons, 13 novelty shorts, and 30 two-reel comedies. Among the comedy stars are Ned Sparks, Chic Sale and Mickey McGuire.

•

Universal Will Roadshow "Seed"

New York.—At a luncheon given by Universal to John Boles yesterday, a wire was read from Carl Laemmle stating that "Seed" would be roadshowed before its general release.

•

Arthur Freed To Europe

Arthur Freed will depart for New York tomorrow night and will sail for Europe to close distribution rights to the Freed-Powers music catalog.

•

Story Editors Guests

Katharine Brown, story editor in Radio's New York office, here on business, and Betty Roberts, story editor on the Radio lot, will be honor guests at the Screen Women's Club gathering on the Fox lot tonight.

When Sensations Are Made

note the Selznick clients!

"All Quiet on the Western Front"

directed by
LEWIS MILESTONE . . . . . *a Selznick client*

screen play by
MAXWELL ANDERSON . . . . *a Selznick client*

dialogue direction by
GEORGE CUKOR . . . . . *a Selznick client*

MYRON SELZNICK, Inc.

DETROIT CENSOR PUTS BAN ON GANGSTER FILMS

Detroit.—Police Lieutenant Lester Potter, in charge of the theatre censorship bureau, has passed the word that gangster pictures are taboo in the city. The orders came from Mayor Frank Murphy in person and were relayed to the Lieutenant through the newly appointed Police Commissioner.

The reason for the stand against gangster films is believed to be that Detroit is rapidly stealing the thunder of Chicago as the shooting gallery of the Mid-West. Several pictures, with references to Detroit's underworld and its activity in the dialog, no doubt had their part in bringing about the decision. Possibly the city officials figure that they can obtain assurances from the producers not to play Detroit as a gang-ridden city and then the ban may be lifted.

•

"Skippy" Booked Into Paramount Two Weeks

Paramount is so enthusiastic over the possibilities of "Skippy" that it has booked the picture into the local Paramount for a two weeks' run and even longer if it will hold up. Release date is set for April 2 in time to catch the kid trade during the end of Easter school vacation.

No picture has ever been booked at this house for longer than one week. If a picture warranted a hold-over, however, it was retained.

•

Exhibs Not Falling Hard For Hanson Ad Films

New York.—Exhibitors are not falling overthemselves to sign the new contract being offered by Oscar Hanson for the showing of the Kinograms ad newsreels. The battle against these films by Pete Harrison has a lot to do with their attitude.

A. Hammerstein Broke

New York.—Arthur Hammerstein, theatrical producer, filed a voluntary petition in bankruptcy today in the Federal Court, Brooklyn, listing assets of $53,083.09 against liabilities totaling $1,649,136.42.

•

Deal For Warner Houses

(Continued from Page One)

made between Fox and Paramount, with an exchange of product of the companies involved and the financial arrangements based on a percentage of the net, plus a guarantee.

The Warner group on the Coast consists of 15 houses now in operation and two under construction in Los Angeles. Of the 15 operating, three are in Los Angeles, three in Santa Barbara, two in Salem, Ore., one each in Whittier, San Francisco, San Bernardino, Fresno, San Pedro, Huntington Park, and one in Aberdeen, Wash.

Oscar Oldknow and Harry Arthur, scheduled to leave for the Coast several days ago, are still here waiting for decision on the above deal. Same goes for Hiram Brown, who was to have left today for Hollywood.

Jannings-Dietrich May Be Co-Starred

New York.—With Emil Jannings due to report for work at the Paramount studios here around May 1 and the story of "The Man I Killed" scheduled as his first, there is some talk that he may be starred with Marlene Dietrich in a story yet to be selected.

•

Universal and Ayres Still War Over Salary

Although Lew Ayres has agreed to make the retakes in Universal's "Up for Murder," his rift over salary is by no means settled.

Retakes on the picture will probably be completed in five days, after which, it is expected, Ayres and the studio will come to a definite agreement.

•

New Legislative Agent Sought For Films in N.Y.

New York.—A quiet search is being made by the Hays office for a new legislative agent to represent the picture interests at Albany when occasion demands.

Former State Senator Walters, of the old Keith-Orpheum organization, has been in charge of this work, but it seems he is in bad with a powerful State leader and his usefulness is not what it was.

•

Knute Rockne Coming

Knute Rockne will arrive in Hollywood next Wednesday for a conference with Carl Laemmle, Jr., and Supervisor Sam Freedman on the scripts of the six football shorts which the famous Notre Dame pigskin mentor will make for Universal. Shooting will start in May, under Al Kelley's direction at South Bend.

•

Austin After Novelty

Harold Austin and a crew of technicians left yesterday in a specially equipped boat to cruise the coast of Mexico in search of novelty undersea subjects to be made and released by MGM.

•

Mervyn LeRoy Back

Mervyn LeRoy yesterday returned from New York, where he studied the stage production of "Five Star Final," and already is busily engaged in casting the First National picture in which Edward G. Robinson will star.

•

Virginia Morris Moves

New York.—Virginia Morris has resigned from Warners and will be advertising manager and general assistant to A. P. Waxman at RKO-Pathe.

•

Sunday Shows For Ohio

Cleveland.—The bill permitting Sunday picture shows has passed the State Senate 23 to one. It puts pictures in the same class with baseball, allowing Sunday afternoon showings.

Rivoli Record For "The Front Page"

The Howard Hughes production of "The Front Page" hung up a new record for a cash take at the Rivoli. The first seven days showed a gross of $55,266.

Dix-Irene Dunne Going To Spain

Richard Dix and Irene Dunne will accompany a party of 15, headed by Victor Schertzinger, to Madrid, Spain, to film part of "Marcheta" for Radio. They will leave immediately after Schertzinger completes "The Sphinx Has Spoken."

•

Craft a Week Ahead On Radio's "Church"

William Craft will put the finishing touches today to "Waiting at the Church," (being done in Technicolor) a week ahead of schedule, on the Radio lot.

•

Sandrich To Direct Next Sparks Comedy

Mark Sandrich will direct the second Ned Sparks starring comedy for Radio, tentatively titled "Happy Birthday." Rehearsals are already in progress.

In support of Sparks are Addie McPhail, Roberta Gale, Edward Earle, Gertrude Howard and Alf. P. James. Louis Brock is producing.

•

Jones Shorts April 27

Vitaphone will release the Bobby Jones golf shorts on April 27.

Movie Serials For Radio Broadcasts

Bill Horsley, working quietly in Poverty Row on Sunset, has made a bid for fame by producing the first radio movie serial, of the old-fashioned blood and thunder type. It is called "The Mysterious Mansion."

The serial, played by a cast composed of Francis Ford, Ella Hall, Jack Mower, Paul Panzer, Madeline Ray, Grace Cunard, Tom Santschi, Bill Desmond, Edmond Cobb and Ferdinand Schumann-Heink, is released in 15 episodes on patented rubberized discs. Each episode takes 15 minutes to broadcast. The discs may be sent through the mails and rolled up to fit the standard mailing folders.

•

Predict Comeback For Lois Wilson In "Seed"

Despite Universal's decision not to have a public preview of "Seed," talk is already going the rounds to the effect that, when the picture is released, it will mean a sensational comeback for Lois Wilson, who plays the part of the mother.

Miss Wilson's spot in the picture is one which gives her all the sympathy, while John Boles and Genevieve Tobin will be generally disliked for their roles.

•

McMillan Expedition In Sound and Color

The McMillan expedition to the North Pole, will be photographed in sound and color. Multicolor will be used.

•

"Dirigible" At Central

New York.—Columbia's "Dirigible" will open at the Central theatre on April 4 for a run.

Boycott on Fox Pictures is Threatened in Detroit

(Continued from Page One)

nary program product. When an outstanding picture, such as "Common Clay," or a star combination like Gaynor and Farrell in "The Man Who Came Back," comes along, the house will play to almost 300,000 admissions in two weeks.

In addition to the feature films there is also a stage show, and the independent exhibitors are complaining that the down-town house, with the low price of admission and a stage show in addition to the film, milks the picture's drawing possibilities to such an extent that there is nothing left for it to pull when it reaches the outlying houses.

H. M. Richey, manager of the Allied Theatre Owners of Michigan, made a formal demand on the managing director of the Fox that the house scale be raised, stating that if it was not done the houses in his organization would lay off buying the Fox product.

Richey is also going into the courts on the question of protection in an effort to get a break for the independent houses that operate in opposition to the Publix-controlled neighborhood houses. The Publix situation in Detroit is a tough one as it is reported as losing between $21,000 and $25,000 weekly on the operations there. It has two downtown houses, the Madison and the Adams, dark now, and the State is playing a grind policy at the same admission scale as the Fox, without a stage show, and relying on the overflow from the Fox to keep it going.

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The HARRY WEBER AGENCY

THE Hollywood REPORTER

Vol. III. No. 48. Price 10c. TODAY'S FILM NEWS TODAY Friday, March 27, 1931

RKO-FOX AFTER WARNER

TRADEVIEWS
by W. R. Wilkerson

TIME AFTER TIME in this column we have called the attention of our readers to our method of previewing pictures and pointed out the fact that a critical review is but the opinion of one person.

There are times when our reviewers miss out altogether in their rating of pictures, and there are still other occasions when the producers make suckers out of us by taking pictures back to the studios, re-shooting bad spots, carefully editing and twisting motivating features of the story, and coming out with a different product.

•

WE PRIDE ourselves that our reviews are honest opinions, and if occasions arise where a picture, taken to the studio hospital for more treatment, comes out better, we have no hesitancy in recording these facts and forming a new rating on the box-office possibilities of the production.

All of this is to lead up to the fact that Columbia has an unusually fine picture in "Dirigible." When it was first previewed it was long and draggy. It required superior editing; it demanded snap, the pulling of loose ends together. Harry Cohn and his corps of cutters, plus the directorial advice of Frank Capra, have made of the picture one that should prove a highlight of the season's entertainment.

•

THE BIG PUNCH of the picture, the crack-up of the dirigible, has been shot up, via Magnascope, and when the Chinese Theatre audience gets sight of this sequence on the big screen, those that are not tied to their seats will be lifted out in a burst of enthusiasm.

An unusual thing about the story of this picture is that there is no heavy, there are no villainous characters. The only villainy is that of the elements, snow and ice, of starvation, bad luck and everything that goes with them.

Columbia may well feel proud of this picture and exhibitors will rejoice with the producers after they have played it.

Healing The Wound

Technicolor Corporation is in receipt of a telephone call from Chicago asking the cost of filming a gangster's funeral in color. The film is to be a gift to the widow of the gangster, so she can show her sympathetic friends the real color of the many flowers donated.

Pathe-Harding Still In The Air

The rumpus that has been going on for three or four months between Ann Harding and Pathe is further from settlement now than ever before.

The money difficulty has been straightened out for some time, but Miss Harding wishes the right to O.K. story and direction, and the studio thinks otherwise. However, the early arrival of Hiram Brown may bring the argument to an end.

•

Anna May Wong Signed For Paramount Films

New York.—Anna May Wong has been signed up by Paramount. She will start work June 1 at a salary said to be $1500 a week.

Her first role will be Dr. Fu Manchu's daughter in a picture based on some of Sax Rohmer's weird tales.

•

Crawford Film Held

New York.—"Dance Fools, Dance" has been held over at the Capitol for a second week.

Deals on For One or Other to Take Over Operation of Warners West Coast Chain

New York.—There is a battle on between Fox West Coast Theatres and Radio-Keith-Orpheum for the taking over of the operation of the Warner chain of 15 houses on the Western slope. One of the deals will be closed, it is understood, in a few hours.

If or when either deal is closed, it will be due to a shortage of product in the houses that prompted Warners to go through with it inasmuch as the Warner-First National pictures are not sufficient in numbers to carry the chain, particularly as the most important spots are covered by opposition houses of West Coast or Radio-Keith-Orpheum.

The deal will be one of operation and not of purchase, similar to the one

(Continued on Page Three)

•

Para. and Fox Deny Sidney Kent Rumor

New York.—Both Paramount and Fox deny the current Broadway rumor that Sidney Kent will leave the former and become president of the latter.

•

"Fellow Prisoners" For First National

The Sir Philip Gibbs story, "Fellow Prisoners," is being made ready for early production by First National.

TOCC Is Helping Film Men at Albany

New York.—The Hays office and the producer-owned circuits have been forced to enlist outside help in the legislative situation in Albany. Charles O'Reilly, head of the Theatre Owners Chamber of Commerce, is doing the battling.

The principal measures proposed are backed by labor interests and, if passed, would add greatly to the costs of theatre operation. The bill to impose a ten per cent admission tax on all houses was killed in committee, but may be revived at the next session.

•

"Alexander Hamilton" Will Be Shot In Color

In order to take advantage of the colorings in costume, settings, etc. in the forthcoming production of "Alexander Hamilton," First National will shoot the entire picture in Technicolor.

•

Allvine To N. Y.

Glendon Allvine, in charge of advertising and publicity for Fox Film, left Hollywood last night for New York to prepare the material for the Fox announcement of product. He will return in about ten days for a stay of two weeks, then go back to New York.

•

Phil Gleichman Dies

Miami.—Phil Gleichman, former district manager of the Warner Theatres in Ohio, is dead here.

FOX BOYCOTT THREAT MADE BY DETROIT INDIES

Detroit, Mich.—Local independent exhibitors are organizing a boycott in film buying against the Fox organization in an effort to compel the Fox theatre, located in the downtown district, to raise its admission prices. The house is now playing on a scale of matinees at 25 cents and nights at 50 cents, with children admitted at all times for 15 cents. The theatre draws an average of between 112,000 and 120,000 people weekly with ordi-

(Continued on Page Three)

"U" Buys "Salt Water"; Russell Mack To Direct

Universal has bought "Salt Water," a play by John Golden and Dan Jarrett, in which Frank Craven starred on the stage. Russell Mack will direct it as the first under his new three-picture contract. He has gone to San Francisco, seeking locations. Slim Summerville and Zasu Pitts already slated to head cast.

"MY PAST" Screen Play and Dialogue by CHARLES KENYON

THE Hollywood REPORTER

W. R. WILKERSON... Editor and Publisher

News Staff: William R. Swigart, Frank T Pope, Joseph Kelley, George Barr Brown. Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart.

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Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741

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London office, 80 Wardour Street Frank Tilley, Manager

Paris office, 122 Boulevard Murat Jack Spector, Manager

Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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LAUGHS FOR EVERYONE IN NEW COMEDY SHORTS

"Africa Squawks" New Tiffany "Chimp" Hit

"AFRICA SQUAWKS"
Tiffany

Direction .....Charles Lewis
Cast.....Tiffany's Chimp Family

Darwin would think a lot more of his alleged theory if he were to come back to this earth and see a performance of Tiffany's Chimp family. They are a lot more human than most human beings and take direction like aspiring Mary Pickfords.

A burlesque on "Africa Speaks" is their latest effort before the camera and mike. They do it up brown. There's a passionate love affair, the Irish cop and the great lover. Some good gags have been injected and the wild animal sequence has been staged with a lot of punch and thrill. The timing of the human voices interpreting the Chimps' thoughts (if any), is as near prefection as anyone could expect to attain. A scene showing two of the Chimps in a bedroom scrap over the affections of the fair one is worth the price of admission. No pillow fight in a co-ed school could have been staged with more realism.

●

"Gossipy Plumber" Good Filler For Any Program

"THE GOSSIPY PLUMBER"
RKO-Pathe

Direction .....Charles Lamont
Photography .....Harry Forbes
Story .....Arthur Wanzer
Adaptation .....Charles Lamont
Cast: Arthur Wanzer, Vivian Oakland, Robert Graves, Al Alt.

There's something in this for every audience; slapstick for those who like it, clever dialog for others, and funny gags for everyone. There's the further draw of a well-handled picture.

The "Gossipy Plumber" is called in to fix a pipe in Mrs. Smythe's bathroom and drives her nearly frantic by stopping to telephone his friend and visit. Then he insults her friends who are present, by relating what he knows about each one, which is plenty.

The plumber, as interpreted by Arthur Wanzer, is a natural one, so real in fact that he's vaguely irritating. Al Alt as his dumb apprentice, supplies a lot of laughs. Vivian Oakland is O. K. as Mrs. Smythe, whose role for the most part requires little else except looking annoyed. Robert Graves is good in a brief appearance, as Mr. Smythe.

Mr. Lamont's direction and the photography by Harry Forbes, add to the effectiveness.

●

Forcing The Gags Hurts "Breakfast In Bed"

"BREAKFAST IN BED"
RKO-Pathe

Direction .....Fred Guiol
Story .....Robert Busche
Adaptation and Dialog .....Charles Callahan
Photography .....Harry Forbes
Cast: Franklin Pangborn, Daphne Pollard, Ed Dearing, Maurice Black, Joseph Girrard, Lucille Williams, Patsy O'Byrne, Bud Jamieson.

Franklin Pangborn and his domestic troubles are arranging themselves into what might be classified as a series of shorts—something on the order of the stuff Sidney Drew and his wife used to do way back in old silent days. Pangborn and Drew differ, however, in that the first is strictly a slapstick artist, while Drew was of the straight variety. Pangborn is forever getting tangled up in the kitchen as an amateur chef and his total ignorance of the culinary art has been made the basis of his comedy work on the RKO-Pathe lot.

Patsy O'Byrne is the pampered wife and insists upon taking breakfast in bed. Pangborn's troubles in preparing it and the love affairs of the chief cook and bottle washer, Daphne Pollard, form the story plot, flimsy but sufficient.

Result is an average comedy with forced gags tending to destroy what plot there is in the offering, and Pangborn overdoing the slapstick stuff. Fred Guiol's direction shows earnest effort. Maurice Black, who did so well in "The Front Page," stands out as the ice-man lover of Daphne Pollard.

THE LOWDOWN

Whatever else may be said of Connie Bennett, there is no denying that she is a clever business woman. Her two-picture contract with Warners, at $150,000 a picture, was amended through discussions so that she will make a Pathe picture between the two for Warners. That will mean approximately sixty days that Connie will have to wait for the second 150 grand. Whereupon she demanded that Pathe pay her six per cent interest on the sum for the sixty days, amounting to $1500. And she made it stick.

●

A prize answer was given the other evening, by the inamorata of a well known scenario writer, who, after many years of marriage, has recently been sued. "Are you going to marry . . . . . when his divorce is final?" asked a friend of his wife's. "I really don't know dear," she replied. "You don't know what I've suffered these past two years!"

●

The lowdown on the departure of J. J. Franklin from the Hughes-Franklin chain dates back to the opening of the local Mirror Theatre. "J. J." opened with union help and bounced them the following day. Union leaders are said to have approached Howard Hughes with the suggestion of pulling employees out of his lab and from the stages of his coming productions. Thus the faux pas cost "J. J." his berth.

●

Clara Bow continues to dislike reporters. She chased one off the "Kick In" set for being a visitor. She handed her ultimatum to the assistant director, who, in turn, passed it on to the reporter. The reporter did as he was told.

A story was run in the columns of this publication the other day stating that John McDermott had sold his story, "Panama," to Metro-Goldwyn-Mayer. The author calls to deny this with the information that the story is being made ready for a New York stage production and he has no present interest in selling the picture rights in the belief that once a yarn is produced on Broadway the value is trebled as a picture property.

●

One of the leg men on the city beat for a local newspaper rushed in to the city editor with what he thought was a page one story. It claimed the Chinese theatre had appropriated $150,000 to bring Capt. von Eckener and his Zeppelin from Germany to Hollywood for the premiere of "Dirigible," scheduled to open next week. The reporter was told to incorporate in his story just how long it would take the Zep to get here from Germany.

●

Our spies tell us that Josef von Sternberg is quite an amateur painter in his off moments, few as they are. In fact, he was spied only last Sunday before an easel, brushes in hand, ocean before him, skies overhead, hills behind—painting a PORTRAIT!

●

Having exhausted an extensive list of actors who are willing to work on the cuff, one of the smaller independent producers is now going through one of the casting directories soliciting new names over the phone in alphabetical order. To each one, he puts up the same sales talk, which goes something like this: "I am about to make a big picture, but haven't the ready money to pay for salaries. If you can wait until I sell it, you'll get yours."

PRODUCTION NOTES

Paul Lucas and Lilyan Tashman have been cast for "Daddy Goes A-Hunting" at Paramount.

●

Sally Eilers, Victor Varconi and Bella Lugosi for "The Black Camel" at Fox.

●

Arthur Hagerman added to the Paramount publicity staff.

●

Title of "Roped In" starring Richard Arlen has been changed to "Caught" by Paramount.

●

C. Pat Collins added to "Vice Squad" at Paramount.

●

Phillips Smalley to "High Stakes," with Lowell Sherman directing, on the Radio lot.

●

Lichtig and Englander have taken Donald Keith under their managerial wing.

●

Fowler Productions started production today on "Hooded Terror" with Barbara Worth, Lane Chandler, Francis Ford, Tom London, Robert Cord, Wilfred McDonald, Fred Parker and Chris Frank in the cast. Bud Duncan directing.

●

John Darrow added to "Going Going, Gone" at Radio.

●

Karen Morley borrowed from MGM for part in "High Stakes" at Radio. Charles Coleman also added to the cast.

●

Morgan Wallace for George Arliss' "Hamilton" at Warners.

●

Vivien Oakland for a Lou Brock short at Radio.

●

Mae Clarke to "The Good Bad Girl" cast at Columbia.

●

Douglas MacLean's latest original story for Radio is titled "Full of Notions" and will be used as the next co-starring vehicle for Wheeler and Woolsey.

●

Lita Chevret and Arlene Judge added to "White Shoulders" at Radio.

●

Ford Sterling has been signed by Christie for the star part in "Foolish Forties," which William Watson will direct for Educational release.

●

Charles O'Malley, brother of Pat, for a bit in Paul Sloane's "Traveling Husbands" at Radio.

●

Ed Martindale and Leyland Hudson to "High Stakes" at Radio.

WHEN SENSATIONS ARE MADE

note the Joyce and Selznick clients

"STREET OF CHANCE"

directed by

JOHN CROMWELL . . . . . *a Selznick client*

story and dialogue by

OLIVER H. P. GARRETT . . . . . *a Selznick client*

screen play by

HOWARD ESTABROOK . . . . *a Joyce- Selznick client*

starring

WILLIAM POWELL . . . . . *a Joyce- Selznick client*

featuring

KAY FRANCIS . . . . . *a Joyce- Selznick client*

"MY PAST"

was directed
by

ROY DEL RUTH

●

Just Finished
"WOMAN OF THE WORLD"

In Preparation
"SIDE SHOW"

for

WARNER BROS. - FIRST NATIONAL

WHAT PRICE POSSESSION?

•

Possession is nine-tenths of the law . . . until the contract ends.

When legal ties are severed, the agency of courage cannot concede that past possession constitutes an exclusive right of negotiation.

Old associations given due consideration, opportunity and market value must be always granted precedence.

•

MYRON SELZNICK, Inc.

•

Sam Taylor is a Selznick client

POISON!

•

"One man's meat is another man's poison". Thus a maxim points a Hollywood truth.

The annals of production are filled with the names of artists who failed with one studio, triumphed with another.

To find correct background for the talents of its clients is an important task of the agency of discernment.

•

MYRON SELZNICK, Inc.

•

Zoe Akins is a Selznick client

THE Hollywood REPORTER

W. R. WILKERSON.. Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.
Advertising Staff Larry Urbach, Vincent Treanor, Jr., Vic Enyart
Circulation Manager: Nat Bregstein
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California.
Telephone HOllywood 4741
New York office, 110 West 40th Street Fred Schader, Manager
Chicago office, 6 North Michigan Ave Daryl Doran, Manager
London office, 80 Wardour Street Frank Tilley, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

Molly Merrick, conducting a movie column for the American Newspaper Alliance, has most of the motion picture industry talking about her chatter. It is the brightest column being written for syndicated purposes and shows an understanding of motion picture affairs enjoyed by none of the other columnists writing for the fans.

●

The Rowland Brown picture, "Quick Millions," made for Fox, and, by the way, this writer's initial directorial effort, has the whole lot talking, executives, directors and players alike. Brown earned a European vacation and a nice bonus as a result.

●

An Iowa farmer approached a picture expert in Hollywood and asked him what he thought of "Fool's Gold" as a picture title. The expert said, "I don't think much of it." The farmer countered: "You would if you had any money in it."

●

Independent picture promoters are working so fast in Hollywood that one of the bright boys hooked a Better Business Bureau investigator to the tune of $500 after the latter had been assigned to check up on the promoter's method of raising finances.

●

In urging its employees to attend the premiere of a new picture, the head man at one of the major studios issued on open letter to the writers in which he stated the picture contained the best dialog ever written. Some of the writers took this as a reflection on their abilities. One called the exec up and said his tuxedo was out of commission and, if the dialog would be as good on the second night, he would be glad to attend.

CREAM PUFFS & SLAMS

PHILADELPHIA

"CAPTAIN APPLEJACK"
Karlton Theatre

Record: A cheerful hour for the movie fan has been provided by the screen adaptation of the stage success of several years ago.
Bulletin: Some years back this tale made a good stage show. It is a good talking picture.
Evening Ledger: A thoroughly entertaining picture and story. The hero has a thoroughly exciting time of it and so does the audience.
News: The most frivolous and wholly delightful little comedy to come this way in a long time.
Public Ledger: No less entertaining than the play. A rollicking comedy that will provide you an evening of fun.

"FAIR WARNING"
Earle Theatre

Bulletin: Quick gun play, fast riding, impromptu duels and speedy action generally, interwoven with a rough and ready romance are the ingredients.
Record: Good entertainment, especially if you have a sneaking fondness for Westerns.
Inquirer: Has but few bright spots.
Public Ledger: If you remember how you used to go West every Saturday afternoon down at the old Nickelodeon and if you remember those cinema things with pleasure and wish to view them again, they are waiting for you in this picture.
Evening Ledger: It is fast-moving, murderous outdoors opus done in much the same way the Western was handled in Nickelodeon days; it is packed with action, twitching with suspense and peopled with tough hombres.
News: A swell horse opera with plenty of agreeable action, thrills and suspense to recommend it to even the most fastidious of film devotees.

"GENTLEMAN'S FATE"
Mastbaum Theatre

Bulletin: Much more interesting than the usual run of the mill of gang stories. It has a novel twist. John Gilbert, in the cleverness and skill of his acting and facial expression easily equals, if he does not outshine, any work he has ever done on the silent screen.
News: Drama of the underworld with a different twist has plenty of thrills.
Record: A fast-moving yarn with plenty of comedy, not one cafe scene and a lot of dramatic interest.
Public Ledger: Bound to please even the most skeptical movie-goer. We doff our hats to the two male stars, Gilbert and Wolheim. Gilbert undoubtedly on the threshold of regaining some of his lost prestige and Wolheim, who is now immortalized himself, by those who appreciate trust dramatic ability.
Evening Ledger: A surprisingly good variation of the usual racketeering theme and Gilbert sizes up to it in no mean manner.
Inquirer: John Gilbert makes his comeback in this one. He does a thoroughly charming and capable piece of work in an excellent story directed with taste and cleverness that has a supporting cast headed by Louis Wolheim that is excellent in every way.

SYRACUSE

"THE EASIEST WAY"
Loews State Theatre

Herald: After holding the interest for the first spools, suddenly takes a fateful nosedive and finishes as sentimental drool, something wholly foreign to the Walter stage play and, today, more than ever outmoded.
Journal: Sometimes the play seems artificial, but that is to be blamed upon the stilted days of the original play. The human part is kept genuinely human.
Post-Standard: The old, old story of a girl who chose the easiest way of living and what happened next is the theme.

"WOMAN HUNGRY"
Strand Theatre

Post-Standard: It may have a modern title, but the plot, while it has clever variations, is still pretty old.
Journal: If you are tired of the sophistications of this modern world, and if you wish the equivalent of a trip through the Rockies, you can get it in this play.
Herald: Despite the fact that the film has been dressed up in bright colors, the story is outmoded and falls short in its dramatic power.

"HONOR AMONG LOVERS"
Paramount Theatre

Herald: Thanks to spritely, natural dialog, to expert direction and to deft performances, it is an entertaining picture.
Post-Standard: A picture that offers March and Colbert almost as much opportunity to show what they can do as "Manslaughter."
Journal: One of those dramas you watch with intensity as a happening next door and it is most entertaining.

Wampas-Writers Planning 'Roast'

The brightest minds and the keenest wits of the Wampas and the Writers Club are at work on the programme for the "Roast" to be held by these organizations at the Biltmore on April 18. James Gleason will be Director-General of Entertainment, and Eddie Cantor will head the masters of ceremonies, who will introduce the stage and screen stars, and the skits contributed. Many former Wampas Baby Stars will be hostesses.

Among the contributors of the satirical skits are Alfred Cohn, Harvey Thew, Jefferson Moffett, Waldemar Young, Paul Perez, Percy Heath, Tom Geraghty, Viola Brothers Shore, Rob Wagner and many more notables.

PRODUCTION NOTES

Kitty Sullivan, recently of the New York stage, added to "Three Wise Clucks" at RKO-Pathe.

●

Production started today on "The Kid From Arizona" with Jack Perrin, Lillian Rich, Joe Mowbrey, Jack Alexander and James Aubrey in the cast. James Hogan is directing at Cinephone studios.

●

Pauline Garon added to French version of "Madame Julie" at Radio.

●

Jane Talent added to "Big Brother" at Radio.

●

Title of Rosco Ates' second short for Louis Brock at Radio will be "Rough House on the Roof House," an original by Lloyd French, Maurine Grashin and Harold Schwartz.

●

Joel McCrea will play opposite Constance Bennett in "Common Law," with Paul Stein directing at RKO-Pathe.

●

Erle Hampton has resigned from the RKO-Pathe publicity staff and is being replaced by Andy Hervey, former press agent for the Charles Rogers Productions.

●

Production of the Bill Tilden tennis shorts for MGM started today at the L. A. Tennis club courts. Ray McCarey is directing.

●

Edward I. Luddy has been engaged by RKO-Pathe to direct the first Benny Rubin comedy to be produced under the title of "Liddle Sizzor."

●

Al Rogell is at Caliente filming atmospheric shots for "The Whoop-de-Do Kid" for RKO-Pathe.

●

New Tax In Canada

(Continued from Page One)

for a day or two. The Canadian Government is understood to be using this means in order that American newsreels shall maintain permanent crews across the border for their news shots.

No refunds of any duty will be made once it is collected.

"THE BUSINESS MAN AND THE ARTIST"

Large corporations engage high salaried executives to handle and protect their dealings with the artist.

To handle and protect the artist in his dealings with these corporations is the initial function of the expert agency.

MYRON SELZNICK, Inc.

Edmund Goulding is a Selznick client

WHEN SENSATIONS ARE MADE

note the Selznick clients

"SCOTLAND YARD"

directed by

WILLIAM K. HOWARD . . . . . ***a Selznick client***

from the play by

DENISON CLIFT . . . . . ***a Selznick client***

Myron Selznick, Inc.

PRODUCTION ACTIVITIES

PICTURES SHOOTING

Columbia Studios

"THE MIRACLE WOMAN"—Frank Capra directing. Starring Barbara Stanwyck with David Manners, Beryl Mercer, Sam Hardy.

Fox Studios

"CURE FOR THE BLUES"—From story by George Ade. Frank Borzage directing. Cast: Will Rogers, Fifi Dorsay, Donald Dillaway, John T. Murray, C Henry Gordon, Lucile Brown.
"YOUNG SINNERS"—John Blystone directing. Cast: Thomas Meighan, Dorothy Jordan, Hardie Albright, Cecilia Loftus, William Holden, Lucien Prival.
"RIDING FOR A FALL"—From play by William Anthony McGuire. Screen play by William Conselman. Thornton Freeland directing. Cast: Spencer Tracy, Sidney Fox, Edward Horton, Lorin Raker.
"ALWAYS GOOD-BYE"—From story by Kate McLaurin. William Cameron Menzies and Kenneth McKenna directing. Cast: Elissa Landi, Lewis Stone, Beryl Mercer.

Metro-Goldwyn-Mayer Studios

"FIVE AND TEN"—Novel by Fannie Hurst. Dialog and continuity by Edith Fitzgerald. Robert Z. Leonard, directing. Cast: Marion Davies, Leslie Howard, Richard Bennett, Irene Rich, Kent Douglass.
"GIRLS TOGETHER"—Original by Mildred Cram. Dialog and continuity by Sylvia Thalberg and Frank Butler. Cast: Joan Crawford, Marjorie Rambeau, Charles Knox Robinson, Zelda Sears, Monroe Owsley. Nick Grinde, director.
"DANCING PARTNERS"—From play by Alexander Engel and Alfred Grunwald. Jack Conway, director. Cast: William Haines, Irene Purcell, Charlotte Granville.
"THE SQUAW MAN"—Play by Edwin Milton Royle; adaptation by Lucien Hubbard and Lenore J. Coffee; dialog by Elsie Janis. C. B. DeMille directing. Cast: Warner Baxter, Eleanor Boardman, Lupe Velez, Charles Bickford, Roland Young, Mitchell Lewis, Raymond Hatton, Victor Potel, Frank Rice, J. Farrell Macdonald, Luke Cosgrove, Paul Cavanagh, Julie Faye, Lawrence Grant, Chris Martin, Harry Northrup, Dickie Moore, DeWitt Jennings, Eva Dennison.
"A FREE SOUL"—Adaptation by John Meehan; from novel by Adela Rogers St. Johns. Clarence Brown directing. Cast: Norma Shearer, Lionel Barrymore, Leslie Howard, Clark Gable, James Gleason.
"PARLOR, BEDROOM AND BATH" (French)—Adaptation by Yves Mirande. Cast: Buster Keaton, Jeanne Helbing, Francois Rosay. Edward Brophy directing.

Metropolitan Studios

"ELBOW ROOM"—Christie comedy from story by Bill Weber, Harold Beaudine directing. Cast: Glenn Tryon, Betty Lorraine, Vernon Dent.

Paramount Studios

HOLLYWOOD

"AN AMERICAN TRAGEDY"—From novel by Theodore Dreiser. Adaptation by Samuel Hoffenstein and Josef von Sternberg. Director, Josef von Sternberg. With Phillips Holmes, Sylvia Sidney, Frances Dee, Irving Pichel, Frederick Burton.
"KICK IN"—From play by Willard Mack. Adaptation by Bartlett Cormack. Director, Richard Wallace. Starring Clara Bow. With Regis Toomey, Wynne Gibson, Juliette Compton and Leslie Fenton.
"THE VICE SQUAD"—Original by Oliver H. P. Garrett. Director, John Cromwell. Cast: Paul Lukas, Kay Francis, Helen Johnson.

NEW YORK

"THE SMILING LIEUTENANT"—Story by Ernst Vajda and Samson Raphaelson. Music by Oscar Strauss and lyrics by Clifford Grey. An Ernst Lubitsch production, starring Maurice Chevalier and featuring Claudette Colbert, Miriam Hopkins, Charlie Ruggles.
"SCARLET HOURS"—Story and direction by Edmund Goulding. Co-starring Nancy Carroll and Fredric March. Cast: Phoebe Foster, Alison Skipworth, Donald Meek, Hubert Druce, Estelle Winwood.

Radio Pictures Studios

"HIGH STAKES"—From play by Willard Mack. Adapted by J. Walter Ruben. Lowell Sherman directing. Cast: Lowell Sherman, Mae Murray, Ethel Levey, Edward Martindel, Karen Morley.
"WHITE SHOULDERS"—From story by Rex Beach. Adapted by J. Walter Ruben. Mel Brown directing. Cast: Mary Astor, Ricardo Cortez, Jack Holt.
"THE WOMAN BETWEEN"—From play by Irving Kaye Davis. Adaptation and dialog by Howard Estabrook. Director, Victor Schertzinger. Cast: Lily Damita, Miriam Seegar, Anita Louise, O. P. Heggie.
"TRAVELING HUSBANDS"—From story by Humphrey Pearson. Paul Sloane directing. Cast: Evelyn Brent, Hugh Herbert, Frank McHugh, Stanley Fields, Mae Clarke.
"TOO MANY COOKS"—From stage play by Frank Craven, adapted by Jane Murfin. William Seiter directing. Cast: Bert Wheeler, Dorothy Lee.
"WAITING AT THE CHURCH"—From screen story by Alfred Jackson and Barney Sarecky. Director, William J. Craft. Cast: Mary Brian, Geoffrey Kerr, Marie Prevost, Johnny Hines, Joseph Cawthorne.
"BIG BROTHER"—From story by Rex Beach, adapted by J. Walter Ruben. Fred Niblo directing. Starring Richard Dix, with Marion Shilling, Frank Sheridan.

RKO-Pathe Studios

"REBOUND"—From play by Donald Ogden Stewart, adapted by Horace Jackson. Edward H. Griffith directing. Starring Ina Claire, with Robert Ames, Myrna Loy, Robert Williams, Hedda Hopper, Louise Closser Hale, Leigh Allen, Hale Hamilton.

Tec-Art Studios

"VOICE OF HOLLYWOOD"—A Louis Lewyn production.
"VAGABOND ADVENTURE"—Series, starring Tom Terriss and directed by Elmer Clifton.
"MICKEY MOUSE"—Cartoons, produced by Disney Brothers.
DETECTIVE SHORTS—C. C. Reed productions, directed by Cliff Reed.
"BEAUTY SECRETS"—Series of Technicolor novelties, produced and directed by Robert E. Welsh.

Warner-First National Studios

WARNER BROTHERS

"THE GENIUS"—From story by S. Diskoy, adapted by J. Grubb Alexander and Harvey Thew. Michael Curtiz directing. Starring John Barrymore, with Marian Marsh, Donald Cook, Carmel Myers, Charles Butterworth.
"THE PASSIONATE SONATA"—From story by Wilson Collison. Directed by Hobart Henley. Starring Dolores Costello, with Warren William, Anthony Bushell, Joe Donahue.
"THE IDOL"—Continuity and dialog by Joseph Jackson. Alfred Green directing. Starring Edward G. Robinson, with James Cagney, Evalyn Knapp.

FIRST NATIONAL

"WE THREE"—From novel by Edith Fitzgerald, adapted by Florence Ryerson. John Adolfi directing. Cast: Rose Hobart, Ben Lyon, Claude Gillingwater, Emma Dunn, Joe Donahue, Florence Britton.
"UPPER UNDERWORLD"—From story by Rowland Lee, who is directing. Starring Walter Huston, with Loretta Young, Doris Kenyon, David Manners, Dudley Digges, John Halliday.
"THE RECKLESS HOUR"—From story by Florence Ryerson. John Francis Dillon directing. Starring Dorothy Mackaill, with Conrad Nagel, H. B. Warner, Joe Donahue, Joan Blondell, Dorothy Peterson, Helen Ware.

Stunt For "City Lights"

Philadelphia.—A novel exploitation stunt for "City Lights," now playing at the Erlanger, was cooked up by Robert Wagner, of United Artists, and Tommy Labrum, of the local Erlanger press department. Hooking up with radio station WPEN, a blow-by-blow description of the fight sequence in Chaplin's picture was broadcast, with Gordon Mackay, sports writer of the Philadelphia "Record," at the mike.

Shumlin Seeks Story

Herman Shumlin, New York stage producer, is at United Artists, engaged in reading several stories, from which he will select one to serve as his first picture to be produced under the Goldwyn banner.

•

"High Stakes" Starts

"High Stakes," with Lowell Sherman starring and directing, goes into rehearsal today at Radio.

New Christie Comedy

"Foolish Forties," an original by Frank Griffin, has been bought by Christie for Educational release and goes into production at once under William Watson's direction.

•

Millen To Mexico

Gilmore Millen, former MGM staff writer and author of the novel, "Sweet Man," has gone to Mexico City to gather color for a new novel.

M. P. Engineers Meet

The Los Angeles section of the Society of Motion Picture Engineers will convene for a special meeting at Radio studios tomorrow night. Gordon Chambers, of the Eastman Kodak Research Laboratory, will address the group on "Process Photography."

The S. M. P. E. will hold a national convention in Hollywood, May 25 to 28, with Dr. Donald MacKenzie, local section chairman, in charge.

'MEET THE WIFE' COMEDY HIT WRITING RUINS 'LADIES' MAN'

Laura LaPlante Heads Fine Cast

"MEET THE WIFE"
Christie

Direction ..... A. Leslie Pearce
Story..... F. McGrew Willis and Walter DeLeon
Photography ..... Charles Van Enger and Glen Kerschner
Film Editor..... Jack English
Cast: Laura LaPlante, Lew Cody, Harry Myers, Joan Marsh, William Janney, Claude Allister, Edgar Norton.

A delightful farce—naughty but nice. And though its theme may be the least bit suggestive, it never gets vulgar!

A woman who is always extolling the virtues of her first husband to her second, invites a famous author as a house guest. And the author turns out to be husband number one, who took advantage of a fire in his office to disappear, six years before. After many misunderstandings, husband number two discovers the truth, although his wife thinks it's still a secret, and confides to the first husband, now a good friend of his, that he'd like to disappear and be taken for dead, too. The first husband has had about enough of freedom and still loves his wife, although she is as fussy as ever. A fire breaks out in the second husband's office, and he conveniently disappears.

There is much running about and being found in bedrooms and such, that is very funny because the scenes are so well acted.

The first husband's sister provides more complications by being secretly engaged to a young reporter, although her sister-in-law has arranged for her to marry Victor, a fussy individual with asthma and flat feet. There is more running about and the sister is found in the wrong man's arms by Victor.

The whole thing is lightly done, and no one takes the situation seriously except the wife, who doesn't know where she stands, and Victor, who is glad that he escaped marrying into such an immoral family.

Laura LaPlante, lovelier than ever, is the wife. Her dilemma is most amusing and the audience is glad when she regains the man who "understands women and doesn't kiss as if he must rush out and catch a train."

The action between husband number one and husband number two is riotously funny, by reason of the splendid work done by Lew Cody and Harry Myers as the author and second husband respectively. They are entirely natural, and both have the sympathy of the audience.

Joan Marsh is a charming little sister. The entire cast does fine work, and each character is so well drawn that he or she is essential to the story. Edgar Norton as the butler, and Claude Allister as Victor, aid materially in the fun. William Janney is okay as the reporter.

"THE SECRET SIX"
MGM
(Second Review)

On March 12 this publication reviewed the Metro-Goldwyn-Mayer production of "The Secret Six" and said in its opening paragraph: "Another gangster picture which will need considerable 'fixing up' to justify its great cast."

On the second preview showing of this picture Saturday night the production shows that the picture has come out of the MGM hospital for sick pictures with a most successful operation.

The picture as it now stands will take its place among the best gangster pictures made, and, having a great cast of principals to furnish the draw, the production should do very big business.

ERPI Royalty Demand Tough On Trailer Cos.

New York.—The reported demand by ERPI of $500 royalty on every trailer made brought about a resolution at the recent MPTOA meeting for the naming of a committee to confer with sales managers regarding cheaper trailers. The ERPI royalty, it was contended, will put the trailer companies out of business.

●

Universal Will Make Two Clarke Stories

Francis Edwards Faragoh has been assigned to do the continuity and dialog for Don Clarke's "The Impatient Virgin," for Universal. Clarke has been assigned to do an original for "U," titled "Baby-Faced Killer." "The Virgin" and Clarke's original are listed for early production.

●

Tom Terriss Leaves Van Beuren Pictures

Tom Terriss, the vagabond in the Vagabond Series that is being produced by Van Beuren and released by RKO-Pathe, is now on his own and will soon start on a trip around the world, photographing places and things for a series of pictures. No release set as yet.

●

Boylan On "Politics"

Malcolm Stuart Boylan, recently signed by MGM, is working on the story and dialog of "Politics."

As you may have gathered, there is nothing lacking in the direction, and the dialog is a treat.

Good direction, good dialog, good acting—they all go to make a good picture; not a great one, certainly, but an entertaining one. And what more can any audience ask?

Carole Lombard Best In Picture

"LADIES MAN"
Paramount

Direction ..... Lothar Mendes
Story ..... Rupert Hughes
Screen Play and Dialog..... Herman Mankiewicz
Photography ..... Victor Milner
Cast: William Powell, Kay Francis, Carole Lombard, Gilbert Emery, Olive Tell, Martin Burton, John Holland, Frank Atkinson, Maude Turner Gordon.

Our sympathies to Mr. Powell This is probably the best example of an unsuccessful attempt to make a production out of unsuitable material that has come along in some time. With a grain of humor, the big towns might have enjoyed the burlesque. As it stands, it is plain unadulterated tripe, badly written and badly cast, on a theme that is universally unappealing.

Have you heard the latest song, "Just a Gigolo?" That just about covers the dominant note of the picture, but the words of the song are better. William Powell hardly fits the type of gigolo and is at some pains to prove it. We don't blame him. And in the last part of the picture he is forced to appear in a costume which caused a gentleman next to us to exclaim, "What an embarrassing costume to be caught and killed in." Yes, Mr. Powell dies, but not until long after the story has talked itself to death.

And, speaking of talking, the dialog is something less than mature. It is painfully clever, the kind of witty, brilliant repartee that a fourteen-year-old thinks of in the privacy of his own room, after seeing too many movies about suave gentlemen of the world.

However, there is some compensation for the exhib. Carole Lombard and Gilbert Emery are in it and they are swell. Miss Lombard is one of those rare things, a vivid blonde, and one who is interesting to watch. And Mr. Emery does exceedingly well in a nice, repressed manner, as the deceived husband who gets his man. These two are assurance of the fact that any other pictures they may appear in will be well attended.

●

Japanese Film Men Here

Leon D'Usseau, associate producer at Radio Pictures, has been entertaining S. Mamiya, G. B. Kawano and T. Kono, of the Nippon Vitaphone Co.

●

Ketcham With Agency

Ben Ketcham, one of the best-known stock and picture theatre operators in the West, has joined the Lichtig and Englander agency.

●

Change of Title

"The Splendid Crime," Richard Dix's starring vehicle at Radio following "Big Brother," wil be released as "The Reckoner."

Laurel and Hardy Have Done It Again

"OUR WIFE"
Hal Roach

Direction ..... James Horne
Story and Dialog..... H. M. Walker
Photography ..... Jack Stevens
Cast: Laurel and Hardy, Babe London, Ben Turpin and Jimmie Finlayson.

A w. k. brand of midget car steps in to form the piece de resistance for Laurel and Hardy's latest rib-tickler. It's what the out-of-work actors in front of the New York Palace describe daily as one of those riots, panics, or what have you.

"Beanie" Walker had his gag cap on when he concocted this one and cast no less a giant actor than a fly to inject a laugh that comes right from the bread-basket. Hardy is about to go to the altar with no less a cutie than Babe London, who has lost a bit of poundage of late. She is still much too rotund however to get into one of those "black-head" cars with anything that resembles grace.

Back to that fly Walker captured for a gag—it gets tangled up with the wedding cake and sorrowful-faced Stan Laurel, as the butler, attempts to shoo it off. No go. He hits upon the idea of using Hardy's atomizer, filling it with insect chaser.

And then the midget car arrives to expedite the lovers' elopement. And what a time Big Boy Hardy and his future wifie have getting into it. Jimmie Finlayson, as dad, clicks again.

Ben Turpin and his funny eyes, long absent from the screen, ties the knot. Ben looks at the future hubby and Stan Laurel thinks he looking at him. Stan would. Just the thought of that is a laugh.

This pair—Laurel and Hardy—can't seem to go wrong on a two-reel comedy.

●

Edwards and Buchanan In New Producing Firm

Harry Edwards and Jack Buchanan have formed a new British-American producing company under the name of B. & E. Ltd., with offices in Hollywood and London.

The first production will be "Pagan Lady," in which Walter Camp will be associated with the new firm. It will be released through Columbia.

MANAGING THE BEST
The
HARRY WEBER
AGENCY

GENE LEWIS
Director for Dialogue
of
"ALOHA"
"MOTHER'S MILLIONS"
"DRUMS OF JEOPARDY"

PRODUCTION ACTIVITIES

PICTURES SHOOTING

Columbia Studios

"RED RIVER ROGUES"—From story by Stuart Anthony. Louis King directing. Buck Jones starred, with Loretta Sayers.

"THE GREAT AIR ROBBERY"—Director, Christy Cabanne. Cast: Lloyd Hughes, Marceline Day, Wheeler Oakman, Walter Miller, Jerome J. Jerome, Emerson Tracy, Ed Le Saint, Bill O'Brien, Kit Guard, Ashley Buck and Jay Eaton.

Fox Studios

"CURE FOR THE BLUES"—From story by George Ade. Director, Frank Borzage. Cast: Will Rogers, Fifi Dorsay, Donald Dillaway, John T. Murray, C. Henry Gordon, Lucile Brown.

"WOMEN OF ALL NATIONS"—From story and dialog by William K. Wells. Raoul Walsh directing. Cast: Edmund Lowe, Victor McLaglen, El Brendel.

Metro-Goldwyn-Mayer Studios

"A FREE SOUL"—Adaptation by John Meehan; from novel by Adela Rogers St. Johns. Clarence Brown directing. Cast: Norma Shearer, Lionel Barrymore, Leslie Howard, Clark Gable, James Gleason.

"CHERI-BIBI"—From story by Gaston Leroux. Continuity by Bess Meredyth, dialog by John Meehan and Edwin Justus Mayer. John Robertson directing. Cast: John Gilbert, Leila Hyams, Lewis Stone, Jean Hersholt, C. Aubrey Smith. Natalie Moorhead, Ian Keith, Tyrell Davis, Fletcher Norton, Anita Lewis.

"THE SQUAW MAN"—Play by Edwin Milton Royle; adaptation by Lucien Hubbard and Lenore J. Coffee; dialog by Elsie Janis. C. B. DeMille directing. Cast: Warner Baxter, Eleanor Boardman, Lupe Velez, Charles Bickford, Roland Young, Mitchell Lewis, Raymond Hatton, Victor Potel, Frank Rice, J. Farrell Macdonald, Luke Cosgrove, Paul Cavanagh, Julia Faye, Lawrence Grant, Chris Martin, Harry Northrup, Dickie Moore, DeWitt Jennings, Eva Dennison.

"NEVER THE TWAIN SHALL MEET"—From novel by Peter B. Kyne. W. S. Van Dyke to direct. Cast: Leslie Howard, Conchita Montenegro, Lloyd Ingraham, C. Aubrey Smith, Mitchell Lewis, Clyde Cook, Karen Morley, George Cooper, Gertrude Short, Roscoe Karns.

"TRIAL OF MARY DUGAN" (Spanish)—Original stage play by Bayard Veiller, adaptation by Rubio and Ugarte. Director, Marcel De Sano. Cast: Maria Tubau, Jose Crespo, Maria Guevara, Rafael Rivelles, Juan De Landa.

"PARLOR, BEDROOM AND BATH" (French)—Adaptation by Yves Mirande. Cast: Buster Keaton, Jeanne Helbing, Francois Rosay. Edward Brophy directing.

Metropolitan Studios

"MEET THE WIFE"—A Christie Production. Screen play by F. McGrew Willis and Walter De Leon. Director, A. Leslie Pearce. Starring Laura LaPlante, with Lew Cody, Joan Marsh, Harry Myers, Claud Allister.

Paramount Studios

"CITY STREETS"—Original by Dashielle Hammett. Adaptation by Max Marcin. Screen play by Oliver H. P. Garrett. Directed by Reuben Mamoulian. With Gary Cooper, Sylvia Sidney, Paul Lukas, Kay Francis, Wm. Boyd, Guy Kibbee.

"SKIPPY"—Original by Percy Crosby. Adaptation by Sam Mintz. Dialog by Don Marquis and Joseph Mankiewicz. Directed by Norman Taurog and David Burton. With Jackie Cooper, Mitzi Green, Jackie Searl, Robert Coogan, Enid Bennett, Helen Jerome Eddy.

"DUDE RANCH"—From "The Lone Rider of the Mojave," by Milton Krims. Adapted by Percy Heath and Lloyd Corrigan. Dialog by Herman Mankiewicz. Frank Tuttle directing. Starring Jack Oakie, with June Collyer, Stuart Erwin, Eugene Pallette, Mitzi Green, Charles Sellon, Guy Oliver, Joe Bonomo.

"KICK IN"—From play by Willard Mack. Adaptation by Bartlett Cormack. Director, Lothar Mendes. Starring Clara Bow, with Regis Toomey, Wynne Gibson, Leslie Fenton, Juliette Compton.

"AN AMERICAN TRAGEDY"—From novel by Theodore Dreiser. Adaptation by Samuel Hoffenstein and Josef von Sternberg. Director, Josef von Sternberg. With Phillips Holmes, Sylvia Sidney, Frances Dee, Irving Pichel.

Radio Pictures Studios

"MADAME JULIE"—From play by Irving Kaye Davis. Adaptation and dialog by Howard Estabrook. Director, Victor Schertzinger. Cast: Lily Damita, Miriam Seegar, Anita Louise, O. P. Heggie.

"TRAVELING HUSBANDS"—From story by Humphrey Pearson. Paul Sloane directing. Cast: Evelyn Brent, Hugh Herbert, James Gleason, Frank McHugh, Stanley Fields, Mae Clarke.

"TOO MANY COOKS"—From stage play by Frank Craven, adapted by Jane Murfin. Cast: Bert Wheeler, Dorothy Lee.

"WAITING AT THE CHURCH"—From screen story by Alfred Jackson and Barney Sarecky. Director, William J. Craft. Cast: Mary Brian, Geoffrey Kerr, Marie Prevost, Johnny Hines, Joseph Cawthorne.

"BIG BROTHER"—From story by Rex Beach, adapted by J. Walter Ruben. Fred Niblo directing. Starring Richard Dix, with Marion Shilling, Frank Sheridan.

RKO-Pathe Studios

"REBOUND"—From play by Donald Ogden Stewart, adapted by Horace Jackson. Director, Edward H. Griffith. Starring Ina Claire, with Robert Ames, Myrna Loy, Robert Williams, Hedda Hopper, Louise Closser Hale, Walter Walker, Leigh Allen, Hale Hamilton.

"THE REGISTERED WOMAN"—Charles Rogers production from story by John Farrow. Harry Joe Brown directing. Cast: Helen Twelvetrees, Billy Bakewell, H. B. Warner, Zasu Pitts, Nance O'Neil, Lew Cody, George Fawcett, Edward Earle, C. Henry Gordon.

Tec-Art Studios

"VOICE OF HOLLYWOOD"—A Louis Lewyn production.

"VAGABOND ADVENTURE"—Series, starring Tom Terriss and directed by Elmer Clifton.

"MICKEY MOUSE"—Cartoons, produced by Disney Brothers.

DETECTIVE SHORTS—G. C. Reed productions, directed by Cliff Reed.

"BEAUTY SECRETS"—Series of Technicolor novelties, produced and directed by Robert E. Welch.

"THE PHANTOM"—Al Neitz production. Director, Al Neitz. Cast: Allene Ray, Guinn Williams, Niles Welch.

Warner-First National Studios

Warner Brothers

"GOLD DUST GERTIE"—Based on stage play, "The Wife of the Party," by Len Hollister. Adaptation by William K. Wells. Dialog by Arthur Caesar. Directed by Lloyd Bacon. Co-starring Winnie Lightner and Olsen and Johnson, with Claude Gillingwater, George Byron, Vivien Oakland, Dorothy Christy, Virginia Sale.

First National

"CHANCES"—From story by A. Hamilton Gibbs. Adaptation and dialog by Waldemar Young. Allan Dwan, director. Starring Doug Fairbanks, Jr., with David Manners and Rose Hobart.

"BROAD-MINDED"—From story by Bert Kalmar and Harry Ruby. Directed by Mervyn LeRoy. Starring Joe E. Brown, with Ben Lyon, Ona Munson, Thelma Todd, Marjorie White.

"THE UPPER UNDERWORLD"—From story by Rowland Lee, who will also direct. Starring Walter Huston, with Loretta Young.

Relief Fund Drive To Start March 22

The Motion Picture Relief Fund drive in the studios is tentatively set for the week beginning March 22. It will be handled practically the same way this year as it was last, except that each studio will appoint five subcommittees to handle the various branches of the industry, one each for producers, directors, actors, writers and technicians. Each will be responsible for soliciting and collecting subscriptions to the fund.

•

"Front Page" Cutting

Lewis Milestone is cutting "Front Page" at United Artists.

Roland Brown Gets Gift Of Trip To Paris

Roland Brown, who just completed his first directorial effort at Fox, leaves next month for a six weeks' trip to Paris to absorb Montmartre atmosphere for his next picture. He will be accompanied by Basil Woon, who will write the story.

The trip is in the nature of a card of thanks handed Brown by Sol Wurtzel and Winnie Sheehan for his work in megaphoning the gangland drama, the latest title of which is "Smart Guys."

•

Arlene Judge To Para.

Arlene Judge, youthful RKO contract player, has been borrowed by Paramount for a role in "An American Tragedy."

Several Changes In The Staff Of Variety

With Sid Silverman now carrying the title of president and editor of Variety, a reduction in the Los Angeles editorial staff has been made as well as other changes in branch offices of the organization.

Louis Greenspan and Roy Chartiers are being transferred from Los Angeles to Chicago and New York respectively.

•

Hoffenstein Held

Samuel Hoffenstein, poet and screen writer, has had his contract renewed with Paramount. He recently completed the script of "An American Tragedy" with Josef von Sternberg.

Para.-Warner Still War Over Theatres

Philadelphia.—Publix expects to have from 30 to 35 theatres in this district by August 1. Most of them will be taken on lease, and construction is expected to start on at least four new ones by that date.

Meanwhile Warner Brothers are also active and are expected to add considerably to their string during the Summer.

•

Saxton Doing Titles

Charley Saxton, former cartoonist on the New York World, is responsible for the titles in the series of comedies being produced by Louis Brock at Radio.

THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.

Advertising Staff: Larry Hughes, Larry Urbach, Vincent Treanor, Jr.

Circulation Manager: Nat Bregstein

Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California.
Telephone HOllywood 4741

New York office, 110 West 40th Street
J. A. Milligan, Manager

Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager

London office, 80 Wardour Street
Frank Tilley, Manager

Paris office, 122 Boulevard Murat
Jack Spector, Manager

Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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THE LOWDOWN

There is another story going the rounds anent Sam Goldwyn. It is told that he had an idea he wanted Leo McCarey to direct "Palmy Days" with Eddie Cantor. He had never met McCarey but, after asking Howard Hughes if the director could be borrowed, Leo was summoned to Sam's office. The minute he stepped into the office, so the story goes, Sam pointed a finger at him and shouted: "I know what you're getting and I won't give you a cent more."

●

After being rushed for a screen treatment of his new story, one of the New York playwrights became disgusted and disappeared from the studio for five days. Upon his return the supervisor asked him if he had the script ready. The playwright said "yes," and then tore the script into bits in front of the supervisor, saying: "It isn't right yet and I wouldn't let you read it until it is perfect." The super relaxed and is now boasting what a conscientious writer the playwright is. He doesn't know yet that the torn-up script was only blank pages.

●

Trying to serve two masters and get a little extra dough has cost one of the big-shot playwrights and screen writers a meal ticket that had seven more months to go at $1,700 per week at one of the big studios. When notified that he had broken his contract by selling a story to another studio, the playwright pleaded ignorance of the "exclusive" clause in his contract. He was shown where he had previously loaned his name to be affixed to a story produced by another studio and had been warned at that time not to repeat it. He is now freelancing and can write for anyone he pleases.

CREAM PUFFS & SLAMS

NEW YORK

"DISHONORED"
Rialto Theatre

Journal: Emerges as effective screen fare due to the fact that what plot there is revolves about Miss Dietrich, who compels attention with her fascinating and understanding portrayal.

Times: The presence of the beautiful Marlene Dietrich coupled with Josef von Sternberg's capable direction, cause it to be highly satisfactory entertainment.

Herald-Tribune: As managed by Miss Dietrich and Mr. von Sternberg, it is almost invariably interesting.

Post: Miss Dietrich rises above the material given her. She is an unqualifiedly fine actress.

Telegram: Thanks to Miss Dietrich's straightforward playing and the quiet distinctive manner in which she delivers her lines and to the excellent support from Victor McLaglen, the picture manages to be frequently entertaining and interesting.

Sun: It is a good movie show, its assets being Miss Dietrich and the inspired camera sense of Josef von Sternberg. Oh! to be a spy, with Marlene in the opposite army!

American: Pictorially perfect and enhanced by the presence of Marlene Dietrich, the new film fails to equal either of the previous Dietrich pictures.

News: Fans are going to be more fascinated than ever by Dietrich, but they will be slightly disappointed in the picture. Its the fault of story and drab procedure. Not the performers' fault at all.

"KIKI"
Rivoli Theatre

News: High-spot entertainment. It'll send you away happy. A credit to Mary Pickford's line-up of pictures.

American: A light little comedy, well laden with laughter, finely cast, skilfully directed, lavishly produced, all in all excellent entertainment.

Sun: Mary Pickford brings a really brilliant display of technical acting knowledge to the role. But it doesn't do the slightest bit of good. No actress could bring "Kiki" to life in this age.

Post: As Miss Pickford plays it, "Kiki" is straight farce and it must be said that she is successful in getting the laughs.

Herald-Tribune: Seems just another cinema antique, providing little help for Miss Pickford in her attempt to reconstruct her career.

Times: A smooth, merry and up-to-date version of the Belasco comedy with the aid of a thoroughly good supporting cast headed by Reginald Denny, Sam Taylor's direction and Miss Pickford doing the rest.

Journal: It's an amusing farce and the audience was obviously diverted at the sight of America's sweetheart in this new type of role.

Telegram: A handsome picture, but so far as I am concerned it is just another one of those handsome bores.

PHILADELPHIA

"EAST LYNNE"
Fox Theatre

Inquirer: Superior players head the cast and a really excellent piece of direction has been accomplished by Frank Lloyd.

Bulletin: A charming movie, beautifully presented. One of the best products of the talking screen.

Record: A beautiful drama. The old play has been polished, reset and touched with the genius of the director.

Evening Ledger: An unusual and distinctive photoplay.

Public Ledger: Ann Harding graces "East Lynne" with a depth and feeling that make this particular production stand out above the rest.

News: One of the most salubrious and emotionally stimulating, and persuasive ribbons of celluloid that has been unraveled in these parts in a long time.

"STOLEN HEAVEN"
Keiths Theatre

Record: An interesting tale, filled with dramatic interest and suspense, capably acted and excellently directed.

News: Although the picture is well acted and directed, some cutting by the censors makes explanations necessary, and these explanations are censoriously stilted.

Public Ledger: Contains much noteworthy cinema. Besides being good drama photographed, the picture has high entertainment value.

Bulletin: With Nancy Carroll giving an excellent performance, there is much that is good cinema in this picture. Then too, the plot is refreshing in its variations and the direction is rather well done.

Inquirer: The film is decidedly disappointing. It is really too bad that after the first quarter of the picture it should go flat.

Evening Ledger: A tender, intelligently handled story.

Every MGM Star Is Now In Production

Every one of the eight major stars at MGM is now at work in a picture, something the studio has never seen before. Usually some are "between pictures."

Joan Crawford is at work in "Girls Together," with Nick Grinde directing, and William Haines is in "Dancing Partners," in charge of Jack Conway. Greta Garbo has started "Susan Lenox," with King Vidor as director, John Gilbert and John Robertson are making "Cheri Bibi," Buster Keaton is doing the French version of "Parlor, Bedroom and Bath," and Ramon Navarro is busy with the Spanish version of "Daybreak." Norma Shearer has started "A Free Soul," and Marion Davies is in "Five and Ten."

●

Shuberts Show Another Big Loss

New York.—The Shubert Theatre Corp., in its report for the six months ended December 31, shows a loss of $1,223,259.

●

Arliss After Ingenue

George Arliss yesterday returned to Warner-First National studio from his month's trip to Grand Canyon and Carlsbad Cavern. He is looking for an ingenue to support him in "Alexander Hamilton" which starts shooting shortly.

●

Kathryn White Resigns

Kathryn White, one of the best known studio publicity women, has resigned from the Warner-First National press department to open her own publicity office. Her resignation becomes effective at the end of the week.

●

Seek Another "Dracula"

The way "Dracula" is cleaning up throughout the country has prompted Universal to search for another thrill yarn as a follow-up. The studio is looking for a book, play or original with a weird theme to place on next season's program.

●

Lederman With Jones

Buck Jones will again have Ross Lederman as his director. Having just completed "The Fighting Patrol," Lederman will megaphone Buck's next for Columbia, as yet untitled.

●

Frances Mayer Better

Frances Mayer, wife of Edwin Justus Mayer of the Caddo writing staff, is convalescing after a major operation in the Hollywood hospital.

●

Don George In Short

Don George, the wrestler, has been engaged by MGM to make a short in its series of sport subjects. Others contributing to this series are Jack Dempsey and Bill Tilden.

●

Wilkinson Promoted

James Wilkinson, formerly chief film editor at Paramount's Hollywood studio, has been made technical supervisor at the Astoria plant.

MGM HEADS DISCUSS VERSIONS, COLOR, MUSIC

A definite policy that will determine the limitations of foreign versions, color and music to be used in next year's product for MGM was the chief topic of discussion at a conference that started last Sunday morning at the MGM studios with Nicholas Schenck, Felix Feist, J. Robert Rubin, L. B. Mayer and Irving Thalberg participating.

The decision on screen musicals will determine whether MGM will exercise its option on Lawrence Tibbett and to what extent music will be used in George White's musical, "Flying High."

It was decided at this conference that the new program would include 52 features, which would be sold with MGM reserving the right to select five of this group as specials or road show attractions. The number of short subjects is undecided, but the quota will be much larger than it was last year. Hal Roach will probably deliver the same number of shorts as he did on the 1930-31 program, leaving whatever increase there may be in short product to be made on the MGM lot.

The series of "Sport" shorts now being made will be sold on the 1931-32 program.

These meetings will continue for at least ten more days, after which Felix Feist and Nicholas Schenck will leave for the home office to prepare for the sales convention to take place some time next month.

First National Broke Agreement, Hawks Says

Howard Hawks, through his attorney, Lloyd Wright, will contend that First National broke its agreement with him when the company's motion for an injunction to restrain Hawks from working for Howard Hughes comes up for hearing Thursday, before Judge Walter Gates in Superior Court. Hawks is now with Hughes on the United Artists lot, preparing to shoot "Scarface."

Author May Direct "Street Scene" At U. A.

Sam Goldwyn's production staff yesterday were interviewing prospects for outstanding roles in Elmer Rice's "Street Scene," which will go into production on the United Artists lot as soon as casting is complete.

This will be the first production by United Artists since Goldwyn took over the production reins. Rice will supervise the work and may direct.

RKO In Twin Cities Gets "City Lights"

Minneapolis. — Radio-Keith-Orpheum, both here and in St. Paul, will have the first run on "City Lights" instead of the Publix houses which have a United Artists contract. The picture will play the Seventh Street and President day and date.

Racing Films Rushed To Use Caliente Meet

The race meet at Caliente is a boon to those producers who have racing pictures on their schedules. MGM has one called 'Horseflesh," and RKO-Pathe will make one called "Whoop-de-Do," with Eddie Quillan.

Can't Find Lew Ayres

Shooting of added scenes for Universal's "Up For Murder" ("Fires of Youth") are being held up until the studio can find Lew Ayres. Ayres left for San Diego to visit his mother when the picture was completed. When studio officials decided to add to the piece, they tried to reach the star, but so far have not been able to find him.

Burnett With Hughes

W. R. Burnett, author of "Little Caesar," has been signed by Howard Hughes to lend his underworld knowledge to fashioning "Scarface" for the screen. Burnett, who was placed with Hughes by Holmes Walton, will do an original for Hughes following completion of "Scarface."

Eddie Rubin On His Own

Eddie Rubin, formerly associated with the Harry Weber office, has opened offices of his own in Beverly Hills. In addition to handling his own clients, he will represent the Jack Curtis agency of New York.

Marco Here From N. Y.

"Mike" Marco, of Fanchon and Marco, Fox Theatre production heads, arrived here last night from New York. It is understood that Marco will spend most of his time in the East in connection with the Roxy and other de luxe theatre stage shows, and that Fanchon will take over the duties formerly shouldered by her brother here.

Gumbin Signs Writer

Margaret Hower has been signed by H. M. Gumbin, of Liberty Productions, to work with Director James Flood on the story for May Robson's next starring picture.

Sheehan Dines Quigley

Winfield R. Sheehan is throwing a dinner for Martin Quigley tonight, to which a great number of motion picture executives have been invited.

Foreigns Fret Producers

(Continued from Page One)

out in a very short time, but admits that, for the present, these foreign draws are hurting business in the big picture houses.

For the most part the theatres showing the foreign pictures are former legitimate houses, dark for lack of stage attractions, picture houses that have been closed due to bad business, or picture grinds which have been having a tough time holding on and find in this new idea a means of paying the overhead until times get better.

PRODUCTION NOTES

Supporting Hoot Gibson in "Clearing the Range," his first for Allied Pictures, are Sally Eilers, Hooper Atchley, Eva Gripon, Robert Holmans, Edward Peil and George Mendoza.

Mae Madison, one of the Warner Brothers Academy students, has been given her first role in "The Idol," with Edward Robinson.

Ben Lyon has the lead in "We Three," oposite Rose Hobart, at First National. John Adolfi is directing.

Columbia has signed Beryl Mercer for a featured role in "The Miracle Woman."

Darmour Features For Independent Market

Larry Darmour is announcing a series of features for the independent market and has just signed Catherine Dale Owen to be co-starred with John Holland in the first one. This will be "Defender of the Law" and will be directed by Joseph Levering.

Also in the cast will be Edmund Breese, Mae Busch, Philo McCullough, Al Cooke, Paul Panzer, Fred Kohler, Kit Guard, Jack Richardson, Joseph Girard and Eddie Featherstone.

Berlin Mobs Our Chaplin

Berlin.—One of the greatest mob demonstrations ever witnessed here was staged yesterday on the arrival of Charlie Chaplin for a short visit.

Thousands were at the station to greet him and additional thousands followed him to his hotel which was stormed by those hoping to get a close look at him or touch his hand.

May Lift "All Quiet" Ban

(Continued from Page One)

tremendous success, being the best draw in Berlin. "His Highness Commands" at the Gloriapalace got bad reviews, but the picture is drawing big crowds.

"The Beggars' Opera" is still running to good business at the Atrim, but it looks as if the efforts of the Nationalists to have it withdrawn and banned will be successful. "The Command to Love" is in its third week and doing fine business.

The Grock film, starring Grock, the famous clown, of which so much was expected, flopped after one week. The Ufapalace has a new one in "Merry Widows from Vienna" which looks good.

Julian Johnson Back

Having recovered from an appendicitis operation, Julian Johnson has returned to his desk on the Paramount lot after a five weeks' absence.

HUGHES AGAIN GETTING "QUEER PEOPLE" READY

Howard Hughes, after shelving "Queer People" on several occasions since he bought the rights to the Carroll and Garret Graham novel, apparently is now set on giving it an early production.

The Grahams, having finished work on the screen version of the air comedy which Ed Sedgwick is preparing to start shooting soon, have been put to work on the screen version of "Queer People," working in collaboration with Leo McCarey, who probably will direct.

Sam Goldwyn was after McCarey to do Eddie Cantor's "Palmy Days" but, according to Goldwyn officials, he has been dropped from consideration as Cantor's director.

George White To Help Screen "Flying High"

George White, the stage producer who recently sold the screen rights of "Flying High" to MGM, will return to the Coast within the next two months and assist in staging the musical numbers for the screen version.

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The Hollywood Reporter

Vol. III. No. 41. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, March 18, 1931

TRANSLUX TAKE AMAZES

TRADEVIEWS
by W. R. Wilkerson

WHAT'S SOL LESSER going to do now that he has left the Schenck theatre organization? Sol will not write the answer himself just yet, but we venture to say a place will be found for him and a mighty important place at that.

Lesser has been one of the builders of this industry. In the early days he was known as "the boy wonder." He led the independent parade with pictures he caused to be made. He was one of the founders of Metro, later sold to Marcus Loew. He started West Coast Theatres and, with the Cores and others, held most of the stock of First National Pictures. He sold to Bill Fox for a few pennies.

•

MENTIONING West Coast reminds us that Harold B. Franklin is stepping around quietly with the continued acquisition of Hughes-Franklin Theatres and almost every step, as quiet as it may be, is heard from one end of the industry to the other.

Franklin is recognized as a shrewd operator, and other operators are of the opinion he will require all his shrewdness to make any sizeable dent with a paying circuit at the present time. But from what we can hear, it looks as if H. B. is progressing O. K.

•

THE INFLUENCE of Murnau in motion pictures will act as an imposing monument to his memory for years to come. Almost every director in Hollywood is using some part of the Murnau technic and will continue with its use for many a day. The morning after the American showing of "The Last Laugh" every camera in Hollywood went on wheels.

•

WE WATCHED Josef von Sternberg shoot a few scenes for "An American Tragedy" and if the finished picture measures up in the rest of its length to what we saw made, Paramount is going to have a production well worth the money and time this one has cost to date.

•

The Richmond censor board screened 70 features last month and made only 14 cuts, all minor ones. That's putting the "sense" in censorship.

And He's Scotch, Too

Donald Crisp, now working at Paramount in "Kick In," formerly owned the ground on which the studio is located. He bought it in ' for $3,200 and sold it a y later to Robert Brunton for $5,800. It would sell now, if on the market, for a million or better.

Allied Looking For Kino. Release

New York.—The Allied Exhibitors are knocking at the distribution doors here for the release of Kinograms, with its 30 per cent of advertising in the reel.

In event they can not get distribution through one of the chain exchanges, they plan to open offices of their own for the handling of this and other reels.

•

London's Newsreel Theatre A Success

London.—The Newsreel Theatre in Shaftesbury Avenue has played to more than 500,000 people since its opening. When it is considered that the house only seats 500, this record attendance is remarkable.

•

Edgar Allan Woolf Will Direct For MGM

The new contract recently signed by Edgar Allan Woolf has a director's clause in it, in addition to the one calling for his services as a writer.

•

"Blumey" Club Speaker

A. C. Blumenthal, who came West with Mayor Jimmy Walker, will be the principal speaker at the Breakfast Club this morning.

Whole Industry Astounded By Grosses In First House Opened In New York City

New York.—The opening of the first Translux (automatic movies) Theatre here has been the cause of continued astonishment to executives and insiders of the industry who tabbed the idea, before it opened, as a trick that would gather a few curiosity seekers and then do a fold.

The house has been open less than a week but the business done, and the pleased look on the patrons trailing out, spell success, and not of the curiosity variety.

The gross for the first Saturday was $814, for Sunday $927, and ror Monday $783, all this with 25 cent admission shoved in a slot at the door.

The house nut is less than $2,000 a week with film, rent, operation and everything. Those schooled in tabbing box-office take are under the impression that the house will show a gross

(Continued on Page Four)

•

H.-F. Now Fifth Largest Circuit

With the closing for the Mercy Circuit of 12 houses in Washington and Oregon, the Hughes-Franklin circuit of theatres now steps up to the position of the fifth largest string of theatres in America. The only larger ones are Publix, Fox, Warners and Loews in the order named.

The H.-F. chain now has 122 houses.

•

"U"-Gumbin Deal Off

H. M. Gumbin's deal with Universal for the release of "Mother's Millions" is apparently off until both can come to a more agreeable understanding on price and percentages.

Pola Negri Signed As RKO-Pathe Star

Pola Negri has been signed as an RKO-Pathe star by Charles R. Rogers, production head of that company. The deal was closed by cable to Paris, and Miss Negri will arrive here in May.

Mr. Rogers was negotiating with Miss Negri before he became associated with RKO-Pathe, and continued the negotiations in his new capacity. It is said that the fascinating Pola has mastered the English language and speaks with a very slight accent.

•

Publix-Warners In Charlotte Fight

Charlotte.—With Paramount-Publix set on rebuilding the Imperial Theatre here, destroyed by fire ,Warners have made it known that they will invade the South, with their first house located here.

•

Para. To Work On Bankhead-Hopkins

New York.—Paramount is going to give Tallulah Bankhead and Miriam Hopkins the exploitation works, with the hope of lifting these two girls to the Marlene Dietrich level.

•

Jack Pickford Hurt

Jack Pickford was seriously injured yesterday when his car skidded on a wet pavement in San Bernardino and crashed into a palm tree. His chauffeur, Frank P. Estrada, also was injured. Both will recover. They are in the Romola Hospital in San Bernardino.

BATTLE BETWEEN LEW AYRES AND "U" STILL ON

The tussle Universal is having with Lew Ayres (and vice versa) is widening with every move. "U" has requested the star to return to the studio for retakes on "Fires of Youth" and "Many A Slip," and Ayres re-

(Continued on Page Three)

MGM Buys Two More

New York—Metro-Goldwyn-Mayer added to its story holdings with the purchase of "The Red-Headed Woman," by Katharine Brush, and "Bridge vs. Bridge," by Edward McKenna.

"DANCE FOOLS, DANCE" Directed by Harry Beaumont

BRAIN-HUNGRY

•

Age has as little to do with ability as height, hair or weight. Genius sometimes blossoms in the sixties, sometimes in the teens.

The agency of resource discerns the most distinguished newer talent as it blossoms, and guides its fortunes in an industry ever hungry, ever ready to pay for fine creative brains.

•

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•

Robert Benchley is a Selznick client

WHEN SENSATIONS ARE MADE

note the Selznick clients!

"COMMON CLAY"

direction by
VICTOR FLEMING . . . . . *a Selznick client*

screen play and dialogue by
JULES FURTHMAN . . . . . *a Selznick client*

Myron Selznick, Inc.

"PUBLIC ENEMY" WELL DONE BUT A DISAPPOINTMENT

Cagney Shines In Crook Role

"THE PUBLIC ENEMY"
Warner Brothers

Direction — William A. Wellman
Story — Kubec Glasmon and John Bright
Adaptation — Harvey Thew
Photography — Bev Jennings
Film Editor — Ed McCormick

Cast: James Cagney, Eddie Woods, Jean Harlow, Beryl Mercer, Donald Cook, Joan Blondell, Leslie Fenton, Robert O'Connor, Murray Kinnell, Rita Flynn, Snitz Edwards.

We cannot help but feel that there is a disappointment in store for those who nurtured high hopes for "The Public Enemy" during its production. Though it has been excellently produced, right to the minutest detail, well directed and exceptionally well acted, it nevertheless must stand as a not particularly original and oft-times reminiscent gangster story.

Whether or not the producers had a swell idea to start out with (as is suggested by the title) we do not know, but it has resulted in the screening of the episodic lives of two boys, who, in their childhood, came under the crook influence. One is a "natural"—the other a victim of environment and weakness.

The story, such as it is, begins with the boys as children, pilfering for a "fence" in their neighborhood. We next find them as young boys assigned by the same crook to a big job which they bungle and after which they are double-crossed by him. They switch their allegiance to a saloon-keeper and, when prohibition comes in, they turn to bootlegging and end up as the chief henchmen of a king of the beer-racket. There is a "war" with a rival gang in which the pal of the 'tough guy" of the two is killed. In avenging him, he is wounded, kidnapped from the hospital by this rival gang, and finally returned to his mother's home, as a corpse—thrust through the door, while she, happily unaware of his machinations during all this time, is waiting to welcome him.

If the producers, with this yarn, meant to designate these young crooks and their pals as "the public enemy," we think they muffed a great psychological and original idea. For it is characters such as "Nails" Nathan and his "fixers," who appear only for a moment in the picture, who are "the public enemy." It is they who foster crime, protect it and prey on the weak. They had the brains, the imagination. The boy, Tom Powers, excellently played by James Cagney, was a bad one to the core, and would never have regenerated just because he had a couple of bullets in him. His pal, played by Eddie Woods (who gave a very good performance, and whose character should have been stressed more for obvious reasons) was weak, but not entirely callous. He was influenced completely by his pals, and easy prey to those who ARE the public enemy. A fact which was practically ignored in "The Public Enemy."

It is because the production never quite got over what should have been a swell idea that it fell short. We think that the character played by Jean Harlow is entirely superfluous and is only confusing, and that the final scene of the dead body being thrust into the room, while it has been done in life, is herein only rank sensationalism, and will surely be criticized as such.

The title will surely draw audiences looking for something new in gangster yarns, but it smacks of a thought which never materializes. Only those patrons who are still avid for this type of picture will put on the rave for it.

•

Garnett To Direct "On the Spot" As Next

RKO-Pathe wants Tay Garnett to direct Helen Twelvetrees in "On the Spot" before he does his original, "Salvaged," which he wrote in collaboration with Tom Buckingham. "On the Spot" goes into production in a few weeks. "Salvaged" was written for a feminine star and either Constance Bennett or Helen Twelvetrees will do it.

•

Doris Anderson At Radio

Doris Anderson has been engaged by Radio Pictures to write the dialog for "The Strange Woman," the original story for which was done by Ivan Lebedeff. Richard Boleslavsky will direct, with Lebedeff heading the cast.

•

Craft Ahead of Time

William J. Craft, directing "Waiting at the Church" for Radio, is all smiles these days because the production is the first ever made in Technicolor which is running ahead of schedule.

•

Brown At RKO-Pathe

Harry Joe Brown has been made an associate producer at RKO-Pathe by Charles R. Rogers, production head. Brown has been with Rogers for some time and directed several Rogers productions, the last being "The Registered Woman."

GENE LEWIS
Director for Dialogue
of
"ALOHA"
"MOTHER'S MILLIONS"
"DRUMS OF JEOPARDY"

LEON ERROL

German Studios At A Standstill

Berlin—There is hardly a camera turning in a studio throughout Germany. All are in the midst of preparation on programs scheduled. The depression in the studios is worse at this time than has ever been known.

Business is bad in the theatres. Audiences have long since become fed up on poor pictures. The Chaplin visit will do a lot of good in that it serves to get people thinking of pictures again.

Many exhibitors who have always been in a fight for first-run product are now content to run second and third runs in order to save the rentals.

Only two pictures are doing business in Berlin. The Elizabeth Bergner picture is in its fourth week, and "Liebe Befehl" is still going strong.

•

Saxon Is Preparing Novel Series of Shorts

Charles George Saxon is preparing a series of shorts, to be produced by and in Technicolor, in which all the actors will be babies of three years or thereabouts. Diapers and plug hats will be the costumes, and adult voices will be dubbed in.

Some of the titles selected are "Runt Page," "The Brat Whispers" and "Babies' Irish Rose."

•

Hal Roach Cleaning Up Balance of Schedule

The Hal Roach studio is very busy, cleaning up the balance of the schedule and preparing for the vacation. Charley Chase is already washed up and gone to Cuba. "Our Gang" will be through this week, as will the Pitts-Todd unit.

Laurel and Hardy are working on "Our Wife" and, when this is over, there will be a lay-off until May 4.

•

Jules Levy Here

Jules Levy, RKO theatre executive, is in town for a chat with Joseph Schnitzer and William LeBaron regarding the new product of Radio Pictures. He will leave next week.

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The
HARRY WEBER
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UNIVERSAL SCHOOL OF 'APPRENTICESHIP' READY

After several weeks' national survey, Universal has put into operation its school of "screen apprenticeship" which will not only include acting, but technical phases of the industry as well.

Arthur Ungar, associate producer, has returned to the studio after canvassing 14 colleges and universities over the country. Boys and girls selected by him now have their stills before a special committe which will determine those to come west for screen tests.

The committee's final say-so will be in time to bring the youngsters to Hollywood for mike and camera tests during the Easter vacation. Those fortunate enough to get the final okay on the tests will be signed up for the school in June and will be spotted in minor parts while undergoing instructions in the apprentice school.

•

Brandt Arrival Spurs Activity At Columbia

Since the arrival of Joe Brandt, Columbia is engaging additional talent in practically every department in preparation for increased production activities outlined for the coming season.

Sound technicians, cameramen and other production men have been added to the studio payroll, while several new writers have joined the staff in the last few days.

•

Censor Bill In Delaware

Wilmington.—A bill for the formation of a censor board has been presented in the Legislature, said to be backed by women's organizations in the southern part of the state. Its passage is not expected.

•

Radio To Do Marines

After a series of conferences with Marine Corps officers, Thomas Boyd has taken offices on the Radio lot under a ten weeks' contract to write a war story around the Belleau Wood fight.

•

"Round-up" For Para.

Paramount has acquired the talking rights to Edmund Day's "The Round-Up." No director, no casting.

•

RKO-Pathe To Expand

(Continued from Page One)

and the enlargement of several of the present buildings. Plans for all this work have been completed and bids are to be asked at once.

Another $1,000,000 will be spent a little later in further improvements, all of which are made necessary by the increased production program of the company for the year. Among the structures to be enlarged are the wardrobe, property and sound departments. A new office building will replace one of the old stages and will house the writing staff, music department and production personnel. Considerable sums will also be spent for new equipment. It is estimated that at least 200 men will be employed in the building work.

Bunk!

Fred Wehrenberg, a member of the board of directors of the Motion Picture Theatre Owners of America, is authority for the statement that "there is a complete understanding between our organization and the Hays office, but there is no domination."

Samuel Kayzer To Coach Billie Dove

New York.—Samuel Kayzer, the most famous dramatic coach in America, has closed his New York studio and is leaving for Hollywood with a fat Howard Hughes contract to coach Billie Dove. Kayzer has handled some of the greatest stars of the stage and screen, with Ann Harding and Fredric March the most recent.

•

Plagiarism Suit For $2,000,000 From Fox

Little Rock.—Charging the Fox Film Corporation with plagiarism, T. J. Wear, of Paris, Arkansas, has filed suit for $2,000,000 in the Circuit Court.

He alleges that the Fox picture, "The Big Trail," was based largely on a book of which he is the author, called "Liberty and Freedom, or Out of the Mountains of the East Into the Golden West."

Overseating Is Worrying Phila.

Philadelphia. — The overseating problem is troubling local exhibitors. The city has 175 theatres with a total of 194,778 seats available for one complete performance. The situation, particularly in the downtown section, is what theatre men call "unhealthy."

There seems to be no exact way in which to regulate this condition, but solutions are being sought now.

•

Warners Get Twelve More In Kentucky

Louisville, Ky.—Warner Brothers Theatres have taken over 12 houses in this state. They are the Colonial and Kentucky, in Danville; the Grand and Orpheum in Fulton; the Grand, Kentucky and Princess in Henderson; the Princess in Mayfield; the Beich, Empress and Kentucky in Owensboro, and the Savoy in Princeton.

•

Radio Will Turn Out "Fool-Proof" Film

What Joseph I. Schnitzer, president of Radio, terms "fool-proof" film, will be turned out of the contemplated film laboratory which will be one of the units in Radio's huge construction plan. Triple inspection and a secret chemical treatment for every foot will add one-third to the life of the average film.

•

MGM To Make "Panama"

MGM has a story called "Panama" which treats of the ladies' underworld in the Canal Zone. It's in adaptation and set for June production.

Governor's Threat Gets Film For School in Miss.

Oxford, Miss.—This town built a new school house with a large auditorium. The citizens chipped in and bought sound equipment. School director asked exchanges covering this community for prices on films. Exchanges replied they had a customer (the local theatre) in the town and had nothing open for showing. The school director appealed to the Governor of the state, who contacted the Hays New York offices, threatening reprisals against the industry. Now the school plays pictures, charging an admission, and is killing off the local house.

The school director is said to be giving the school 25 per cent of the gross, putting the rest in his pocket.

•

Warners To Build One

Philadelphia. — Warner Brothers are said to be planning to erect a de luxe house in the 69th street section. The deal includes a department store outlet of one of the big stores.

•

"U" In Two Houses

"Dracula" goes into the local Orpheum March 27, with "Bad Sister" spotted at the Hill Street house for March 26. This gives Universal the two local RKO houses for the run.

Mystery By Veiller

Bayard Veiller, who has been working as a staff writer for MGM, has turned out a mystery thriller, as yet untitled, which goes into production soon under the supervising eye of Hunt Stromberg. Lewis Stone and Ernest Torrence are set for important roles. No director yet.

•

Row Over Non-Theatricals

(Continued from Page One)

very little money out of rentals of this type, but the exhib suffers to a great extent.

A Philadelphia exhibitor offers the information that the total rentals collected on this business by all exchanges in the Philadelphia district for the past six months would not exceed $500, but that the damage done to theatres would reach $100,000 in lost attendance as a result of schools, lodges, industrial organizations and clubs running pictures with a cash take at the door.

The exhibs claim this is unfair competition and are reminding distributors that percentages and high rentals on future contracts will be greatly affected if this evil is not corrected.

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•

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THE Hollywood REPORTER

W. R. WILKERSON... Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.

Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart.

Circulation Manager: Nat Bregstein

Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741

New York office, 110 West 40th Street Fred Schader, Manager

Chicago office, 6 North Michigan Ave. Daryl Doran, Manager

London office, 80 Wardour Street Frank Tilley, Manager

Paris office, 122 Boulevard Murat Jack Spector, Manager

Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

Harry Rosenthal, former band leader and more recently the featured player in the New York company of "June Moon," establishes a record for one of the gang coming to Hollywood on "speculation" of getting a break in pictures. The mob generally comes out with the hope of getting set any place. Rosenthal made the trip from Boston here with one part in view, in the Warner picture of "Virtue's Clothes." When playing Boston a friend suggested he read "Jackdaw's Strut" (story from which "Virtue's Clothes" is being adapted). Harry spotted a character he figured great guns for him, so he hopped a train and is being given a test for the role tomorrow.

•

An actor who has appeared in every Pathe picture made in the past four years is being retired. His name is—or was—Bill and he was the rooster on the Pathe trademark. He was selected for the honor at the New York Poultry Show in 1927 and won his place because his owner had trained him to crow at the snap of the fingers, this making the task of the sound cameraman much easier. Incidentally, Bill won $100 for his owner at that time, that being the prize offered. But Bill must take a back seat for a more brilliantly-plumaged bird picked this year who is to be shot in color.

•

The signed column of the motion picture editor of the Examiner, which has attained well-deserved fame by the mis-spelling of names, touched the high spot of its career this morning. It carried a note about Marion "DAVIS."

FOUR LEADING MEN FOR BOBBY JONES IN SHORT

Having had three outstanding stars in his first golf reel, Bobby Jones will have the support of four well known screen players in his second subject, "The Chip Shot, or the Approach to the Green."

Richard Barthelmess, Joe E. Brown and Frank Craven did their stuff in the initial Jones picture. The second episode will have Charles Winninger, William Davidson, John Halliday and Robert Elliott, who make up a business men's foursome in the reel.

Present plans call for William Powell to appear in the third Jones reel which will demonstrate the use of the irons.

Bobby Jones will make his first public performance since retiring from competitive ranks when he and Leo Diegel tee off in a charity exhibition match at Agua Caliente, Sunday, March 29.

•

Universal Grooming Rose Hobart For Star

Universal is planning to skyrocket Rose Hobart to star prominence on next year's program and the studio has outlined plenty of plugs for her in publicity and exploitation.

"U" has already placed her in the star spot in "Waterloo Bridge" and "Back Street," but it aims to have her well established with the fans before release dates on either film.

•

"Parade" For Orpheum

Columbia's "The Last Parade" probably will follow "Millie" into the Orpheum. Columbia has a standing booking arrangement for its product into RKO houses.

•

New One For Farrow

John Farrow, now completing the adaptation and dialog for "The Common Law," will take up the same job on the next story for Ann Harding. It will be one of the three plays now being considered.

•

Ethel Levey At Radio

Ethel Levey, former wife of George M. Cohan and, at present, Mrs. Claude Grahame-White, has been engaged by Radio Pictures to play opposite Lowell Sherman in "High Stakes."

•

June Collyer Wants Rest

If arrangements can be made to postpone June Collyer's next picture for Paramount, the actress will leave for New York the latter part of this week for a two weeks' vacation.

•

Benefit For Temple

Temple Israel of Hollywood will stage a benefit performance at Pantages theatre, Saturday night, March 28. Proceeds of the affair will go to various charities of the Temple. Many stage and screen stars will participate.

•

Jack Moffitt Ill

Jack Moffitt, scenarist for Universal, was operated on for appendicitis yesterday at the Hollywood hospital and is recovering.

Lubin Returning With European Bankroll

New York —It is understood here that Herbert Lubin, formerly of Sawyer and Lubin and more recently the promoter of the Roxy Theatre, is returning from a long stay in Europe with plenty of European money to start a new producing and distributing organization on this side. The idea is to produce pictures here with both the American and European markets in view.

•

Pantages Boys Plan To Make Pictures Abroad

Rodney and Lloyd Pantages, sons of Alexander Pantages, are forming a motion picture producing organization. They plan to tour Europe with an American cast and crew of technicians and produce a series of features with European locales. Interiors of this series will be completed in Hollywood when the troupe returns.

•

Edw. Kaufman On Trip

Edward Kaufman, supervisor of short subjects at Universal, who recently returned from a business trip to New York, is making a special tour of Universal exchanges in the interests of short subject sales promotion. Kaufman left last night for San Francisco and will make the national loop, contacting the entire national exchange force.

•

New Mamoulian Contract

Rouben Mamoulian's present contract with Paramount as a writer was torn up and a new one substituted, whereby the major part of his time will be devoted in the future to directing. He has just finished directing "City Streets."

•

London Actor For Para.

George Meta, London stage actor recently signed by Paramount, will make his American screen debut opposite Claudette Colbert in "Secrets of a Secretary." The actor will sail for America on the Aquitania April 4.

•

Niblo Sticks To Dix

Fred Niblo's second directorial assignment at Radio will be "The Splendid Crime," with Richard Dix as the star. Story is now being adapted to the screen by Bernard Shubert.

•

Faragoh To Do One At Fox

Upon completion of his treatment for "The Impatient Virgin," Francis Edwards Faragoh will be loaned to Fox by Universal to write treatment for "The Yellow Ticket."

•

Katterjohn With Col.

Monte Katterjohn, one of the best known scenarists, has been signed by Harry Cohn, of Columbia. His first assignment is an original, tentatively called "The Gangster."

"U" Will Resume Work April First

Work at Universal City will be resumed April 1 with "Blind Husbands" the first picture to take to the stages, to be followed by "White Captive" under the direction of George Melford. Background shots on "White Captive" were made in Borneo.

"Strictly Dishonorable" is expected to go into production late in May. No director or cast has been signed yet.

PRODUCTION NOTES

After completing the screen treatment for "Big Brother," "White Shoulders," and "Bachelor Apartment" within three months, J. Walter Rubin has been assigned to do the treatment for "High Stakes."

•

William A. Seiter's next directorial assignment for Radio will be "Girl Crazy," co-featuring Robert Woolsey and Bert Wheeler.

•

Lloyd French, engaged to write comedy shorts for Louis Brock, will direct for the same unit at Radio.

•

Fowler Productions will start work next week on a new Western, "The Phantom Rider," which will co-feature Buffalo Bill, Jr. and Barbara Worth.

•

The next Charlie Chan picture to be done by Fox will be taken from the story of "The Black Camel." Bill Sistrom will produce and Hamilton MacFadden will direct.

•

Sol Violinsky, formerly of the Warner writing staff, has joined Paramount to supply gags for the new Marx Brothers picture.

•

Buddy Bruel, the 11-months old baby star of Hollywood, has been signed by Great Western Productions to appear in "The Kid From Arizona."

•

Sam Mintz now writing the screen treatment for "Mr. Noodle," slated as Jack Oakie's next starring picture for Paramount.

•

Erpi Plan For Exhibs

(Continued from Page One)

his weekly film service from the distributors mentioned in the contract. The cost of the equipment and service is based on the amount of money taken in during the week. If a house which is serviced takes the minimum of $300 a week, Erpi grabs $150 and the exhibitor has to pay the rent, light, heat, and his own expenses out of the other half.

There is also a stipulation in the agreement that requires the approval of Erpi on all advertising and exploitation.

Metro-Goldwyn-Mayer, Warners and First National have denied they will participate in the Erpi plan, but the contract specifically mentions them as being in the group that will furnish the pictures. It is thought these denials were made through pressure of the sales ends of the organizations.

THE Hollywood REPORTER

Vol. III. No. 35. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, March 10, 1931

FOREIGNS FRET MAJORS

WE HAVE OFTEN wondered why exhibitors have never realized the full value of plugging directors along with the popularizing of stars and players. A good director will sell a lot of tickets on a picture that, otherwise, has no outstanding name to draw them in.

The above thought is occasioned by three letters in the morning's mail from three exhibitors in different parts of the country, all putting on a mild rave over the direction of "Cimarron" by Wesley Ruggles, and each enclosing a photograph of his marquee showing the use of the Ruggles name in a build-up, not for "Cimarron" alone, but for future pictures that Ruggles may do.

•

EXHIBITORS clamoring for something to sell their patrons might be awakened to the fact that a director's name, sold in conjunction with an outstanding directorial achievement, will build a following which will carry through many pictures that may not have star names on which to tack their exploitation kite.

In our stop-off in Kansas City last week we walked up Twelfth Stret and saw the name of William K. Howard in connection with one of his Fox pictures. We asked the house manager the reason for the use of a director's name in his marquee billing and he replied: "Our patrons know that William K. Howard directed 'Good Intentions' and 'Scotland Yard', both good pictures, consequently we figured his name in connection with his other pictures will draw where other things may not."

•

BILL HOWARD has his best pictures up his sleeve and he has already given us some good ones. He is the ace bet on the Fox lot and as such will be given the pick of the material. It is a most wise procedure for exhibitors to build directors in the eyes of their customers, particularly those who are backed by such solid successes as Ruggles and Howard. And there are many, many others in the business whose names will sell tickets for their pictures if the theatre men only give them the opportunity.

Pictures Weak In Big Market

New York.—With stocks reaching their highest peak of the year in yesterday's trading, picture issues were generally very weak, with Warners showing the greatest tension. Reports were current around the stock exchange floor that insiders were selling Warners even at the low level of the stock. One broker reported that a very big executive of Warner's was unloading his heavy holdings.

Warners Cut Their Matinee Prices

Warners have announced a cut in admission prices at their Downtown Theatre with a slash of five cents up to one o'clock, the price now being 30 cents, and a cut of from ten to 35 cents from one to 5:30. These afternoon tickets for all seats are now 40 cents every day instead of being 50 for orchestra seats and 65 cents for loges on week days and ten cents higher on Saturdays and Sundays. Children are admitted up to 5:30 for 15 cents.

•

Philadelphia Exhibitors After Substitutions

Philadelphia.—Exhibitors throughout Eastern Pennsylvania will go after the questions of substitutions and score charges at a meeting of the M.P.T.O.A. here Thursday.

Big Circuits Troubled by the Business Done by Theatres Devoted Strictly to Foreigns

New York.—The great business being done by the fifteen or more houses in Greater New York showing foreign-made pictures in Spanish, French, German, Italian and other languages is giving the major circuits a bit of a worried look because every cash admission going into these houses means a ticket less for their deluxe and neighborhood theatres.

What is true in New York is equally true in other spots where the "straight" foreign house has been opened. The foreign elements are flocking to the pictures, bad as they may be, and are not giving many nickels and dimes to the version pictures being made in Hollywood.

One major operator who has been through many slumps and battles for admissions is of the opinion that the thing is just a gag and will work itself

(Continued on Page Three)

•

Publix Closing Them In Texas

Dalals. — Publix is closing the bloomers throughout this part of the country, most of them Class B houses. Those so far to get the padlock are the Wigwam in El Paso, Grand in Corsicana, Rex in Waco, Majestic at Abilene, and the Paris in Paris.

It is thought at least 25 more will receive similar treatment rather than take the weekly loss the houses have been registering during the past few months.

GERMANY MAY LIFT BAN ON 'ALL QUIET' SHOWING

Berlin.—The ban on the showing of "All Quiet" in Germany probably will be lifted, the German Parliament having decided that is was not justified. If the order is issued, the picture undoubtedly will be rushed into many theatres in Germany.

Business generally in the theatres is good, but production is at a standstill. The Bergner picture, "Ariane," is a

(Continued on Page Three)

Morris Elevates Carl Lesserman

New York.—Carl Lesserman, former Chicago branch manager for Warners, has been made Western sales head, succeeding Gradwell Sears who has been set for the Southern division. Joe Vergesslich, former manager of New York exchange goes to Chicago.

Myers Fights Block Bookings

New York.—In a letter addressed to every member of Allied, Abram S. Myers goes into the question of block booking at great length and asks members of the Allied organization to secure the support of their local press in combatting this method of buying and selling pictures. Myers would have the exhibs sell the fans through the papers that the reason for most of the bad pictures is block booking.

The letter also carries plenty of red hot material against salacious advertising, score charges and other things he feels are hurting the business of members of his organization.

In addition to the newspapers, Myers suggests that the exhibitors use the screens for an Allied trailer.

•

Kansas Legislature Kills 5 Per Cent Tax

Topeka.—The proposed tax of 5 per cent on all commercial amusements has been killed in the State Legislature.

•

New Job For Michoff

Sam Mischoff, former business manager at Columbia, has been appointed a production supervisor at that studio. Walter Stern is the new business manager.

•

J. Robert Rubin To N. Y.

J. Robert Rubin left for New York last night after a short visit conferring with MGM studio executives.

1000 Critics Acclaim Abraham Lincoln as 2nd best film of 1930 By Gerrit Lloyd

FOX THEATRES BATTLING WITH PRODUCTION END

New York.—The theatre operating division and the film division of Fox Films are staging an exclusive battle within their ranks, due to representations made by the theatre end that the pictures furnished them by the studio were not the type that would enable a theatre to show black figures at the end of the engagement.

The theatre men declare that late releases from the studios have fallen down more than ever, with the exception of "The Man Who Came Back." They cite the Roxy record of "East Lynne" which played to $124,000 the first week and dropped to $67,000 the following week. They point to "Body and Soul" as a great disappointment at the box-office, as well as "Girls Demand Excitement." The latter had to be yanked in Philadelphia and Washington, and set a low record at the Roxy.

The Roxy, in its anniversary period, built up an expensive stage show with the hope of carrying both the picture ("Body and Soul") and the show through two weeks. The picture goes out ("Charlie Chan" going in), but the stage show is being held.

In cities other than New York the houses are trying to bolster up the weak attractions with stage shows, using names, but even this is not having the desired effect unless the names are out-and-out freaks.

Wampas Election of Officers Next Week

Election of next year's Wampas officers will be held at the March 24 meeting at the Writers. Candidates for president are John LeRoy Johnston and Joseph Steele.

With the elimination of Joseph Shea, who has gone to New York, the candidates for first and second vice-president are Phil Gersdorf, Paul Snell and Frank Whitbeck. Pat Dowling, chairman of the nominating committee, announces that another man will be named to run in Shea's place. Priority in this office is determined by number of votes received.

Lincoln Quarberg and Bob Collier are out for secretary, and Jack Hill and Ernest Klein are candidates for treasurer.

●

Lait Yarn For Rogell

Rogell Productions have bought Jack Lait's story, "Gangster Girl," and will start production soon. Lait is doing the screen story. The picture will be made at Metropolitan.

●

George Thomas III

George Thomas, of Warner-First National publicity staff, is on the sick list.

'Ware Racketeers

A man, falsely representing himself as an agent of the Hollywood Reporter, is attempting to sell editorial notices in this paper. The Reporter will be grateful for any information that may make possible his arrest. Editorial space is not for sale.

Bunkers of Secrecy Surround Bobby Jones

Surrounding production of Bobby Jones' golf reels with deepest secrecy, Warner-First National is shooting these shorts without even a cast or call sheets. Part are being written into the scripts for established film names, but selection of the actors is left until the last moment.

●

Tiffany Starting Again

The Tiffany studio will start work again next week for the first time since the company experienced financial difficulties and was taken over by Educational. Ken Maynard, with Phil Rosen directing, will start on "Two Gun Man." Phil Goldstone still is at the helm.

●

"Secret" In Rehearsal

"The Lawyer's Secret," wtih Buddy Rogers, Fay Wray and Richard Arlen, went into rehearsal yesterday on the Paramount lot.

New Distrib Rule Hurts Brookhart

New York.—The absolute ruling on the part of leading distributors that there will be no tie-in between the buying of shorts and features, sort of throws a harpoon into the Brookhart bill, as this point was one of the chief squawks of the supporters of the bill.

The Allied States Exhibitors are behind the Brookhart bill, and the Motion Picture Theatre Owners of America are fighting it.

●

Mervyn LeRoy Leaves New York Monday

New York.—Mervyn LeRoy will leave here for the Coast Monday, having seen "Five Star Final," which he will direct for First National immediately on his return.

●

Woolfenden In Agency

Bill Woolfenden, one of the old-timers in show business and recently producer of two-reelers for Pathe, has joined the Ruth Collier agency.

●

"Palmy Days" First

"Palmy Days," with Eddie Cantor, will be the first production to go into work under Samuel Goldwyn's regime as production head of United Artists. On or about April 1 is the date set. No director yet. Tests are being made for Eddie's leading woman.

EUROPEAN FILM NOTES

Received from Trade Commissioner George R. Canty, Paris, by the Motion Picture Division of the U. S. Department of Commerce

Traveling picture shows and showings in country cafes have been banned in France because of the danger of fire. The only exceptions are made for Pathe-Rural and Cinelux, which use non-flam stock in fireproof projectors.

●

The Municipal Council of Vienna is threatening a new entertainment tax which will come down hard on the smaller theatres. The Vienna exhibitors are appealing to the Government in the hope that a legally defined scale may be instituted as in Paris.

●

The Deutsches Lichtspiel Syndikat, the producing concern owned by German exhibitors, is to issue a weekly newsreel and has informed all members that they must cancel other engagements and subscribe to this reel.

Klangfilm has put its sound equipment in 83 houses in Austria and 67 in Czechoslavakia. Of the Austrian installations, 75 are in Vienna.

●

The Hungarian Government is preparing a bill to tax imported sound equipment under the guise of protection for home manufacturers. There is only one film making sound equipment in Hungary, so the tax probably would mean that exhibitors would have to pay more for poorer equipment.

●

Warners Brooklyn Studio Closes May 9

New York—The Warner Vitaphone plant in Brooklyn will close down for six or eight weeks, starting May 9.

●

One In Color For Para.

Paramount will do "The Vanishing American" or "The Rose of the Rancho" in Technicolor, production to start on or about May 1. It probably will be the first named.

●

"U" Publicity Moving

Universal's publicity department under John LeRoy Johnson, is being moved from the building occupied by the scenario department to the old laboratory building. Johnson and his staff will take possession of the new quarters Monday.

Serial of "Mounties" For Syndicate Pic.

New York.—Ray Johnston announces that Syndicate Pictures will make a ten-chapter serial of the Canadian Northwest Mounted. Harry Webb will direct.

●

"Bad Sister" April 26

Uinversal's "Bad Sister," shot as "The Flirt," opens at the local RKO next Thursday. "Dracula," after a smash in New York and the Northwest ,goes into the RKO, April 3.

THE Hollywood REPORTER

TODAY'S FILM NEWS TODAY

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Fox Declines To Sell Roxy Back Lot

New York.—William Fox has refused a flattering offer for the site, 200 by 400, back of the Roxy Theatre. It was wanted for a sporting arena.

●

Paramount French Star May Come Here

New York.—Saint Granier, French star of Paramount, recently arrived here on a visit, may go to Hollywood to do a picture before returning.

●

MGM and Browning Sign Up For a Year

Tod Browning has gone to MGM on a year's contract.

●

John Willard In N. Y.

New York.—John Willard, author of "The Cat Creeps," "The Green Beetle" and others, arrived here Friday from London, after seeing his two plays, "12 Hours" and "Men," produced there.

●

Bradley King East Soon

Bradley King will leave for New York in a few days to take up work at the Paramount Long Island studio. At present she is finishing up at Fox.

●

Leland Hayward Here

Leland Hayward, vice-president and general manager of the American Play Company, is in town with Mrs. Hayward. They will stay about six weeks.

●

Burkhardt P. A.'s Fox

Robert F. Burkhardt is pinch-hitting for Glen Allvine at the Fox publicity desk, pending Allvine's return from a trip to the New York office.

●

Sono-Art Starts

Sono Art-World Wide, which recently figured in the deal whereby Educational took over Tiffany, resumes production activities his week when shooting starts on "The Cheyenne Kid," with Rex Lease in the title role.

●

Venturini Promoted

As a result of directing two successful Spanish pictures for Paramount, that organization has elevated Dan Venturini to a director of English pictures, with no story as yet selected for his first.

●

Branson Branch Head

Chicago.—Ned Depinet, general sales manager of RKO-Pathe, has appointed Walter Branson manager of the Chicago exchange. He comes from St. Louis, and succeeds John Clark, resigned.

●

Lew Lang With "U"

Washington.—Lew Lang, formerly with Paramount in Philadelphia and Washington, is now Universal's district booker for Washington, Philadelphia and Pittsburgh.

CREAM PUFFS & SLAMS

NEW YORK

"BEHIND OFFICE DOORS"
Mayfair Theatre

World-Telegram: Thanks to some skilful playing by Mary Astor and Robert Ames, and some adroit direction by Melville Brown, what might very easily have become just another of those "working girls in love with her boss" stories, turns out to be something above the average in this type of picture.

Sun: It has a certain something in its theme which will carry it somewhere in the sticks, but after a succession of this type of picture, this certain something will carry it straight out of New York.

Herald-Tribune: Whatever virtues the film possesses are due to Miss Astor, who is earnest, believable and attractive as one of those heroines who are so long-suffering that it is painful to observe.

"CHARLIE CHAN CARRIES ON"
Roxy Theatre

Sun: This one has at least mild suspense, a first-rate, handsomely photographed production, and good enough acting, and it may be counted a minor success.

American: As fine a mystery movie as has found the screen.

Mirror: The action is generously loaded with all the thrill, tricks, mysterious hands, shots in the dark, shrieks and horrors. And the suspense is skilfully maintained.

"WOMAN HUNGRY"
Strand Theatre

News: "Woman Hungry" isn't any more than tame program fare. It abounds with glorious scenery, colorfully photographed in natural hues. Lila Lee responds beautifully to technicolor, and it's her picture.

World-Telegram: Just why First National considered it worth while to produce "The Great Divide" all over again as a talkie is an even greater mystery than why Warner Brothers decided to produce it as a talkie in the first place.

Journal: The acting is as stilted as the dialog, which is as unconvincing as the plot.

"THE RIGHT OF WAY"
Warner Theatre

News: We're here to commend Conrad Nagel for his good performance. He is dapper, handsome, convincing in his eccentricities and quite charming. Outside of his role, there isn't anything of more than passing value in the picture.

Herald-Tribune: A piece of twaddle in which Conrad Nagel is given as inferior and unsuitable a role as it is possible to conceive. How this picture crept into a Broadway house is unexplainable.

JACKSONVILLE

"UNFAITHFUL"
Florida Theatre

Times-Union: Miss Chatterton's performance seems to lack the finesse that has characterized her efforts in the past, but in spite of the improbabilities of the story she is graceful and attractive.

"THE PRIMROSE PATH"
Imperial Theatre

Times-Union: The picture has a distinct entertainment value in addition to its moral lesson, which is told with action instead of words—thanks to a crafty drector.

ST. PETERSBURG

"THE PRIMROSE PATH"
Phoil Theatre

Evening Independent: The dialog is 1894 model and at times you might think it was a burlesque. If one can overlook these defects, however, the picture is rather interesting.

"FINN AND HATTIE"
Florida Theatre

Evening Independent: It is funny in spots. But it is not the success it should have been with such a good story and with he cast that was provided.

"A CONNECTICUT YANKEE"
Florida Theatre

Evening Independent: In this picture there is much humor and one can get many laughs out of the comical situations that develop. Will Rogers is the whole show, as usual.

"OTHER MEN'S WOMEN"
Alcazar Theatre

Evening Independent: Sometimes pictures are given rather horrible names just to attract the public and then the picture turns out to be rather uplifting and good, but this one is just like the name sounds.

Heavy Taxes Stun Argentine Market

Buenos Aires—The picture market here is shot full of holes as a result of the recent heavy increase in import duties on films. The Association of Argentine Distributors has petitioned the government for a hearing on this raise. In the meantime, the Custom House is packed with film awaiting removal by the companies, which have refused to pick up anything until the ruling has been reconsidered and the tax lowered.

The new tax calls for 38 gold pesos per kilo, as against the old tax of 2½ pesos per kilo.

●

Columbia Renews With "Krazy Kat"

New York.—Columbia has renewed its releasing contract for "Krazy Kat" cartoons. It will distribute 13 this year.

●

To Cut Roxy Operators

New York.—The Roxy is to cut the salaries of the motion picture operators to the scale, which is $85 a man. Roxy has been paying the men $15 over-scale, with the chief operator of each crew getting more than that.

●

Amkino To Release 25

New York.—Amkino will release 25 subjects in America during the coming year. The features will be silent and there will be eight synchronized shorts.

PRODUCTION NOTES

Stuart Erwin has signed a new long term contract with Paramount.

●

June McCloy signed by Christie to play lead with Ford Sterling in "The Foolish Forties."

●

Robert George Young, a graduate of the Pasadena Community Playhouse signed by MGM.

●

Mark Sandrich finished the second of Ned Sparks in two days. It had a five-day schedule.

●

Lou Brock will begin production on the first of the Chic Sale series Monday.

●

Juliette Compton has been assigned the title role in Paramount's "Queen of Hollywood," adapted from Sinclair Lewis' current magazine story, "Let's Play King." Norman Taurog, director of "Skippy," will megaphone.

●

Ruth Weston added to French version of "Woman Between" at Radio.

●

Florence Roberts, Frank Beal and Lita Chevret added to "Going, Going, Gone" at Radio.

●

Geoffrey Kerr will play opposite Lily Damita in "The Sphinx Has Spoken" at Radio.

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News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown. Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart.
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London office, 80 Wardour Street Frank Tilley, Manager
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THE LOWDOWN

Hollywood has been all wrong these many moons as to the supposed cause of a rift (IF there was one) between our most famous couple. The visits of a lovely, titled English lady had nothing to do with it. The smart sets of New York and elsewhere have known for a long time the real reason for her past and present sojourns to California, and the "reason" has nothing to do with the husband . . . or the wife.

●

Do you know what young actress (who has been doing fairly well lately) was "let out" of the Paramount School a few years ago because she was "learning too fast"? The powers that be figured at that time that any pupil should be able to acquire sufficient knowledge from her directors during the daytime!

●

Do you, by any chance know, why Charlie MacArthur looks this or that way, when either Myron or David Selznick enters a room?

●

Lou Tellegen is deeply incensed. Also, his feelings are hurt. He denies the story that he has had his face lifted. As a matter of fact, it is understood that Lou really did not have the pan lifted. He merely had it peeled in an effort to bring back the bloom of youth and restore the pristine loveliness that made him a matinee idol some—oh, well, never mind when.

●

An enterprising free lance press agent who has succeeded fairly well in the past by tying a few of his female clients up in matrimonial knots, is now estranged from wife No. 3 and, if the right prospect comes along he will in all probability put another notch in the stick and walk to the altar with wife No. 4.

MONOGRAM PICTURES ANNOUNCE 28 FEATURES

Monogram Pictures, the newly-organized group of independents, will release 28 features in the current year. Twelve of these will be melodramas and sixteen will be Westerns. The melodramas are:

"The Arm of the Law," by Clarence Swinton; "Ships of Hate," by William Barstow; "Klondike," by Charles Steuben; "The Western Limited," by Wellyn Totman; "The Law of the Sea," by J. P. McCarthy; "Police Court," by Bennett Standing; "Strangers of the Night," by Wellyn Totman; "Forgotten Women," by Isobel Thornton; "The Midnight Patrol," by James Bradbury, Sr.; "Isle of Hunted Men," by Albert Bridges; "The Fatal Alarm," by Edward Hickson; and "In Line of Duty," by Charles A. Malvern.

The sixteen Westerns will be produced in two series, of eight each. The first eight are "Dugan of the Badlands," "The Montana Kid," "The Land of Wanted Men," "The Law of the North," "So This is Texas," "Oklahoma Jim," "Mason of the Mounted" and "The Man From New Mexico."

The second group includes "Partners of the Trail," "Vanishing Men," "Galloping Through," "The Man from Death Valley," "The Ghost City," "Two-Fisted Justice," "The Honor of the Mounted" and "Single-Handed Sanders."

Trem Carr, vice-president for production, has signed Charles A. Post as business manager of the studios and Ernie Hickson as technical director.

●

Theatre Fined For Davey Lee Appearance

Philadelphia.—Judge Francis Shunk Brown upheld a magistrate's decision which fined George Ritch, manager of the State Theatre, one of the Stanley-Warner chain, for permitting Davey Lee, child screen prodigy, to appear on the stage of the theatre in defiance of the Child Labor Act of 1915.

●

Carl Goe Goes With Oscar Hanson Company

New York.—Carl Goe, who succeeded Oscar Hanson as sales manager of Tiffany, has resigned from the organization to join Hanson in the distribution of sponsored shorts.

●

Tiffany Still Quiet

Phil Goldstone has no production plans immediately ahead for Tiffany. Ken Maynard's "Two Gun Man," was started on the Tiffany lot last week. Ken is supposed to make a series of Westerns, but no provision has been made, as yet, for another to follow "Two Gun Man." No other stories are in preparation.

●

Noted Writer Here

Richard Washburn Child, former ambassador to Italy and novelist, goes into a huddle today with Louis Mayer at MGM. The former ambassador has placed his writings in the hands of an agent.

●

MacGrath Yarn At Radio

Harold MacGrath's current novel, "The Other Passport," will be transferred to the screen by Radio, with Irene Dunne slated to play the star role.

●

Sue and Nick In Person

Sue Carol and Nick Stuart left for Chicago last night to do a three weeks' personal appearance engagement at the RKO houses there.

"City Lights" Not So Big In Indianapolis

Indianapolis.—"City Lights" did not do the business it was expected to do on a two-weeks run, this being the final week at the Palace. Business was spotty, with the nights being the best. Good, but not sensational busines. "Today" at the Circle was panned by critics and the public rushed to see it when the theatre management "suggested" that children under eighteen should not come. Result, the theatre was packed by "infants." Business big.

Fine business with "Honor Among Lovers," due to the pull of Claudette Colbert and Fredric March. Business at the Apollo with Olsen and Johnson in "Fifty Million Frenchmen" opened big, but dropped off after a panning.

●

African Series As Foreign Feature

New York.—The series of shorts being released by Warners under the title of "Adventures in Africa" will be edited into a feature length picture, with dubbed dialog in Spanish and German for release in those countries.

●

Schoedsack Arrives

Ernest B. Schoedsack, producer of "Rango," "Grass" and others for Paramount, arrived in Hollywood yesterday by air and will remain for three days, completing business negotiations before returning to New York. Schoedsack is shortly to make another picture for Paramount, but the location and theme are still a dark secret.

●

Mrs. Hammons Lost Gems

New York.—Mrs. E. W. Hammons, wife of the president of Educational, reported to the police that she had lost jewels valued at $28,000, probably from her car while on her way from Mamaroneck to New York.

●

McHugh As Reporter

RKO-Pathe has decided to place Frank McHugh in a series of drunken reporter shorts instead of the traveling salesman series originally scheduled for the comic. Studio executives are now looking for a comedian to star in the salesman group of six.

Will Film Growth of Catholic Church

Philadelphia. — Official Catholic Films Corporation, with headquarters in Philadelphia, has been granted a charter in the State of Delaware, with a capitalization of 1,000,000 shares of no par value.

Headed by William J. Ryan, as president, the corporation plans to produce motion pictures of a historical and educational nature which will show incidents in the history and the development of the Catholic Church. Ryan has stated that he has secured the sanction and approval of prominent members of the Catholic laity and the cooperation of ecclesiastical authorities for the project. Nothing, he stated, will be released in film form which has not been passed upon by responsible authorities within the Church.

●

Big Grosses In Phila.

(Continued from Page One)

Meadow" on the screen and Primo Carnera on the stage went to $22,500, and "Unfaithful" at Keith's was strong enough to be held over.

"The Last Parade" continues as a money-getter, grossing a strong $15,000 on its second week at the Stanton. The Boyd, for the second week running, supplied the disappointment of the period, with "Behind Office Doors" getting only $18,000 in seven days. The picture has been pulled with "Kiss Me Again" going in. "Trader Horn" played its fifth and final roadshow week to $9,000, ending a very satisfactory engagement.

The grosses for the week were:

BOYD—"Behind Office Doors" was weak, getting $18,000. Pulled out to give place to "Kiss Me Again."
CHESTNUT—"Trader Horn" fifth and last week—$9,000.
EARLE—"The Great Meadow" got $22,500; best in weeks.
ERLANGER—"City Lights" holding up well with $14,000.
FOX—"Don't Bet on Women" held to average of $26,000.
KEITHS—"Unfaithful" strong. Got $19,000 and was held over.
MASTBAUM—"Strangers May Kiss" very big with $52,000.
STANLEY—"Reaching for the Moon" good second week—$18,000.
STANTON—"The Last Parade" getting real money. Week brought $15,000.

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•

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PARAMOUNT "CITY STREETS" IS GOOD GANGSTER STORY

Mamoulian Wows With Direction

"CITY STREETS"
Paramount

Direction .....Reuben Mamoulian
Story .....Dashiell Hammett
Adaptation .....Max Marcin
Screen Play .....O. H. P. Garrett
Photography .....Lee Garmes

Cast: Sylvia Sidney, Gary Cooper, Paul Lukas, Guy Kibbe, Wm. Boyd, Stanley Fields, Wynne Gibson, Betty Sinclair.

"City Streets" is sure-fire. It is another "beer" story true enough, but it is a very good story—with plenty of new twists. And from the general excellence of the production in the matters of direction, acting, writing and photography we sincerely hope that this same combination of talent makes more pictures together.

The plot involves a young girl who trustingly acts as lookout for her stepfather, believing him and his mob to be on the level. She thinks the word "Beer" spells wealth and happiness, and tries at first unsuccessfully to convince her poor but honest sweetie of this. But when she goes to jail for her part in the murder of a gangster, her "Pops" tells her boy friend that she has been framed by the police. To get money for her release, he joins the mob. She finds out, however, that she has been double-crossed 'all around by her own gang, including "Pops," and pleads with the Kid to quit the racket, upon her release. He refuses, because he is doing well.

The gang leader makes a play for Nan and plans to bump off her boy friend. To save him, Nan goes to the gangster's home, where his jealous moll shoots him. Nan is "tried" by the mob and found guilty—and her boy friend, now head man, is told to take her for a ride. The boy friend does take her for a ride, and himself too. He "rides" them out of the racket and saves their lives—but we won't tell how.

"City Streets" brings forth Sylvia Sidney, a newcomer to pictures. She is an excellent actress. Gary Cooper, Paul Lukas, in a brief part, and Wynne Gibson are fine. It is Guy Kibbe, however, who makes the part of "Pops," the double-crossing, sycophant, so repulsive that he almost steals the show.

And now for Mamoulian. We believe this to be his second picture effort, and, directorially, it is marvelous. We firmly believe he could make a nine-reel picture using only one set, without any monotony. This production, as did his first, simply THROWS photographed IDEAS (of his own) at you. He has what is popularly referred to as the "master hand."

Hammett, Marcin and Garrett have done good jobs, and the photography of Lee Garmes' is beautiful throughout.

"City Streets" as we saw it, is a little too long. It has all the elements for speed and suspense, and should not be allowed to sag for a moment. Exhibs can play this one up big—for it has names to draw them in, and plenty of entertainment to satisfy 'em.

•

Tax May Close All the Argentine Theatres

Buenos Aires.—There is a grave possibility that all the motion picture theatres in the Argentine may be forced to close as the result of the import tax increase, which is fifteen times the former levy.

No more American pictures will be released in Buenos Aires after April 8 until the tax is withdrawn. If the Government maintains its position, the theatres probably will close late in April.

•

Chaplin Picture Is Great Hit In Berlin

Berlin—The Chaplin picture, "City Lights," opened here to enormous business and got over with a bang. It is one of the greatest successes ever seen here, being lauded both by the papers and the public.

"Exceptiona," a new Ufa production, is not doing much, but "Seitenspruenge" is still going strong.

•

Columbia To Release Animal Short Series

Columbia is to release a series of 13 single-reel animal comedies, to be directed and supervised by Bryan Foy. In all of them, human voices will be used. The casts will compose an entire menagerie, including lions, tigers, cats, dogs, etc.

•

Electrics Stand Pat

(Continued from Page One)

rent films to clients having motion picture sound equipment.

Nicholas Schenck, president of Loew's Inc., is leading the fight for the industry to check further equipping of places working in direct competition to the motion picture theatre. Schenck has the solid backing of the producers, distributors and exhibitors alike.

Theatre owners all over the country have been complaining of the unfair tactics of social organizations, equipped with sound projectors and serviced by their local exchanges. They point to the fact that these organizations pay no amusement tax, run shows whenever they see fit and, through their membership, get admissions far less than the local theatre is compelled to charge. All of which eats into the b. o. of the exhibitor.

The Electrics, having exhausted their possible openings for the theatrical installations, look to the new field for further profit until such time as they upset the whole apple-cart by launching television.

Cinematic Kissing

Kissing may go by favor in most places, but not on the set. There it goes by rule. Every kiss is graded and so designated in the script. For instance, here are the various stages as shown in a script at one of the major studios. "Kiss her" is the order. Then comes one of these: "Lightly." "Lightly and affectionately." "Affectionately." "Warmly." "Warmly and tenderly." "Intensely." "Passionately." And that's all there is; there isn't any more.

All Chains Want a House In Brookline

Brookline, Mass.—The fight is still on here among all the major chain operators for the okay to build a theatre in the town.

Says Films Poison Youthful Minds

Atlantic City.—Judge William H. Smathers, of the Juvenile Court, is the latest to erupt against the influence of crime and gangster pictures on the youth of the land. In sentencing four kids, ranging from seven to 12 years, for a Boardwalk robbery, and learning that they had been seeing gangster pictures, he said:

"Such pictures are poisoning the minds of the youth of the country. School authorities, churches and civic organizations should join forces with the law enforcement agencies to compel State and Federal action to rid society of this type of picture."

Only a few days ago, L. B. Schofield, Philadelphia Director of Public Safety, took a wallop at the movies, telling a gathering of churchmen that motion pictures, wet politicians and lack of religious training for the youth of the nation are prime causes for the increase of crime in America. He stated that it was possible for "any boy or girl to discover how to pick a lock, how to murder and commit any crime in the category of criminality" from observance of many of the "crook" pictures

PICTURES PUT ON SPOT BY CHICAGO CENSORS

Chicago—With the wholesale banning of pictures going on here, motion picture higher circles have decided to go to bat with the censors and find out, once and for all, what this wild banning is all about.

Warnesr took the matter of banning "Doorway to Hell" to court and finally got it through, but not without plenty of cuts. They are now going to do the same thing with "Little Caesar." It is most evident that the lawmakers here prefer their killings on the street instead of on the screen.

Other pictures given the thumb were Radio's "A Lady Refuses" and Columbia's "The Last Parade." With the former it is understood the picture will get an okay after the company has made fifty-five cuts.

Will Release "Skippy" In National Boy Week

Paramount will take advantage of the exploitation and publicity given National Boy Week by releasing "Skippy" throughout the country during that week. Boy Week starts April 26 and Paramount has dated the national release of the picture for April 25.

•

Jones Shorts For Foreign Markets

New York.—The Bobby Jones series of golf shorts will be released in Spanish and German, with those dialogs dubbed in.

JOHN LODER
in
"The Seas Beneath"
(FOX)
DIRECTED BY
JOHN FORD

Edwin Schallert, Los Angeles Times, says: "John Loder gives noteworthy performance."
Sid in Variety, declares: "John Loder makes his German officer outstanding."
Louella Parsons, in Los Angeles Examiner, says: "John Loder excellent as to type and all one could ask as to performance."
Norbert Lusk, New York critic: "Acting of cast admirable, particularly John Loder."
Photoplay Magazine for March: "John Loder gives fine performance in good fast melodrama that everyone in the family will like.

Management: Ruth Collier, Inc.

CARTHAY AND WARNERS DO BEST BUSINESS HERE

Business during the past week was off in all houses with the exception of Carthay Circle, playing the opening week of "Strangers May Kiss," and the two Warner houses doing a day and date on "Sit Tight." The former had a big opening night with more paid admissions than the Carthay had ever seen, and business okay the rest of week. The Warner houses did a surprising business with "Sit Tight," the picture in for only one week. The estimated figures:

CARTHAY CIRCLE—"Strangers May Kiss"—$21,000.
CHINESE—"Trader Horn," 8th week—$14,000.
CRITERION—"Dance Fools, Dance," second week—$16,200.
EGYPTIAN—"Stolen Heaven"—$3,500.
LOEW'S STATE—"Body and Soul"—$16,500.
ORPHEUM—"Millie"—$12,000.
PARAMOUNT—"Morocco" — $19,500.
RKO—"The Flood"—$8,700.
WARNERS DOWNTOWN — "Sit Tight"—$19,500.
WARNERS HOLLYWOOD — "Sit Tight—$18,000.
ROXY—"Don't Bet On Women" just fair—$72,000.
STRAND—"Ten Cents a Dance" pulled in $32,300.
WARNERS—"River's End" down to $200.
WINTER GARDEN—"My Past" fair with $26,300.

•

"Dishonored" Feature of Fair Week In New York

New York.—"Dishonored" at the Rialto was the outstanding box-office feature of the past week. This Marlene Dietrich picture did nearly $4000 more in its second week than in its first. The other houses ranged from fair to good. The grosses:

ASTOR—"Trader Horn"—$19,800.
CAPITOL—"Easiest Way" had good second week with $60,000.
COHAN—"City Lights" still pulling, $38,000.
GLOBE—"Cimarron" holding up with $14,200.
MAYFAIR—"Last Parade" in second week drew $29,100.
PARAMOUNT — "Unfaithful" pretty good with $64,500.
RIALTO—"Dishonored" best of the week with $49,000.
RIVOLI—"Kiki" poor with only $16,800.

"Street" Thinks Fox Set

(Continued from Page One)

two or three days.

The declaration of the regular quarterly dividend at yesterday's meeting of the directors was an indication that everything is set for the Fox refunding. The dividend called for the payment of $1 a share on the common stock, payable April 15 to stockholders of record March 31.

The "Street" reacted to the dividend announcement and Fox stock was traded into the extent of 68,600 shares for a total gain of 2 points. This Fox move was also reflected in Loew's Inc., with a net gain of 1⅜ points.

There were no other announcements from yesterday's meeting, but one official tipped the forthcoming meeting and the reason for the extra session.

Chicago Houses Have Fair Week's Business

Chicago—There were no high spots at the theatres this past week, although most of them did fairly well. The news:

APOLLO—"Trader Horn" drew $14,000 to this house.
CHICAGO—"June Moon" good with $45,200.
McVICKERS—"East Lynne" no sensation but got $30,000.
ORIENTAL—"Body and Soul" little better than average—$35,200
PALACE—"Beau Ideal" poor with $20,600.
STATE-LAKE—"Millie" didn't click heavily; only $20,800
UNITED ARTISTS—"Reaching for the Moon" in third week, $10,600.
WOODS—"Gentleman's Fate" poor with $9,400.

Para's Shorts Start March 30

New York —The program of shorts to be released by Paramount and produced in its Astoria studios will be started March 30, with the schedule of three reels a week, either three single reels or a two-reeler and a single.

Max Hayes will supervise the series, under the alternate direction of Ray Cosine and Aubrey Scott.

The first to go into production will feature Burns and Allen in a single reeler titled "100 Per Cent Service."

•

Radio Gets Permit To Build Laboratory

After see-sawing back and forth for several months to change the building restrictions on property adjacent to the Radio studios, the city has finally consented to permit Radio to build a film laboratory opposite its studio. Work started today. This will be a million-dollar plant, capable of developing and printing all future Radio release prints, and will employ a regular crew of 250 workers.

Based on present figures, Radio will print on an average of 450 release prints of each future picture.

FRENCH FILM INDUSTRY EXPANSION IS HALTED

Washington.—Trade Commissioner George Canty, in Paris, in a recent report to the Motion Picture Division of the U S Dept of Commerce, is a little doubtful as to the future development of the motion picture industry in France. He feels that the next year will be one of consolidation rather than expansion and that there will not be as much new capital invested as in 1930.

The total capital invested in the industry increased from 183,850,000 francs in 1929 to 299,150,000 francs in 1930, showing the rapid development due to the sound film situation. The profits for 1929 were 28,704,976 francs. The profits for 1930 are not yet available. These figures do not include the Cinematographe Monopole, with a capital of 4,000,000 francs; the Omnium Aubert, with 10,000,000 francs, and the Pathe-Orient with 3,600,000 francs.

"Front Page" At Rivoli In New York Tonight

The Howard Hughes production of "The Front Page" opens at the Rivoli in New York tonight. This is the world premiere. The western opening will be some time next month.

•

Green Academy Speaker

Howard J. Green, of the MGM writing staff, represented the writers' contingent at a meeting of the Academy of Motion Picture Arts and Sciences last night at the Beverly-Wilshire hotel. Green told of the special needs of the writers.

•

Jack Holt Better

Jack Holt returned to the Radio studios yesterday after a three days' illness and production on "White Shoulders" was resumed.

Doing Business In a Businesslike Way
The
HARRY WEBER
AGENCY

HOOPER ATCHLEY
as the District Attorney
in
"MILLIE"
NOW AT THE ORPHEUM

GENE LEWIS
Director for Dialogue
of
"ALOHA"
"MOTHER'S MILLIONS"
"DRUMS OF JEOPARDY"

LEON ERROL

If You Are Planning
A
TRIP EAST
•
Get In Touch
with
Mrs. M. B. Keating
at the
Los Angeles Biltmore
Regarding the
HOTEL
CHATHAM
•
MR CHARLES CHRISTIE
MR GEORGE BANCROFT
and
MISS PAULINE FREDERICK
Are Among Our Boosters.
•
The CHATHAM
at
48th St. and Vanderbilt Ave.
is
NEW YORK'S MOST
EXCLUSIVE AND
CONSERVATIVE
HOTEL.

EUROPEAN FILM NOTES

Received from Trade Commissioner George R. Canty, Paris, by the Motion Picture Division of the U. S. Department of Commerce

London—It is said plans are practically completed for the establishment of a new training college for film artists, under the title of "British Cinematograph Training College." The head of the college will be Lord Clanmorris, who has devoted six months preliminary work to it.

Pupils will be chosen by a process of elimination, so as to prevent the entry of unsuitable subjects. Applicants must pass a preliminary test, for which a nominal fee will be charged to prevent applications from candidates who are not serious in their intentions. Those who pass the first test will go through a course of training for about a week, and at the end of that time there will be a further elimination, to weed out the students who prove to be unpromising.

The remainder will be trained for about a year in deportment, stage acting, elocution and make-up, and will be taught the technical details of sound recording. The cost will be about $65 for a term of nine weeks. Premises providing for four studios are in view.

•

Paris—Camille Chautemps, Minister of Public Instruction and Fine Arts, has appointed Georges Thome, director of French Police administration, a member of the Cinema Control Commission in place of Paul Roquere.

•

Berlin—During 1930, says the German press, 156 companies are reported to have liquidated affairs in the German motion picture industry, as against 153 newly-founded concerns. The first figure does not include liquidations by legal authorities, so that the real number of companies failing is much larger than the number of new organizations.

•

Waxman At Pathe As Ad Counselor

New York.—A. P. Waxman has left Warner Brothers and is now located at Pathe with the title of "advertising counselor."

It is understood that this work is not permanent and that he will later make a series of short reels for that company.

•

Radio Play Postponed

"Fish Gotta Swim," the legitimate play, written by Bernard Schubert, which Radio was to have opened at the Biltmore Easter Monday, has been postponed, due to the inability of Radio to get a suitable leading man.

"U" Has 5 Ready For The Reopening

Universal will place five productions in work within a few days of one another when the studio reopens the first week in April.

The pictures are "Blind Husbands," now being cast, which Erich von Stroheim will direct; "Lilies of Broadway," with John Murray Anderson directing; "Ourang," with George Melford at the megaphone; "Waterloo Bridge," under James Whale's direction; and "The Impatient Virgin," which Donald Henderson Clarke, the author, is adapting.

Several shorts will also start, while the first of four twelve-episode serials, "Battling With Buffalo Bill," starring Colonel Tim McCoy, will go into production.

•

Sam Goldwyn Signs John Huston As Writer

New York.—John Huston, son of Walter, has been signed by Samuel Goldwyn as a writer. He has left for the Coast.

•

London "Hip" Is Wired

London.—The Hippodrome, for 30 years one of the famous legitimate houses of the West End, is to show talking pictures and is installing Western Electric equipment. It will continue stage shows, but will show pictures between productions.

"Front Page" Clicks

The gross on the first three days' run of "The Front Page" in the New York Rivoli went to $24,300. That's for Thursday, Friday and Saturday.

Fox Managers Told To Censor Shorts

New York.—In addition to getting instructions to keep their eyes peeled for censorable material that might break through the Fox, Hearst and other newsreels, the Fox managers have also been given the right to censor their shorts, with instructions not to cut them but to eliminate them altogether if they find them objectionable.

•

Hecht-MacArthur Coming

Ben Hecht and Charles MacArthur, authors of "The Front Page," will arrive in Hollywood this week, with the script of "The Unholy Garden," which will be Ronald Colman's next for United Artists.

•

Weingarten On Vacation

Larry Weingarten, associate producer at MGM, left last night for the Cottage Sanitarium at Santa Barbara for a rest. This is the first vacation he has had in four years.

JOHN WRAY

Directed the Dialogue

for

"QUICK MILLIONS"

A Fox Picture

Also collaborated in writing the story and dialogue.

Management
EDWARD SMALL COMPANY

THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.
Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart.
Circulation Manager: Nat Bregstein
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California.
Telephone HOllywood 4741
New York office, 110 West 40th Street
Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager
London office, 80 Wardour Street
Frank Tilley, Manager
Paris office, 122 Boulevard Murat
Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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THE LOWDOWN

Neither Warner Brothers nor First National as a production company has anything to say about the making of the Bobby Jones golf reels. The entire Jones unit is under the personal supervision of J. L. Warner, who is evidencing a keen interest in the series. After announcing that Bobby would shoot his golf shorts at Lakeside Country Club, the location was switched to Flintridge, to get away from the mob of onlookers.

•

Two scenarists who live near the Warner ranch were whooping it up the other night when they decided to stop the war scene sound effects of First National's "Chances," with Alan Dwan directing.

They drove over to the set and announced themselves as dicks sent by the sleepless neighbors to stop the racket. A big argument ensued and the company was about to quit when Dwan got wise. Seeing their predicament, the writers turned the lights out on their car and ran through a big sign making their getaway. However, some sharp-eyed prop boy got their number and they have been receiving phone calls ever since.

•

One of the trickiest pictures ever known in the history of the Carthay Circle was "East Lynne." The matinee business all during the engagement was big, but the nights were an out and out flop. The reason was the picture is strictly of the housewife variety.

•

The tradition of actors falling into a rut for certain character portrayals was shattered at the Paramount studios recently when they selected Joe Bonomo, known as the screen's strong man, to play a game of ping pong in "Dude Ranch."

CREAM PUFFS & SLAMS

INDIANAPOLIS

"REACHING FOR THE MOON"
Palace Theatre

Times: It is classy and even magnificent fun. Here is a really new and modern Doug and I hope that he stays that way.
Star: It is a stimulant for the depressed business man. The cast is superb and the tempo is breath-taking.
News: A light comedy, too infrequently amusing, but breezily swift.

"BODY AND SOUL"
Lyric Theatre

News: Average entertainment heightened at the end by an unexpected climax.
Star: It is a highly improbable drama that does not carry conviction, though you may find it pleasant.

"MY PAST"
Apollo Theatre

News: Among the lesser productions of studios. Its story is too apparently manufactured.
Times: The story just isn't there and without a story no man or woman can make it a hit.
Star: It is not a play that we can recommend for more than sensationalism.

"EX-FLAME"
Ohio Theatre

News: A fairly interesting motion picture.

"SCANDAL SHEET"
Circle Theatre

Times: It is only melodramatic theatre.

JACKSONVILLE

"MAN TO MAN"
Imperial Theatre

Times-Union : Offers pleaasnt diversion. The sets are picturesque and delightful in their rural atmosphere.

"THE EASIEST WAY"
Florida Theatre

Times-Union: A trio of brilliant and popular players make the problem drama an interesting film.

"THE CRIMINAL CODE"
Palace Theatre

Times-Union: A genuinely human story is told with gripping earnestness. The action moves swiftly and smoothly.

"LITLE CAESAR"
Imperial Theatre

Times--Union: A logically developed picture and one of the fatest moving gangster melodramas that has come to the screen.

ST. PETERSBURG

"DRACULA"
Pheil Theatre

Independent: One of the best mystery plays to come to the screen. This is straight drama and it is gripping in its interest.

"A LADY SURRENDERS"
Plaza Theatre

Independent: Taken as a whole, it reflects credit on all who had a hand in it and is decidedly worth seeing.

"DANCE, FOOLS, DANCE"
Florida Theatre

Independent: An excellent and interesting production of gang life.

"THE GREAT MEADOW"
Plaza Theatre

Independent: A well-photographed and interesting picture. And it has its thrills.

"SIT TIGHT"
Florida Theatre

Independent: Slapstick comedy which is decidedly rough and rowdy in all there is to it.

"THE CRIMINAL CODE"
Capitol Theatre

Independent: A prison picture that is thoroughly alive and is drawn true to reality. Intensely interesting.

"NIGHT WORK"
Patio Theatre

Independent: An amusing comedy-drama.

Radio To Hold Bruckman

Clyde Bruckman, former Harold Lloyd director ,engaged by Radio to direct "Going, Going, Gone," has had this one-picture contract abrogated for another which calls for a long-term optional period.

Latta Is Promoted

New York.—Dan Michalove, director of Warner theatres, has appointed C. J. Latta zone manager in Southwestern Ohio. Latta has been a house manager at New Haven.

"City Lights" Big In St. Petersburg

St. Petersburg, Fla.—The showing here of the Chaplin picture, "City Lights," was the feature of the week. The Capitol, which is usually a second run house, bought the film and opened with a midnight show that was a complete flop. But the next morning the house was full for the first show, starting at 10 o'clock, setting a new record for this city as no house has ever before been filled for a morning show. The attendance has been large and Jack Gillooly will make money on the picture which runs all this week.

Business generally has been good for a week with the tourist season now at its peak. That the public wants flesh and blood shows has been proved by the patronage extended such shows. Cap Arnam's minstrels played the Florida, de luxe house, in connection with "The Southerner" and had a capacity crowd two evenings. The Patio has a stage show that is drawing full houses.

•

"Uncle Carl" Issues Optimistic Statement

In his annual statement issued to the stockholders yesterday, Carl Laemmle, president of Universal Pictures, voiced keen optimism over the company's business for the current fiscal year.

He pointed out that the year ended November 1, 1930 does not reflect that season's full earning power as three super-productions, "All Quiet on the Western Front," "The King of Jazz" and "Captain of the Guard," were charged against that year and not released until the fall. The intake from these three films will be added to the net earnings of current releases, which will substantially raise the 1930-31 profits.

•

Matt Taylor Writing Tilden Tennis Shorts

Matt Taylor, brother of Sam, the director, has been signed by MGM to write the series of tennis shorts in which Bill Tilden will be starred.

Matt is himself a crack racket wielder, having been the champ on the Fordham courts during his junior and senior years. He formerly was on Universal's writing staff.

•

No Stop At Columbia

Columbia will wind up its current production schedule by May 1, but will start four pictures classed on next season's release before that time. Reason is that the home office wants salesmen to have something to show before they peddle the entire year's output.

•

Hanson To Build Two

Mark Hanson, owner of a chain of neighborhood picture houses in Hollywood and Beverly Hills, plans to build two more 1,000-seat houses this year. Hanson believes the demand for small theatres is more prevalent than ever before in the history of motion picture exhibition.

THE Hollywood REPORTER

Vol. III. No. 50. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, March 31, 1931

ELECS. DEFY INDUSTRY

TRADEVIEWS

by W. R. Wilkerson

AL CAPONE says, according to the newspapers, that he has been offered $1,000,000 to play a gangster role in a motion picture.

Mr. Capone probably exaggerates. He has had offers to play in pictures—two of them. The Hollywood Reporter knows that to be a fact. But one offer was for $200,000 and the other was $350,000—both from major companies. Mr. Capone was receptive. He even promised to turn his entire compensation over to charity.

And the motion picture industry wrings its hands and weeps crocodile tears because it is accused of producing pictures that influence the kids towards crime. It protests indignantly against censorship. It issues heated denials that its aims are anything but righteous. It solemnly avers that its purpose is to uplift, not to degrade.

•

THEN IT GOES out and offers immense amounts of money—what matter whether the offer is $200,000 or $1,000,000—to the most notorious gang leader, lawbreaker and defier of justice and order in the country, to appear before the camera and play himself! For the dirty dollars that such a picture would make—and it would make plenty—the industry is willing to debase itself and glorify on its allegedly pure and unsullied screen the man who has made murder not only an incident in present-day life, but a paying business.

•

THE HAYS OFFICE says that Capone will not be permitted to make a picture. That does not matter one way or the other. What does matter is that certain executives have so far forgotten what is due the industry and the public as to make the offer. That is the feature that should interest the Hays office; not the appearance or non-appearance of Capone in films.

There is only one thing that can prevent Al Capone from coming to make a picture, and that is the awakening of a sense of decency in the minds of the executives in the motion picture industry. Perhaps something can effect such an awakening. It has been tried before—and failed—but another attempt might be successful. It won't do any harm to try.

"City Lights" Faces Boycott In England

London—The feeling against Chaplin's 50-50 demand from exhibs for "City Lights" has grown until a boycott is threatened. The run at the Dominion Theatre, 20 weeks at least, will draw 500,000 people, and the Exhibitors Association has advised members not to pay more than one-third of the gross for the picture because the potential patrons will be reduced by that number.

No 'Open Sundays' For Pennsylvania

Philadelphia. — The attempt to make the "open Sunday" a matter of local option in this state is dead. The Musmanno bill and two others, planned to liberalize the Blue Laws of 1794, were "pickled" in committee, never reaching the Legislature for a vote. This was in accordance with the views of Governor Pinchot, who said he will refuse to sign any liberalizing measure.

The battle in the committee almost resulted in a fist fight beween Representatives Musmanno and Holmes, other members restraining them.

•

Allied Booking To Be Extended In Ill.

Chicago.—The booking office of the Allied States Exhibitors, until now only covering Cook County, will be extended to the lower part of the State to oppose the booking combine formed by Balaban-Katz some time ago.

Will Go Ahead With Program of Equipping Hotels, Clubs, Etc.--May Make Own Product

New York.—Electrical Research Products and RCA Photophone have turned down overtures made to them by the motion picture industry to restrict the furnishing of sound projection equipment to theatres, churches and schools. In answer to this request they have advised the industry they will proceed with their program of selling equipment to any firm or individual who can give reasonable guarantee of payment.

The Electrics go further in clarifying their future actions by telling the producers and distributors they will produce pictures for release in hotels, clubs, recreation halls of big organizations, etc., if the distribs refuse to

(Continued on Page Three)

•

Hays Re-elected At Annual Meeting

New York.—At the annual meeting of the Hays organization, Will H. Hays was re-elected president and Carl Milliken, secretary. Joseph I. Schnitzer and Joe Brandt were elected to the board of directors. RKO-Pathe and Tiffany were elected to membership.

In the Hays report, read at the meeting, he stated that "public taste was swinging from rawness to romance," admitting for the first time that rawness has existed in pictures made in the past.

•

Warners Buy Mouthpiece

Warners have purchased the Frank J. Collins story, "The Mouthpiece."

Mickey Mouse Sues Alleged Imitator

Walt Disney Productions, producer of "Mickey Mouse," have filed suit against Van Beuren Corporation and Pathe, alleging imitations of "Mickey" in the "Aesop's Fables." Disney asks an injunction against further copies of "Mickey" and also demands an accounting, damages and all profits resulting from the alleged imitations.

Joe Brandt, president of Columbia, and several others have made affidavits that they recognized the "Fables" as imitations.

•

RKO-Pathe Meeting In Chicago, April 16

The national sales convention of RKO-Pathe will be held in Chicago for three days, starting April 16, with Ned Depinet presiding. All branch managers and salesmen will be there.

•

Paramount To Make Fifty At Joinville

New York.—Joseph Seidelman, of the Paramount foreign department, arrived here from Paris yesterday. He stated his company would make but fifty pictures at Joinville next year as against ninety the past year.

•

Monta Bell With Paramount In East

New York.—Walter Wanger has signed Monta Bell to direct for Paramount. His first will be with Nancy Carroll at the Long Island studio.

PHILADELPHIA HOUSES HANG UP HIGH GROSSES

Philadelphia—Business at the theatres this past week showed no signs of the usual Lenten slump. Several of the houses hung up their highest grosses in weeks.

"Strangers May Kiss" boosted the Mastbaum to $52,000, its best in a month. The Earle, with "The Great

(Continued on Page Two)

D. of R. Will Boycott Suggestive Films

Boston.—The Massachusetts chapter of the Daughters of the Revolution went on record today with a resolution to boycott all pictures that are either suggestive or obscene.

"MY PAST" Screen Play and Dialogue by CHARLES KENYON

THE Hollywood REPORTER

Vol. III. No. 43. Price 10c. TODAY'S FILM NEWS TODAY Friday, March 20, 1931

SCRAP BUM PICTURES

TRADEVIEWS

By W. A. Wilkerson

A PRODUCER said to us yesterday. "My kingdom for a NAME in a picture." Every producer in Hollywood will offer several kingdoms for names that will draw at the box-office, for the name means more today than ever before in the history of this business, and is deserving of the price of several kingdoms.

With the hope of uncovering new talent that will be promoted into names through work in pictures almost every major studio has one or more scouts working the Universities, stock companies, Little Theatre movements and what not.

•

THERE IS A greater dearth of name draws now than ever before, due to the fact that production heads, at the first pop of the sound gun, rushed to the stage for people who could talk. Later they sold themselves (not all, but a big percentage of them) that the "play is the thing" and figured a good story, plus an excellent cast in addition to a fine production, would bring in plenty of money. But exhibitors have told them otherwise. They have pleaded for names and yelled for personalities to which to tie their exploitation kites.

An exhibitor told us the other day he could do more business with a poor picture with a star and give more satisfaction to his patrons, than he could with the finest of pictures, cast with people they did not know or care about.

•

THE STATEMENT of Milton Diamond in Berlin yesterday that there would be at least 200 theatres in this country showing German pictures in the near future was no exaggeration to appease the worried condition of foreign producers. There are at least fifty houses now in cities like New York, Chicago, Philadelphia, Boston and St. Louis showing foreign language pictures to the exclusion of all others, and more will follow quickly on reports of "better business" with this form of exhibition in houses that have been sunk for months. German pictures particularly seem to be in demand in such centers of German population as St. Louis and Milwaukee, and there is always an audience for them in New York.

Chaplin Causes Wet Traffic Jam

Venice.—Something new in traffic jams was experienced here by Charlie Chaplin on his arrival from Vienna. He got out of the railroad station by a rear door, escaping most of the crowd gathered there, and got into a motorboat to go to his hotel. He was recognized and so many gondolas and other craft surrounded him that the Grand Canal was blocked for half an hour.

What Will Hays Do With "Vice" Novel?

New York.—There is considerable speculation as to whether the Hays office will permit a picture version of Joseph Van Raalte's new novel, "The Vice Squad," which is being issued by the Vanguard Press.

It is based on disclosures made as a result of recent investigations and is undoubtedly a "natural" for the screen. It is recalled that one of the early full-length features was "The Inside of the White Slave Traffic," and this new one looks to be just as good a bet of the kind.

•

Pathe Wants Robt. Milton

RKO-Pathe is trying to borrow Robert Milton from Warners to direct Ann Harding in "A Little Flat in the Temple."

•

Bradley King To Fox

Bradley King has been engaged by Fox to do the dialog and treatment on "The Sob Sister."

Low Theatre Grosses on Films Demand Remakes or Scrapping. Plan Receives the Bankers' O.K.

In an effort to get pictures on the screen in the picture theatres throughout the country that will show some kind of a profit for theatre men and producers, studio heads here in Hollywood, backed by New York home offices, are determined either to scrap bad pictures or to remake such portions as will turn the flop into a winner.

The forced economy on the studios by those in control of the purse strings is said to have put more bad pictures on the market than any other single cause. Studio heads would see the pictures in preview and recognize their defects, but were afraid to send the picture back to the stages for retakes enough to correct the faults, because of the forced need of working within the budget.

The one studio that did not seem to be under such a financial spell was

(Continued on Page Three)

•

"Front Page" Hits Broadway

New York.—Howard Hughes' "The Front Page" broke all existing records for a morning opening at the Rivoli. Police reserves had to be called to keep order among the hundreds who stood in line as early as 8:30.

•

Milestone To Hospital

Lewis Milestone will enter a Hollywood hospital Saturday to have his tonsils removed.

U. A. FIGHTS HUGHES ON CHINESE "PAGE" BOOKING

With the knowledge that Howard Hughes was trying to bag the Chinese Theatre for the opening of "The Front Page" on April 4, and the understanding that Fox West Coast was willing to put the picture in its ace run house, members of United Artists were up in arms yesterday, trying to talk Hughes out of the Chinese and

(Continued on Page Three)

Marcus Getting Jump On Other Distribs

New York.—Lee Marcus, president of RKO-Pathe, expects to get the jump on other distributors by releasing at least four of Pathe's thirty-two pictures before Labor Day.

Fox Is Starting Six Next Week

Six more pictures will go into production at the Fox studios next week. Three of them are re-makes, two of the three having been made by Fox previously, while the third, "Daddy Long Legs," was done by Mary Pickford.

The six pictures are: "Romance of the Underworld," a Fox re-make, to be directed by Sidney Lanfield; "Misbehaving," with Alfred Werker as director; "Girl in Every Port," another Fox re-make, with Warren Hymer and Spencer Tracy in the McLaglen-Armstrong roles and Ben Stoloff directing; "The Black Camel" with Hamilton MacFadden directing Warner Oland; "Merely Mary Ann," directed by Henry King, and "Daddy Long Legs," directed by Alfred Santell.

Janet Gaynor is supposed to be starred in both these last two pictures. Just how that is going to be worked hasn't been told.

•

Ben Goetz Slated As Consolidated Pres.

New York.—Ben Goetz, west coast representative of Consolidated Film Industries, is slated for the presidency of that organization, with Herbert Yates, the present prexy, going in as chairman of the board.

•

Clift On Colman Story

Dennison Clift has been signed by Samuel Goldwyn to do the adaptation, continuity and dialog of the Ronald Colman picture that is to follow "The Unholy Garden."

"STRANGERS MAY KISS" Dialog and Continuity John Meehan

"U" TO BUILD HOUSE AT HOLLYWOOD AND VINE

Universal has definitely decided to build a 1,000-seat house, in conjunction with a limit height office building, on the corner of Vine and Hollywood boulevard. This corner is owned by Carl Laemmle, Sr., and is the heart of Hollywood's business center.

The decision to build the theatre was made the first day Sol Lesser assumed his new position as executive assistant to Mr. Laemmle. After construction is under way, it is believed Lesser will close further deals in advantageous spots along the Pacific slope for the erection of the smaller type of de luxe houses for Universal.

•

Weiss Bros. Producing Freak Stage Attraction

New York.—Weiss Brothers are producing "Her Unborn Child" for the New York stage. It will later be done in pictures in Hollywood.

•

Warren Nolan To Be Buried Today

New York.—Warren Nolan, press representative for United Artists, who died Friday, will be buried today.

•

"Lullaby" Script Finished by Jackson

The script of the Gloria Swanson vehicle, "Lullaby," has been finished by Horace Jackson.

Two Companies Make Philadelphia Changes

Philadelphia. — Several personnel changes have been made in the local Stanley-Warner and Fox organizations. For Warners, Edward Hitchcock, recently with Publix in New York, has been put in charge of the exploitation for the Stanton Theatre, while Arthur Cohen, formerly with Advance Trailer company, will handle the Karlton and Earle Theatres, replacing Ralph Gervais.

In the Fox organization, J. J. Benjamin is acting manager, replacing David Idzal, while Maury Foladare, lately with the Fox West Coast outfit, is handling press work, replacing A. J. Kennedy, who has been transferred to the New York office.

•

Paul Smith at RKO

Paul Girard Smith crashed the Radio studio writing staff by selling an original short story to Leigh Jason, which will go into production as one of the Jason shorts. Smith will write the treatment under the title of "The Gunman at Home."

•

Middleton on Vacation

George Middleton has completed his work with Fox and is touring the country on a vacation.

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Residential—Transient

• • • offering unusual comfort and privacy in the heart of Manhattan at a modest tariff.

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Largest Single Rooms in New York

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56th Street at 7th Avenue, New York City

J. E. Frawley, General Manager

One For The Book

Her husband, Monty Banks, is a director in a British film company, but Gladys Frazin, film actress, who arrived in the United States on the Berengaria, has decided she will play in Hollywood or not at all. She doesn't like the English film industry because the directors go to sleep while at work. Besides, she declared the tempo of the pictures is too slow.

Schnitzer Head of Shorts for RKO-Pathe

New York.—Ned Depinet has appointed A. H. Schnitzer sales head of the short reel department of RKO-Pathe.

•

More Art In Shorts

Production of short subjects at RKO-Pathe has reached the stage that a special art director has been assigned to that department. Dave Garber, former member of Universal's ar staff, has been engaged as assistant to Harold Clark, studio art director, and has been placed in charge of short subjects.

•

Red Star To Close

The Red Star Music Publishing Co. will abandon its Los Angeles office on April 1, leaving the coast representative, "Tubby" Garon, to carry the business under his hat. Red Star is a subsidiary of Fox Film Corp.

•

Benchley Going East

Bob Benchley, having finished his work on the Howard Hughes air comedy, is returning to New York Wednesday.

"Not So Loud" Not So Good Either

"NOT SO LOUD"
RKO-Pathe

Direction .....Harry Sweet
Photography .....
.....Ed Snyder and Joe LaShelle
Story .....Harry Sweet
Adaptation and dialog..George Green
Film Editor.....Walter Thompson
Cast: Edgar Kennedy, Jimmie Finlayson, Monte Collins, Jay Belasco.

For those who are still at the age where the trials and tribulations of their fellow men can keep them laughing heartily, "Not So Loud" is all right. It should go over with kids, but will not fare very well as adult entertainment.

A butler rents a house, while the owners are away, to a crowd of negroes for a meeting, and has two men deliver liquor and store it in the attic. The police send their best man to get at the bottom of the mysterious goings-on and then the fun (?) begins. When he finally gets himself into the house after getting tangled up in furniture, sheets and what-not, he helps the two men carry the barrels up to the attic, three flights up. They get the barrels up, the barrels roll down; they get the barrels up again, the barrels roll down again, etc., etc., etc. There are a few funny minutes, but the rest is so monotonous that they aren't much help.

The story is at fault. The same gags are worked over and over again. The players are O. K. and make the most of the slight material they have to work with.

•

Ashby With RKO-Pathe

Denver.—Joe Ashby, formerly local manager for First National, has been placed in charge of the RKO-Pathe office by General Sales Manager Ned Depinet.

Morgan Bank Behind the Fox Film Refinancing

(Continued from Page One)

were also reported to be behind Film Epics.

Another angle to the Morgan group furnishing Harley Clarke with greater financing is to protect what has already been put up by Chase Securities.

It seems certain, to those on the inside, that if the Morgan crowd comes through in the major piece of producing $75,000,000 for Fox, this organization will take over the control, bag and baggage, from Harley Clarke, and a new deal will be made all around.

As an act of spreading a little fertilizer for the announcement of the new financing, Harley L. Clarke will release a statement tomorrow that the film and theatre operating industry is the only major business that has weathered successfully the depression of the last 18 months.

Statisticians of pictures are of the opinion that nothing less than $75,000,000 will start Fox off on the right foot after April 15. They point to the fact that the heroic efforts of Harry Arthur, in charge of the Eastern theatres of Fox, have not been able to get the Fox group out of the red; and that the Fox West Coast is sinking in deeper and deeper, with the morale of the organization about shot.

Arthur, it is felt, given another year, will have his end in the black with a fair break in conditions and pictures, but without a guiding genius of the qualifications of Harold B. Franklin, the West Coast houses, even though a virtual monopoly on the Western slope, can have little hope of an even split.

The film sales of Fox have been in a pretty bad way, due to poor product. Jimmie Grainger, the best sales head in the business, has been unable to stem the tide of exhibitor indifference to Fox product. The indies have been fighting shy of the product and there have been practically no subsequent run bookings in towns where Fox has control of first and second play.

It is estimated that adjustments on picture substitutions will cost Fox better than $3,000,000 on outstanding contracts.

"FINGER POINTS" ANOTHER GANG FILM AND A GOOD ONE

Story, Cast and Direction Are O.K.

"THE FINGER POINTS"
First National

Direction.....John Francis Dillon
Story.....John Monk Saunders and W. R. Burnett
Adaptation .....Robert Lord
Dialog.....John Monk Saunders
Photography .....Ernest Haller
Film Editor.....Leroy Stone
Cast: Richard Barthelmess, Fay Wray, Regis Toomey, Robert Elliott, Clark Gable, Oscar Apfel, Robert Gleckler.

These seems to be no end to the possibilities of gangland stories, particularly as a solution to the far-famed Jake Lingle killing. It only remains to report that, with this production, First National keeps itself well in the Grade A class of gang expositioners, and the fans who are so avid for this type of film fare will find ample reward for their expenses.

This version pictures a high-minded young reporter, Breckenridge Lee, who blows into the big town to do big things. He takes his first "crusade" assignment seriously, exposes and closes a profitable activity of a powerful gangster and lands in a hospital for it. He decides to listen to the call of hush money from these same gangsters when his paper refuses to acknowledge its debt to him and help him pay his bills. He thereupon becomes quite cocky and, basing his demands on the assumption that "they wouldn't dare kill a reporter," becomes a minor czar of extortion. However, as he is about to leave the racket forever, another reporter writes the story that Lee has received $100,000 to quash, and this piece of unintentional double-crossing definitely and finally bursts the bubble of security that "they wouldn't dare kill a reporter."

This is by far the most logical conception of white collar crime and one of the most interesting. Saunders and Burnett have written an intelligent story that is not only box-office gangster stuff, but a rather good set of reasons why honest people are tempted to flirt with crime, and how quickly they become hopelessly involved. There is no glorification of the gangster. The dialog is good and John Francis Dillon tells the story in a straightforward manner that allows for no flagging of the interest. There are no unnecessary theatricals, and the ending is good, sound drama.

Richard Barthelmess is the misled reporter who figured he could touch crime without being tainted, and he does very well. Fay Wray is a most satisfactory romantic interest. Regis Toomey steals every scene he's in and almost walks away with the picture. Robert Elliott is swell as the city editor, and Clark Gable steps right along up the ladder with his portrayal of a gangster.

Hanson Incorporates In New York State

New York.—Under the title of the Oscar Hanson Corp., the former sales head of Tiffany has been granted a state charter here to transact business in the production of advertising film. The capital stock is $100,000.

•

Warner Stock Idea Killed In St. Louis

St. Louis.—The fling at dramatic stock at the Grand Central by Warner Brothers has been discontinued, due to poor business. When the house originally opened about two months ago much hullaballoo was made out of the fact that this house was to be used as a tryout for future screen greats.

•

Robert Harris Story Editor of Paramount

Instead of joining Paramount as an associate producer, Robert Harris has been assigned to take over the official title of story editor for Paramount's Hollywood studio. Harris is now enroute to New York and will return April 1 to assume this newly-created post.

•

Ned Marin To New York

Ned Marin left for New York last night to assume his new duties as associate producer at the Paramount Astoria studio. Felix Young, of Paramount, also left on a four-weeks' trip.

•

Harry Cohn Resting

Harry Cohn, who is taking a brief rest at Santa Barbara, will return to Columbia the first of next week.

•

Dunas To Chi. For Col.

New York.—Phil Dunas left here yesterday for Chicago to become mid-western division manager for Columbia Pictures.

•

Automatic Movies Ready

(Continued from Page One)

After the show they will automatically leave the house by a door that is automatic in its opening and closing.

The projection in the Translux houses is from behind the screen from a projector that not only reels off the pictures but rewinds them as well.

The house wil have a staff of one, who will be a combination mechanic, house manager, usher and what-not. He will automatically supervise all of the workings of the automatic house.

These theatres, which eventually will be started all over the country if the New York experiment succeeds, are owned by the Translux Theatres Corporation, controlled by RKO. Courtland Smith is the head of the company, and John Zanft is in charge of all the theatres, with Ed Manley manager of the New York houses.

Films On Broadway In Current Week

ASTOR—"Trader Horn."
CAPITOL—"Great Meadow" (new).
CENTRAL—"Ingagi."
COHAN—"City Lights."
GLOBE—"Cimarron."
MAYFAIR—"Lonely Wives."
PARAMOUNT—"June Moon" (new).
RIALTO—"Dishonored."
RIVOLI—"Kiki."
ROXY—"Body and Soul" (new).
STRAND—"The Hot Heiress" (new).
WARNERS—"Single Sin" (new).
WINTER GARDEN—"My Past" (new).

Stars Of Screen Help N.V.A. Drive

More than 50 celebrated screen stars contributed their time and effort to the making of a two-reel comedy titled "The Stolen Jools," which will be released simultaneously to 2,500 theatres throughout the country during the week of April 4 to 10 to aid the N.V.A. drive.

This is the largest order for release prints ever placed for a single picture and necessitated the making of five dupe negatives. Agfa and Eastman donated the film, while the Consolidated Film Laboratories are donating the work. Heretofore these funds have been solicited from across the footlights of the legitimate theatres. This is the first concerted effort through the medium of the screen. Pat Casey and E. K. Nadel were in charge of making the picture.

•

Columbia Buys Novel

"Via Manhattan," a new novel of Broadway by Hawthorne Hurst, has been purchased by Columbia for production on the coming program.

RELIEF FUND TO RAISE $100,000 IN SEVEN DAYS

With $100,000 to raise in seven days, the Motion Picture Relief Fund drive opens officially March 23 and closes March 29. The amount to raise this year is one-third greater than last year's total and officers of the fund state that the need is proportionately greater.

J. L. Warner, president of the Relief Fund this year, has appointed division colonels for each studio. Each subscriber must turn in his subscription to the designated colonel.

Five divisions have been made instead of six as last year. Producers, actors, directors, writers and technicians comprise the divisions, and each will have a special day of the drive in the order named.

As is generally known, the Motion Picture Relief Fund is 100 per cent charity and the entire expense of raising the annual fund is borne by the Producers' Association.

•

Birthday Of "U" City

Next Sunday will mark the sixteenth anniversary of Universal City, the first of the big studios here, which opened March 15, 1915.

PRODUCTION NOTES

Rosco Ates started work today on his first Louis Brock short to be released under the title of "Six Stutter Sheriff." Harold Schwartz is directing.

•

Barbara Leonard has been given the role of the Russian girl in "The Genius" at Warners.

•

Douglas Scott has been added to the cast of First National's "Upper Underworld."

•

Universal has borrowed Ben W. Levy from RKO to work with Tom Reed on the screen play of "Waterloo Bridge" which James Whale will direct.

•

Russell Hopton, Charles Middleton, Thelma Hill and Edward Boland have been cast in "The Miracle Woman" at Columbia.

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The HARRY WEBER AGENCY

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Get the Laugh Value Out of Every Line With Dialog Expertly Directed
GENE LEWIS
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HOOPER ATCHLEY
as the District Attorney
in
"MILLIE"
NOW AT THE ORPHEUM

THE Hollywood REPORTER

Vol. III. No. 38. Price 10c. TODAY'S FILM NEWS TODAY Friday, March 13, 1931

AUTOMATIC MOVIES SET

TRADEVIEWS
by W. R. Wilkerson

STAR VALUES, theatre ballyhoo and all the other things that go into the building of business for a picture or pictures, are nothing compared to "the picture habit" as an incentive for the public to lay down their nickels and dimes at the box-office.

Exhibitors will tell you that an individual or family having the picture habit, the habit that prompts them to think pictures three or four evenings a week, is the very foundation of their business and that anything that serves to kill off this habit is the most devastating thing that can happen.

•

FOR THE ABOVE reason these same showmen fear the after-results of a poor picture more than they do the business they lose while the attraction is being shown. They know that one bad picture will kill off a certain amount of business for a number of days, and only through a stand-out attraction and a world of ballyhoo, or a star that is a tremendous favorite, can they get the regulars who have been staying home back into their show.

And this is one of the main reasons for the exhibitors' fight against block booking. It is their thought that the industry would be far better as a whole should they be permitted to pick the attractions suitable for their theatres, rather than being compelled to take any and everything turned out by a studio; that it is as much to the detriment of the studio as it is to the theatre, for bad business for one is bad business for the other.

•

EXHIBS SHOULD be reminded that the effect of a very good picture carries through days and weeks after its run and that the good effect of a big attraction might offset the poor effects of a flop.

Anyhow, all of them can not be good, and if they get an equal break in good, fair and outright poor attractions, the year's balance should be able to pay all around.

Studios are working harder today to turn out a good product than ever in the history of the business. More time and attention are being paid to stories and casts.

And pictures WILL be better.

N. Y. High Spots

New York.—The high spots in theatre grosses for the past week were the Rialto, where "Dishonored" drew $45,400, and the Capitol, where "The Easiest Way" got $84,000.

Accounting Asked Of "Ingagi" Crowd

W. L. Hess has brought suit against William Campbell, Harold Smith, William Alexander, Nat Spitzer and Congo Pictures Inc., demanding an accounting and a share in the profits of "Ingagi."

Hess alleges that the idea for the picture was his and that he has been forced out of the organization.

•

Consol. Film Net Is Off

New York.—The net income of Consolidated Film Industries Inc. for the year 1930 is reported as $2,309,-311 after depreciation, Federal taxes, etc., as compared with $2,389,373 in 1929. This gives $2.86 a share on the average combined 806,243 shares of participating preferred and common stock outstanding.

First Translux House Will Open In N. Y. Tomorrow With Fourteen Shows a Day

New York.—The first automatic movie, a Translux Theatre, will be opened for the public here tomorrow at the Fifty-eighth Street and Madison Avenue location. Two others will open here in a few days.

The houses will have fourteen shows a day, a new show every forty minutes. The program will be all newsreels at the start, with Paramount, Pathe and Universal furnishing the product.

These automatic movies are automatic from top to bottom. The customers will insert a dime in the slot for admission, enter the house and, automatically take a seat. In an automatic manner they will cast their eyes and lend their ears to the screen on which they will see and hear a series of pictures automatically projected.

(Continued on Page Three)

•

Skouras Holders Reject Warner Bid

St. Louis.—In the belief that their stock is worth more than shares in Warner Brothers, stockholders of the Skouras Brothers Enterprises here have rejected a proposal to swap their stock for Warner holdings.

MPTOA Opposed To "Ad" Pictures

New York.—At a meeting of the Motion Picture Theatre Owners of America held here yesterday, the directors went on record as being unanimously opposed to advertising, sponsored or commercial pictures of any variety.

•

Ferguson Says Road Shows On Up Grade

New York.—William Ferguson, just returned from a whirlwind trip around the country getting the various road attractions of "Trader Horn" set, is of the opinion that the next year will see more road show picture attractions than ever.

•

Mike Comerford Adds Seven More To String

Binghampton, N. Y.—Mike Comerford has taken over the Riviera, Strand, Capitol, Star and Symphony here; the Strand in Johnson City, N. Y., and the Strand in Endicott, N. Y.

•

Harry Gold Lichtman Aide

New York. — Before leaving for Hollywood yesterday, Al Lichtman, general manager of United Artists, appointed Harry Gold to the post of assistant general manager.

•

MGM Buys "Night Court"

New York—Metro-Goldwyn-Mayer has purchased the screen rights to "Night Court," written by Mark Hellinger and Charles Behan.

ALLIED ASK ELECTRICS TO CANCEL SERVICE CHARGES

New York.—The Allied States Exhibitors have instructed their officers, now meeting here, to approach both Western Electric and RCA with a suggestion of reducing or killing altogether the service charges all exhibs are paying each week according to contract signed at the time of purchase.

These independent groups, most of whom rushed to sign anything at the start of sound in order to get in line for equipment, are of the opinion that the service charges they are paying each week or month are more or less of a racket on the part of the big electrics and one they are trying to duck.

First Nat.-Hawks Suit Is Set Back

The suit brought by First National against Howard Hawks, in an effort to restrain him from carrying out a contract with Howard Hughes, has been postponed a week.

•

Technicolor Earnings

New York.—Earnings of Technicolor, Inc., during the year 1930 were equal to $1.31 a share on the common stock. In 1929, consolidated profits of the company were $1,173,-980, before Federal taxes.

"DANCE FOOLS, DANCE" Directed by Harry Beaumont

215 CONTRACT WRITERS IN TEN MAJOR STUDIOS

Prrof that the screen writer's day is here is shown by the fact that there are at present 215 writers actively engaged or under contract at ten major studios in Hollywood.

MGM heads the list with a total of 53, Paramount follows with 30, Universal has 23, Radio 20, Fox and First National 17 each, Warner Brothers 18, United Artists 15, RKO-Pathe 12, and Columbia 10.

•

Original Rogers Unit To RKO-Pathe Studio

With the addition of Julian Kearns, Charles R. Rogers' former financial manager, to the RKO-Pathe accounting office, all except one of the original Rogers indie unit have moved bag and baggage to Culver City.

Among the old Rogers men are Harry Joe Brown, Sid Rogell, Al Rogell, Andy Hervey, John Farrow, and others. Fred Allen, cutter of "Millie" and "The Registered Woman," is the only one on the outside, but he is expected to join the RKO-Pathe studios in the near future.

•

Hecht and MacArthur at Work For United Artists

Charles MacArthur and Ben Hecht arrived Thursday and will immediately take up their duties at United Artists as screen playwrights on "The Unholy Garden," which stars Ronald Colman.

•

MGM Renews Fejos

Dr. Paul Fejos, noted Hungarian director, has signed a long-term contract with MGM. He has been on that lot for the past four months, making French and German versions of "The Big House," with the results of which studio executives were very well pleased.

•

"Dragon" For Anna Wong

Anna May Wong's first picture under her new Paramount contract will be "The Daughter of the Dragon," based on the magazine story, "Daughter of Dr. Fu Manchu," by Sax Rohmer. She is to report for work June 1.

•

MGM Renews Root

Metro-Goldwyn-Mayer has signed a new contract with Wells Root.

Spanish Originals More Satisfactory

After making two Spanish features from original stories at the Hollywood studio, Paramount has found this system to be cheaper and more satisfactory than trying to make a Spanish version of an American picture.

The stories produced for the American market have not, as a rule, fitted the demands of the Latin-American countries, and the revamping of these stories to fit has caused delay and additional costs.

On the other hand, a writer who knows what is needed in the Latin-American market, can so write his story that it will fit in with the sets already constructed, thereby cutting the costs of production to the cast and technical crew.

•

Warner Brothers Will Not Sell Sunset Studio

Warner Brothers will not sell their old Sunset Boulevard studio site for two reasons. One is that they have one of the finest equipped film laboratories on the old lot that does all the work of both Warners and First National. The other is that they need and are using the stage floor space for important pictures.

•

Cast For "Hamilton"

Montagu Love has been signed by Warners for the role of Thomas Jefferson in "Alexander Hamilton," starring George Arliss. Lionel Belmore will play General Schuyler, Charles Dow Clark will be James Monroe, and John T. Murray will be Talleyrand. John Adolfi will direct.

•

No "Noose" For F. N.

First National has decided not to make a talking version of "The Noose" because Richard Barthelmess, who starred in the silent version, refuses to play in it. The star's contention is that the remakes of silents have proven unsuccessful in almost every case.

•

Clawson To MGM

Elliott Clawson has been added to the writing staff at MGM

Lewis Warner's Condition Unchanged

New York. — The condition of Lewis Warner has shown no improvement for the past few days. Five operations and three blood transfusions have not given any material relief.

H. M. Warner and Mrs. Warner have engaged a suite in a hotel adjoining the hospital and are in constant watch over their son.

•

Myers and White May Do Next Buster Keaton

Zion Myers and Jules White may direct Buster Keaton in "Sidewalks of New York" on the MGM lot. Myers and White, who turned out dog comedies with such success, have signed a new long term contract with MGM. The contract calls for feature length pictures in addition to another series of dog comedies.

•

Schenck Returns to N. Y.

Nicholas Schenck, president of Loew's Inc., and Edward Hatrick, Cosmopolitan Pictures executive, left for New York over the week-end, after several weeks' conference with MGM studio executives.

•

Roach Studio Closed

Although cameras ceased clicking at Hal Roach studio ten days ago, the studio officially closed last Saturday and will not reopen until May 4. Actual shooting on the new program will not start until at least a week after the opening date.

Whiteman First For Television

The first series of novelty shorts to be broadcast into the RKO theatres via television probably will be made by Paul Whiteman and his band now under contract to NBC for $7,000 a week to broadcast.

If this is finally decided upon, Whiteman will record the subjects at Radio's Hollywood studios. This will not interrupt his bi-weekly programs over NBC as these will be broadcast from this end.

Other big theatrical names are now being lined up and will be signed to Television contracts with A. T. & T., Radio Pictures and N. B. C. These contracts will be negotiated apart from any other screen or stage work.

•

Fox Shoots Wad on "Dirigible" Opening

Fox West Coast is shooting $25,000 on the advance advertising and publicity for the opening of "Dirigible." Columbia stood the better half of the 25 grand.

•

Glazer At Paramount on "Farewell To Arms"

Barney Glazer has been signed to do the screen adaptation of "Farewell to Arms" by Paramount.

•

Weston For "Affair"

Ruth Weston has been selected by Radio to play the second lead in support of Mary Astor in "Nancy's Private Affair." Gregory La Cava will direct, with production slated for early next month.

RKO-PATHE AFTER LEAD IN SHORT REEL FIELD

New York —The name of Pathe used to spell pre-eminence in the short reel field. The company had all the laugh-getters, with the exception of Chaplin, and a production layout that was head and shoulders above the rest of the industry.

One of the first acts of Lee Marcus, the RKO-Pathe head, after assuming office, was to lay plans for expansion in the production of one and two-reel subjects. The present program calls for the making of four series of six two-reelers, plus an additional series of three. Besides these, the regular run of single reels will be maintained, but on a more expensive scale.

The first of the new two-reel variety goes into production on the Coast today with Benny Rubin starred. It is titled "Liddle Sizzer." Cast includes Lena Malena, Mathew Betz, Maurice Black and Pat Collins. Edward Luddy directing.

Green and Schrock On "Queen People"

Ray Schrock, who recently completed the adaptation of Jack Moffitt's story, "Blaze O' Glory," at Universal, has been called in by Howard Hughes to work on the screen play of "Queer People."

Howard Green is with the same company on the same script.

•

Shilling and Hopper In "Common Law" Cast

Marion Shilling, who has completed her role with Richard Dix in "Big Brother," and Hedda Hopper, now appearing in "Rebound," have been stance Bennett in "The Common signed for roles in support of Con-Law" at RKO-Pathe. Miss Shilling has the second feminine lead.

Starting This Week

Studio	Title	Star	Director
Columbia	Untitled	Buck Jones	Lederman
First National	"I Like Your Nerve"	Fairbanks-Young	Dieterle
Fox	"Daddy Long Legs"	Gaynor	Santell
Fox	"Black Camel"	All-Star	Macfadden
MGM	Horse Flesh"	All-Star	Brabin
Paramount	"Defense of Love"	Cooper-Lombard	Gering-Vorkapich
Paramount	"Queen of Hollywood"	Mitzi Green	Taurog
Paramount	"Women Love Once"	All-Star	Goodman
Radio	"High Stakes"	Lowell Sherman	Sherman
Radio	"Going, Going, Gone'	Robert Woolsey	Bruckman

FOR SALE
Malibu Beach lot originally priced at $19,400.
Will sell for $9,000. $2,250 cash.
Balance on terms.
WHitney 0463

THE Hollywood REPORTER

Vol. III. No. 44. Price 10c. TODAY'S FILM NEWS TODAY Monday, March 23, 1931

FOX W. C. MAY SWITCH

TRADEVIEWS
by W. R. Wilkerson

Questions we would like to have answered.

WHICH, OF TWO elements, is the most important in the making of pictures—the writer or the director? . . . . . Why does the stage give recognition to the author in preference to the director? . . . . . With a picture of the unusual quality of "The Royal Family of Broadway," why did Paramount send it out on rubber heels? . . . . . If Mary Pickford had a really good picture, would she draw the customers in at the b. o.? . . . . . They call Irving Thalberg "the Czar of MGM." Is he entitled to the moniker? . . . . . If you had seen "Trader Horn" and "Rango" in the projection room and there had been no ballyhoo started on either, which would you tag as the best entertainment? . . . . .

•

WHAT PART OF the ownership of Fox did Harley L. Clarke have to sacrifice to get the finances for the continuation of Fox Film? . . . . . Is any picture executive entitled to $800,000 a year guarantee? . . . . . Does any producer pay any attention to the "Hays Code"? . . . . . How much longer will crook pictures endure? . . . . Who is the safest director in the business? How much is he worth (in dollars) to a picture? . . . . Are foreigns, made in Hollywood, all washed up? . . . . . Once a script has been given the O. K. by producer, writer and director, is it advisable to change it during the course of production? . . . . .

•

WHAT HAPPENED to the fortune of "Dick" Rowland? . . . . . Who will carry the picture burden for United Artists this coming year—Howard Hughes or Sam Goldwyn? . . . . . Are the leaders of Allied States Exhibitors running the organization to suit their own ends, or is their work for the organization in trying to right wrongs? . . . . . Would the Motion Picture Theatre Owners of America get any place if they could rid themselves of the Hays influence? . . . . . Are the evils of mass production ruining the business? . . . . Is there an executive in Hollywood who does not want to be yessed? . . . . . Why has Sidney Olcott been idle for the past two or three years? . . . . .

At It Again

Inside rumblings indicate that producers are getting together on another drive to reduce salaries of artists, directors and writers.

North Carolina Increases Taxes

Raleigh. — The Tax Commission schedule which was supposed to have burdened the theatres and distributors of this State with more than $300,000 a year, together with the Hinsdale measure which would have increased the tax to $800,000 annually, were both defeated in the State Legislature. In their stead, a tax calling for a raise of $90,000 a year was approved.

The theatre taxes in the state have been increased from $50 to $85 a year and the distributors' from $700 to $1000.

•

"Dirigible" For The Chinese On April 4

With United Artists pulling Howard Hughes and his "The Front Page" away from the Chinese, Fox West Coast has set Columbia's "Dirigible" in for a run. To get the picture planted for this engagement, $25,000 will be spent.

Reports Hearst-Mayer Syndicate or Publix Will Acquire Fox Interest In W. C. Chain

New York.—Reports here in connection with the refunding of Fox Film Corporation by Harley L. Clarke are that control of the Fox West Coast chain will pass either to Paramount-Publix or to financial interests behind William Randolph Hearst and Louis B. Mayer for a consideration estimated at $35,000,000.

It has been known for some time that the Hearst-Mayer combine, which also includes Nicholas Schenck and Irving Thalberg, has been angling for the West Coast holdings of Fox.

Paramount-Publix made an offer, through Kuhn-Loeb, of $40,000,000 when the say was in the hands of William Fox, but W. F. turned it down with the statement "the West Coast theatres mean more to Fox Film than any other property we have."

If control of West Coast passes from Fox Film, insiders are of the opinion the Clarke outfit will lose its strongest link. The understanding is that it will be a case of West Coast or control of Loew's, Inc., with Clarke holding onto the latter.

•

Censor Bills Are Pulled In Conn.

Hartford.—Two bills calling for State censorship, were withdrawn by the author before the session in the Legislature ended Saturday. It is understood that the reason was that the anti-censorship forces had lined up with too much strength for the presentation of the bills to the Senate.

Exhibs After Distributors On Non-Theatricals

New York.—Both the Motion Picture Theatre Owners of America and the Allied States Exhibitors are filing appeals with the major distributors asking that they discontinue the renting of pictures for what are termed "non-theatrical exhibitions." The basic idea is that the distributors get

(Continued on Page Three)

•

Pogany Art Director For Samuel Goldwyn

Willy Pogany, noted designer of scenery and costumes for both stage and screen, has been engaged by Samuel Goldwyn and will arrive at the United Artists lot this week.

In addition to his stage and screen work, he is also an architect, an illustrator and a mural artist.

•

"Seed" For Carthay

Universal's "Seed" goes into the Carthay Circle about the last week in April. Current run of "Strangers May Kiss" looks so good it probably will hold over until that date.

•

Close For Monogram

The Standard Film Exchanges of Albany and Buffalo, the Graphic of Detroit, J. B. Alexander of Pittsburgh, and the Liberty of Washington have signed to handle the output of the newly-formed Monogram Pictures.

RKO-PATHE WILL SPEND $2,400,000 ON ITS STUDIO

A program of building and improvements at the Culver City studio which will entail the expenditure of $2,400,000 is to be launched immediately by RKO-Pathe.

The first half of this plan calls for $1,400,000, according to Charles R. Rogers, the production head. It includes the construction of five new sound stages, an office building, a new mill, new cutting and dressing rooms,

(Continued on Page Three)

One In Phila. For Warner

Philadelphia.—The Grant Theatre has been sold to Warners by A. M. Cohen, subject to $65,000 mortgages. The house is assessed at $40,000.

•

Two Directors Held

John Cromwell and Norman McLeod have been retained by Paramount, on contract, as directors.

JOSEPH SANTLEY DIRECTOR UNDER MANAGEMENT OF Edw. Small Co.

Thanks, Mr. Bailey . . .

Columbia Amusement Company

INCORPORATED

Operating or Affiliated with Principal Theatres in

LOUISVILLE ·:· PADUCAH ·:· OWENSBORO
FULTON ·:· HENDERSON ·:· MAYFIELD
DANVILLE ·:· MURRAY ·:· PRINCETON

IN ANSWERING THIS CORRESPONDENCE REFER TO
ARCADE THEATRE

PADUCAH, KY.

March 25th.1931

Hollywood Reporter.
5746 Sunset Boulevard
Hollywood, California.

Dear Sirs:

We have been receiving sample copies on your Hollywood Reporter, and we want you to know we think this the best trade paper on the market. Primarily, it is a most needful aid to bookers, because it carries production activities and excellent Review line-ups.

We want to subscribe to this publication, same to start March 12th.1931 and are enclosing our check No.29056 for $10.00 to cover. Kindly mail this regularly to

Harold H. Bailey.
Arcade Theatre
Paducah, Ky

Wishing you much success, we remain,

Very truly yours.

Harold H. Bailey Booker
For COLUMBIA AMUSEMENT CO. INC.

HHB:MLJ (enc ok)

THE Hollywood REPORTER

W. R. WILKERSON....Editor and Publisher

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Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741

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THE LOWDOWN

The temper of a First National star is not quite as gentle as her soft blondness would lead one to believe. From what we gather she has been the giver and taker of many a black eye —and from her mother, my dear— who is also no slouch at socking.

●

We would like to know the Lowdown behind the insidious propaganda against Greta Garbo which is so obvious in the last two issues of Photoplay. For two years this mag has touted her (deservedly) to the skies. Then came Dietrich and it did a right-about face. The powers have every right to devote the entire book to Marlene if they choose, and to ignore Greta. But stupidly to malign the Swedish star will not help the other, and leaves the magazine open to the accusation of subsidy.

●

One of the greatest exploitation campaigns ever conceived on the West Coast, probably in the entire picture business, will never come to light. The Howard Hughes rejection of a Chinese Theatre run on "Front Page" being the reason. The advertising department of W. C. had the whole campaign laid out and ready, when word drifted in that United Artists had talked Hughes out of the booking.

●

Josef von Sternberg needed a few newspapermen types for the court room scene in "An American Tragedy." He had his secretary call up the various dailies and gathered in six newspapermen who were out of work, some of them pretty well known in local newspaper circles.

CREAM PUFFS & SLAMS

NEW YORK

"THE FRONT PAGE"

Rivoli Theatre

Daily News: "Front Page" a wow—one heartpu'l after another—one great laugh after another—one thrilling shot after another—it never lets up. This is better entertainment than the play. Teems with powerful, suspenseful situations—a joy and a delight.

Tribune: Has been translated to the screen with vast success. A racey, vigorous, hearty photoplay. The sort of superior motion picture you would expect from Milestone. One of great virtues of photoplay is performance of Menjou.

Mirror: "Front Page" a smash. Great. Has thrills and excitement loaded with laughs. Lurid drama. Cast brilliant one—Menjou dominates. It is the best newspaper movie yet made; don't miss it.

American: Smashing scoop on screen. Rough, rowdy and riotous, "Front Page" is smashing way across Rivoli Theatre screen for surefire box-office scoop. Marks season's zenith in high hilarity and bitter, deep satire. Tops the play. Picture establishes heart-breaking pace which is maintained without pause. Thrill a minute. Menjou steals picture. Perfectly cast, a great artist and fine technician. "Front Page" is sure to go to extra editions.

Times: Witty and virile picture. Fast paced entertainment. It assuredly won favor with audience yesterday. Rousing entertainment.

Journal: Grand entertainment. Highly diverting drama that packs a wallop in each line of its lusty dialog. Menjou gives magnificent performance. One of best screen entertainments of the year.

Telegraph: Film warrants any praise a movie reviewer cares to pound out on typewriter. Superlatives seem to be only adjectives that describe "Front Page" in fitting manner. Rivoli patrons expressed enthusiasm in outburst of honest applause. A film that will send everyone away talking about it.

Graphic: The meatiest newspaper movie Broadway has ever seen. If stage production was hit, screen version should have them standing in rows for weeks to come. There isn't a dull spot in the fast-moving, thrillingly-recorded drama. If you miss this one it's your own fault. The surprise of the picture is Menjou. He is grand. Picture travels at speed which keeps you an edge of your seat and will send you back to Rivoli for second look.

PRODUCTION NOTES

Universal has signed Derek Fairman, Broadway player, to a long-term contract. Studio rumors have it that he will be Rose Hobart's leading man.

●

J. Walter Ruben has completed the script on Radio's "High Stakes," a play by Willard Mack. Lowell Sherman to direct and play the lead, with Mae Murray opposite.

●

Davison Clark to cast of Paramount's "Vice Squad."

●

Harry Beresford to "Up Pops the Devil" on the Paramount lot.

●

Franklin Parker to "An American Tragedy," placed by the Dick Polimer agency.

●

Kent Douglass and Halliwell Hobbes to cast of "Five and Ten" at MGM.

●

Geoffrey Kerr, who replaced Jack Mulhall as the lead in Radio's "Waiting at the Church," is doing his first role on the Radio lot. William Craft is directing.

●

"One-Eyed" Connelly for a two-bit part in Radio's "Big Brother," starring Richard Dix.

●

Monroe Owsley has been signed by Metro-Goldwyn-Mayer for a role in support of Joan Crawford in "Girls Together."

Audiences Resent Advertising Films

Wilmington. — Advertising films are being tried out at the Aldine, the best theatre here, with rather doubtful results. A Chesterfield picture got by because Clark and McCullough were in it, but the Listerine film called forth groans.

●

Columbia Transfers Solomon To Indianapolis

Pittsburgh.—Martin Solomon, former branch manager here for Columbia, has been transferred to Indianapolis. He is succeeded here by A. H. Kaufman.

●

Richey Re-Enters Foreign Distribution

New York.—J. V. Richey, formerly head of Richmount Pictures, will go back to the field of distributing pictures in foreign territories. He will handle all the Monogram Productions.

●

New Organ For Radio

As further evidence of screen musicals getting a wide berth at Radio, that concern has just ordered a new portable, ten-instrument pipe organ with full theatrical equipment. This is constructed so that it can be moved from one stage to another to furnish any music or sound effects that are possible to obtain with the present regulation theatre organ.

New York's Best Hotel Value

1, 2, and 3 ROOM SUITES

Residential—Transient

• • • offering unusual comfort and privacy in the heart of Manhattan at a modest tariff.

Single Rooms four dollars per day and up. Double rooms eight dollars per day and up. Suites of living room and bed room from ten dollars per day.

• Radio outlets . . . Electric refrigeration . . . Period salons and roof patios for private functions . . . Swimming pool . . . Golf . . . Riding . . . and other unusual features. Adjacent to Theatres and Smart Shops.

Largest Single Rooms in New York

The Park Central

PHONE—Circle 7-8000

56th Street at 7th Avenue, New York City

J. E. Frawley, General Manager

SICK OF EACH OTHER

In this industry of necessary temperament and wrought-up nerves, artists and studios often get sick of each other.

It is obviously difficult to create new ideas for the same people for an extended period, and to meet repetitious organization problems.

In these cases, when contracts end, it becomes the function of the agency of intelligence to suggest and select a change of scene.

MYRON SELZNICK, Inc.

William Wellman is a Selznick client

DISTRIBS ABANDON USE OF FEDERAL CHECKERS

New York.—Because they are reported to have found more dishonesty in the checking of percentages by agencies outside of the picture business, the distributors have decided to do away with the Federal checkers and go back to their old system of watching the exhibitor themselves on percentage engagements.

Further difficulty with the Federal system was caused by the inability of the men appointed to cope with exhibitors in giving the distributors a break.

•

"The Great Lover" In Production Soon

Because MGM wants to take advantage of the big splash being given Adolphe Menjou for his work as the managing editor in Howard Hughes' "Front Page," production will be rushed on "The Great Lover," in which Menjou will be starred. Edgar Allan Woolf is hurrying the adaptation and dialog and John Robertson will direct.

•

Para. Sales Meet At Atlantic City

New York.—The Paramount sales convention will open at the Ambassador Hotel in Atlantic City on April 15. The Coast convention will be held at the Palace Hotel in San Francisco starting April 22.

•

RKO-Pathe Starts Studio Improvements

RKO-Pathe started actual work on the first half of its $2,400,000 studio improvement program yesterday with the clearing of ground on the back lot for the new mill and property department building.

•

Suit On "Volga Boatman"

New York.—The Cinema Corporation of America is suing Konrad Bercovici, author, for a declaratory judgment affirming its claim to the talking picture rights to "The Volga Boatman." Bercovici is accused of having interfered with a suggested sale of rights to MGM.

•

First Gibson Finished

Otto Brower has completed shooting "Clearing the Range," Hoot Gibson's first for Allied Pictures. Sally Eilers is the leading woman, and the story is by Jack Cunningham and Jack Natteford.

•

John Stahl Assigned

John Stahl's next directorial assignment for Universal will be "Strictly Dishonorable." This play was purchased by Universal a year ago with the proviso that it should not be transferred to the screen until a year had elapsed.

•

John Huston Here

John Huston arrived yesterday from New York to join the United Artists writing staff. He is connected with the Herman Shumlin unit.

A Hollywood Diogenes

A screen writer who has been turning out stories for the shoe-string producers says he has found one honest man among them. This guy just doesn't pay him. The others gave him checks that bounced.

"Chasing Trouble" Is Rather Messy

"CHASING TROUBLE"
RKO-Pathe

Direction ..... Fred Guiol
Story ..... Fred Guiol
Photography ..... Harry Forbes
Cast: Franklyn Pangborn, Dot Farley, Junior Coghlan

Fred Guiol has done a service in shooting this two-reeler. He proves that lack of motivation in comedy shorts is very liable to leave a flat taste in the mouths of the audience. He has turned out one of the old-style slapsticks with the story sadly neglected. Gags galore were injected, and most of 'em funny, but—they are thrown in in such a messy profusion, minus the very important "motivation," that they fall flat.

Franklyn Pangborn and Dot Farley are husband and wife, Friend Husband being a traveling man, spends most of his time away from home. He eventually turns up on the day the wife has a bridge party set, with her women guests packing their babies with them. The Mrs. puts Friend Husband to work serving the food hand-outs and minding the babies. Junior Coghlan, a precocious youngster, makes it tough for Friend Husband.

•

Chesterfield To Start At Tec-Art

Chesterfield Productions starts shooting next week on "The Inside Story" at Tec-Art studios. Carroll Nye, Wheeler Oakman and Vera Reynolds have been cast for leads. Richard Thorpe will direct.

•

Many Stars At Benefit

Among the stars who will contribute to the Temple Israel of Hollywood benefit at Pantages Theatre, Saturday at midnight, are Bert Wheeler, Robert Woolsey, Rosco Ates, Mickey Conte and the Etude Ethiopian Chorus from "Trader Horn."

•

Harry Goetz Here

Harry M. Goetz, assistant treasurer of Paramount-Publix Corporation, has arrived in Hollywood for his semi-annual conferences with B. P. Schulberg and other studio executives in his capacity as production comptroller.

•

Joe Farnham Back

Joe Farnham, writer, is back at his desk at MGM after an absence of nearly three months, due to illness.

Warners To Have New San Francisco House

San Francisco.—A new building project in the district at Ninth and Market is expected to give Warner Brothers another theatre in this city.

This is another Russo development, on which $13,000,000 will be spent. The building will include an hotel, garage, office building and theatre, the latter, it is understood, already taken by Warners. The site is near the Fox and Pantages theatres.

•

Radio Will Produce "Women Who Take"

Jane Murfin's stage production of "Women Who Take," recently staged at the Majestic theatre by Radio Pictures, will be transferred to the screen by the same organization. Kitty Kelly, who played in the stage version, will play the same part on the screen.

•

Ernest Vajda On Story For Ramon Novarro

Ernest Vajda is now writing an original story with an East Indian background to serve as Ramon Novarro's next starring picture for MGM.

•

Warner's Erie Will Open On April 10

Erie, Pa.—The new Warner house will open here April 10. Richard Barthelmess, in "The Finger Points," will be the opening attraction.

"U" German Film Big Hit In Berlin

Berlin.—Universal's "Seitenspruenge," which was made in Germany from a story by Lajos Biro, is the biggest success the picture houses have seen in months. It is a sophisticated story, similar to "The Marriage Circle."

The German version of "The Letter," made at Paramount's Joinville studios, is a complete flop. Business is quiet, especially in production, the studios being practically at a standstill.

•

"Scarlet Hours" Starts

With the arrival of Alan Hale in New York, Paramount's Long Island studio has started shooting "Scarlet Hours" which co-stars Nancy Carroll and Fredric March. Phoebe Foster, Hubert Druce, Donald Meek and Catherine Emmett, all of the New York stage, apepar in support. Edmund Goulding is directing.

•

Wiley Leaves Columbia

Harrison Wiley, for five years connected with Columbia studios as art director, has left that company.

•

Bill Dover A Papa

W. B. Dover, secretary to Daryl Zanuck, is the father of a nine-pound girl.

EUROPEAN FILM NOTES

Received from Trade Commissioner George R. Canty, Paris, by the Motion Picture Division of the U. S. Department of Commerce

Berlin—The report of Tobis-Klangfilm shows that, as of February 1, there were 1178 Tobis-Klangfilm sets installed in picture houses. Of these 788 were in Germany and 390 abroad. These include installations in private projection rooms and studios.

•

Paris.—The French authorities have chosen picture theatre entrances as "branch betting offices," where people who cannot go to the races can bet on pari-mutuel lines. These places have been selected because of facilities of access, and because the necessary structural alterations can be carried out at a minimum of expense.

•

Rome—The Societe Generale Cinematografica has been founded in Milan to produce color films. The company is to exploit an entirely new Italian system. It alleges to be supported by Italian financial and artistic intertsts and to have made agreements with foreign (particularly South American) groups. The company is to start its own production in the near future and promises to present the first films in the coming autumn.

•

Sydney—Saturation point has been reached in Australian film theatre construction, it is stated, and neither circuits nor independents will construct more new houses for some time. Australia is stated to have a higher percentage of houses per head of population than any other English-speaking country, approximately 1,200 houses catering for a population of a little over six millions. Between them, Union Theatres and Hoyts own the major theatres, the two circuits including all the first and most of the second run houses.

•

Tradeviews

(Continued from Page One)

devil's advocate, we wish to say in all kindness and neighborly charity to our more pious friends who do not feel the need of this nervous relaxation which the modern world demands: 'You must not try to substitute what was good in one age for what is necessary in another. A man can be just as pious playing golf Sunday afternoon as he can sitting in his house reading the Sunday papers.

•

A MAN CAN SERVE and obey God just as strictly Sunday going out in his car or playing tennis, or listening to his radio or seeing a moving picture as he can sitting with drawn nerves pent up in his home. And what is more, if he suppresses himself, if he doesn't relax and take exercise that his mind, his spirit, or his tired body needs, the natural devil that is in him is going to come out in some other way, in lust or greed or bigotry'."

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Stunts Planned For Warner Sales Meet

Hub Robinson, display artist, and William Sully, exploitation man for the Warner-First National pictures, left for San Francisco last week to make plans to welcome the delegates of the Warner-First National convention, to be held there April 28.

One of the many novel stunts will be to transport Warner stars from Burbank to the northern city by plane. The planes will have loud speakers and the stars will talk to the inhabitants of San Francisco from the air.

Upon the conclusion of this convention, all the Warner brothers will meet at the Burbank studio, which will be the first time that all have gathered at the studio at one time in several years.

●

New Universal Manager

New Orleans—Lucas Conners, formerly First National manager here, has been made manager of the Universal exchange.

THE LOWDOWN

The lowdown on the recent separation of the daughter of a well-known female scenario writer and her actor-husband of a few months, we hear, is not so much his addiction to the fluid that cheers, as the fact that a blonde star on the same lot insisted upon taking him home nights, and forgetting to put him out in time for midnight supper.

●

A young actor, after disgustedly watching the actions of a new screen player who has convinced herself that she is the "vamp" type, was bidding her good-bye at a party the other night. "Awfully nice to have met you," he said. "O, you don't mean that, do you?" she gushed, coming closer. "No," he replied.

●

A director and his wife who recently completed their lovely new home were pestered for a long time by strangers calling to view the premises with the explanation that a well known Hollywood decorator had sent them, saying that he "did" the place. It just so happens that he assisted only in the furnishing of one particular room, and was finally called and requested to cease sending over hordes of "prospective customers."

●

Lou Tellegen was scheduled to appear at a literary luncheon last week in New York, but did not show up. His non-appearance revealed the fact that he had had his face lifted and was unable to be present because his pan was still to pink to appear.

●

A prominent dramatic stage and screen player, whose wife is a film star, has been kept idle most of the time during his two years with a big studio. He has played important roles on the stage and his few on the screen have been notable. Seeking to get back some of the money the studio has paid him, the casting office attempted to place him in a small part as a comic. The dramatic actor took one look at the caster and yelled: "After all this time, I haven't done a darn thing and now you want me to play a punk comic. Tell the boys up front they can tear up the —— contract! I'm an actor, even if that is the best thing you can offer me!

●

Two hours of shooting time was lost on the John Barrymore set at First National studio on account of a trivial misunderstanding on the part of the star. It seems the company adjourned for lunch during a scene in which Barrymore appeared dressed in business clothes. When the company reported back, the star was attired in full dress. Curtiz, the director, asked him why he had changed when half of the scene had to be made. The actor nonchalantly replied that he had nothing else to do during lunch hour and thought he would use the time to advantage. Two hours elapsed before he returned in business clothes.

●

And now the crime wave has hit the studios. Radio engaged 300 extras for the church scene in "Waiting at the Church," and when they came back to their dressing rooms they found that there had been a visitor during their absence on the set. The aggregate loss was several hundred dollars, most of it from the purses of the girls, the boys having been cagey enough to take their jack with them.

●

Hard Luck Note—George Thomas lost his new $10 hat the other night during the excitement of the Wampas election. A substantial reward is offered for the return, with no questions asked.

DISTRIBUTORS TO HOLD THE MONOGRAM STOCK

New York.—A closely-knit organization has been formed by Monogram Pictures, whereby every franchise holder is a stockholder in the company. The plan calls for the issue of 7500 shares of stock of no par value, available to a limited number of holders. Each stockholder will be an independent distributor, operating under a perpetual franchise for all Monogram product.

These stockholders are not permitted to sell or transfer their stock except to the company or to other holders. There will be offices in 20 territories in the United States, one in Canada and one for foreign distribution.

The officers are: W. Ray Johnston, president and general manager; Trem Carr, vice-president for production; Harry H. Thomas, vice-president for exchanges; James V. Ritchey, vice-president for foreign; Albert Fiedler, treasurer; J. P. Friedhoff, assistant treasurer, and M. S. White, secretary.

●

Herbert Yates Still Consol. President

New York.—The board of directors of Consolidated Film Industries met and nothing happened of any import. Herbert Yates stays as president, bagging the story that Ben Goetz would get the job and H. B. would go to chairman of the board.

The four retiring directors were re-elected for three years.

●

England To Stay Open Sundays

London.—The recent court decision to close theatres on Sundays, established by the digging up of an ancient blue law, will be fought by the British Government with the introduction of a bill to legalize the Sunday showing of pictures.

●

He-men On Vacation In Wide Open Spaces

Gary Cooper and Gene Pallette left over the week-end on a vacation trip to Arizona. They will rough it in the open spaces for two weeks. Upon Cooper's return he will start in "In Defense of Love." Pallette has no assignment as yet.

●

Grahams on "Rivets" For Howard Hughes

The Graham Brothers will do the screen play and dialog of the John McDermott story, "Rivets," for Howard Hughes production.

●

Mary Browne Is Pathe News Feminine Head

New York.—Courtlandt Smith, has elevated Mary K. Browne, tennis expert, to the position of feminine editor of RKO-Pathe News.

●

Thompson to N. Y.

Harlan Thompson is washed up at Fox and is on his way to New York on a couple of play deals. He returns here in a few weeks.

Seven Writers Now On "Palmy Days

Eddie Cantor's "Palmy Days," which will mark the first production on the United Artists' lot under the generalship of Samuel Goldwyn, will be the net result of contributions of seven different writers.

Guy Bolton and Morrie Ryskind did the original story. David Freedman is doing the dialog, and comedy situations are being contributed by Ray Harris, Felix Adler, Lex Neal and Jack Wagner. Production is expected to start soon. No director and no supporting cast yet.

●

Paramount Hot For Talent From Stage

New York.—Felix Young, in town for Paramount, is authority for the statement that most of his company's new talent will be recruited from the stage. He is here scouting the theatres.

●

UFA To Release Twelve In U. S.

Berlin.—UFA will send over twelve feature productions for release in the United States this year. Four will be in English, the rest in German and French. It will also market 26 shorts in colors on that side.

●

Doug and Joan to Europe

Upon completion of "I Like Your Nerve" at First National, Douglas Fairbanks and his wife, Joan Crawford, will sail for Europe on a belated honeymoon.

●

Moniker For Sparks

In the future, Ned Sparks will be known as Ned "Suffering" Sparks. All future stories for his series on the Radio lot will be written around that moniker.

●

Modernist At Para.

J. D. Peters, nationally known designer of modern architecture and interior decorator, has been engaged by Paramount to create and plan interior sets in the modern vogue.

"THE BEST IN MUSIC"
Adolf Tandler
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ASK ANY CLIENT OF The HARRY WEBER AGENCY

"BIG BUSINESS GIRL" HAS CHARM AND FRESHNESS

Young-Albertson Make "Cute" Pair

"BIG BUSINESS GIRL"
First National

Direction.....William A Seiter
Story.....Patricia Reilley and H. M. Swanson
Screen Play.....Robert Lord
Photography .....Sol Polito
Film Editor.....Pete Fritch

Cast: Loretta Young, Frank Albertson, Ricardo Cortez, Joan Blondell, Frank Darion, Dorothy Christy, Oscar Apfel, Nancy Dover, Micky Bennett.

A picture of the type known as "cute." Two refreshing youngsters gaily carry an innocuous little story that will appeal most to young folks—that age in between the kiddies and the grown-ups, who take themselves so seriously. And there is enough smart dialog to give that sophisticated touch so appreciated as a compliment to one's intelligence these days. Exhibs should do good business on it, playing up Loretta Young and Frank Albertson. They are two people who should prove to be great favorites with the younger generation.

A couple of young kids, just out of college, go to make their separate ways in the world. The girl is determined to be a success and the boy rather enjoys just living, more. So he cancels his contract in Paris because he can no longer bear the separation from the girl and we discover that they are married. And it is just as much of a surprise to the girl's boss and admirer as it is to the audience. Well, the gal makes plenty good and, unbeknownst to him, pushes friend husband into success too. And after many quarrels and a near divorce, (conveniently arranged by the personable villain,) young love triumphs over misunderstanding and everybody's happy.

One very nice thing about the picture is that no deep problems are solved, or even mentioned. It's just a case of squabbles and a little foolish pride that threatens the course of true love but never seriously disrupts it. Of course that leaves a pretty slim basis for a story, but the screen play has been well written and there are two scenes, to-wit, where Miss Young is "given the job" by Cortez, and the "grounds for divorce" sequence, that are so well directed, acted and authored, that they're worth the price of admission.

Loretta Young and Frank Albertson are a delightful pair. Miss Young looks like the ideal "prom" girl in the flesh, and extremely sophisticated clothes are incongruous on her. She is about the only person on the screen today who can look sweetly young and make you like it. And Frank Albertson is the perfect companion for her. He's a good little actor and refreshingly natural.

Ricardo Cortez is very, very good as the persistent lover. Joan Blondell contributes an excellent characterization of a professional co-respondent, and Dorothy Christie as a grass widow "on the make" is amusing. Frank Darion as the "yes" man in the firm of Clayton and Winters puts over a gag part well.

Polyglot Screen

New York. — Leo Brecher, owner of the Carnegie Playhouse, has no pets when it comes to booking films. He is playing a French talkie, "La Nuit Est a Nous" and, in a few days, will play the German version of the same picture, "Die Nacht Gehort Uns."

Fox Glendale Cuts To 20-Cents Admission

Lack of patronage for two de luxe houses in Glendale has caused Fox West Coast to change the policy of its two theatres there.

The Glendale has been made a grind house running double feature bills with all the trimmings, and with the admission price at 20 cents, children 10 cents. The Alexander remains under de luxe policy with weekly runs.

•

New One For Ayres

Jack Moffitt, former Kansas City newspaperman, now a writer at Universal, is preparing an original story in which Lew Ayres will star. Title is "Wings O' Glory" and its an air yarn. No director assigned as yet.

•

Role For Claudia Dell

The feminine lead in "High River" at Radio will be the first role for Claudia Dell, former Follies beauty and ex-Warner player, under her new long term contract.

•

Publix House In Miami

Miami.—Publix is planning to build a new theatre here. It will cost $500,000 and will seat 1800.

•

Grainger On Odd Errand

(Continued from Page One)

tained the Fox price for the run of the pictures made by his organization through slumps, bad pictures and all types of depressions. He is known and respected by every exhibitor of the least importance in America. He calls all of them by their first names and has done most of the selling of Fox product personally. His home, for the most part, has been a Pullman for the past fifteen years.

Grainger should know hits and flops better than most production heads. He has his finger on every point in the country, knows what type picture is pulling them in and why. He knows direction and casts, and should be able to build a showman's picture from the minute the story is purchased until its final release.

Soviets To Show Newsreels Here

New York.—The Soviet Government is seeking an American representative to take charge of the distribution in this country of the Soviet newsreel. There will be three issues a month.

The first one shown here will open at the Eighth Street Playhouse today. It shows the Soviet treason trial.

•

Kerr Succeeds Mulhall In "Waiting At Church"

Geoffrey Kerr, a new contract player at Radio Pictures, has been put into the lead in "Waiting at the Church," replacing Jack Mulhall. Also Noel Francis is out of the cast in favor of Marie Prevost. Miss Francis was wanted in another picture.

•

Trem Carr Leaving N. Y.

New York.—Trem Carr starts back for Hollywood Thursday to begin production of the new Monogram Pictures. This is the concern organized at the recent meeting of indies at Atlantic City.

•

Vitaphone For Publix

New York.—Publix and Warner Brothers have closed a deal for the showing of Vitaphone shorts in all Publix houses.

Industrials Will Be Made In Color

A check-up with various producers of industrial pictures shows a definite inclination to make these subjects in color, especially in cases where merchandise has to be displayed and the coloring of that merchandise is an important factor in salesmanship.

With a definite outlet for industrial pictures, this phase of motion picture production will take rapid strides. Some of the largest advertising firms in the country are now asking for bids on industrial reels, with most of them specifying that the pictures must be 100 per cent color. So, in the future, when advertising pictures acquire a spot on the picture house program, you will be able to see that prospective car displayed in all its brightest colors.

•

"Cimarron" Strain Sinks Wesley Ruggles

Wesley Ruggles successfuly fought off the terrific nervous strain as a result of his work on "Cimarron" for several weeks, but it got him yesterday and he had to be removed from his office at Radio Pictures and sent home. Doctors prescribed rest and quiet.

•

New Pathe Comptroller

Gordon B. Howe, comptroller for the Universal studios, has been engaged by RKO-Pathe to function in the same capacity at its Culver City plant. Henry Clarke, who was Howe's assistant, will replace Howe as comptroller at Universal.

TAX JUMP MAY CLOSE ARGENTINA MARKET

Argentina's legislative act boosting the customs duty on imported film from two to 37½ pesos may take American films out of the South American republic's theatres. The new duty went into effect last week. Local film leaders expressed the opinion yesterday that the duty will be prohibitive as far as American film exports to that country are concerned.

Argentina, according to late statistics of the Motion Picture division of the United States Department of Commerce, has 975 motion picture theatres, 100 of them wired.

Old Pathe Lab. Sold

New York.—RKO has disposed of the old Pathe laboratory at Jersey City and has dismissed the entire force,

The
HARRY WEBER
AGENCY
IS IN HOLLYWOOD
TO STAY

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PRODUCTION ACTIVITIES

PICTURES SHOOTING

Columbia Studios

"THE MIRACLE WOMAN"—Frank Capra directing. Starring Barbara Stanwyck with David Manners, Beryl Mercer, Sam Hardy.
"RED RIVER ROGUES"—From story by Stuart Anthony. Louis King directing. Buck Jones starred, with Loretta Sayers.

Fox Studios

"CURE FOR THE BLUES"—From story by George Ade. Frank Borzage directing. Cast: Will Rogers, Fifi Dorsay, Donald Dillaway, John T. Murray, C. Henry Gordon, Lucile Brown.
"YOUNG SINNERS"—John Blystone directing. Cast: Thomas Meighan, Dorothy Jordan, Hardie Albright, Cecilia Loftus, William Holden, Lucien Prival.
"RIDING FOR A FALL"—From play by William Anthony McGuire. Screen play by William Conselman. Thornton Freeland directing. Cast: Spencer Tracy, Sidney Fox, Edward Horton, Lorin Raker.
"ALWAYS GOOD-BYE"—From story by Kate McLaurin. William Cameron Menzies and Kenneth McKenna directing. Cast: Elissa Landi, Lewis Stone, Beryl Mercer.

Metro-Goldwyn-Mayer Studios

"FIVE AND TEN"—Novel by Fannie Hurst. Dialog and continuity by Edith Fitzgerald. Robert Z. Leonard, directing. Cast: Marion Davies, Leslie Howard, Richard Bennett, Irene Rich, Kent Douglass.
"GIRLS TOGETHER"—Original by Mildred Cram. Dialog and continuity by Sylvia Thalberg and Frank Butler. Cast: Joan Crawford, Charles Knox Robinson, Zelda Sears, Monroe Owsley. Nick Grinde, director.
"DANCING PARTNERS"—From play by Alexander Engel and Alfred Grunwald. Jack Conway, director. Cast: William Haines, Irene Purcell, Charlotte Granville, Dorothy Appleby.
"THE SQUAW MAN"—Play by Edwin Milton Royle; adaptation by Lucien Hubbard and Lenore J. Coffee; dialog by Elsie Janis. C. B. DeMille directing. Cast: Warner Baxter, Eleanor Boardman, Lupe Velez, Charles Bickford, Roland Young, Mitchell Lewis, Raymond Hatton, Victor Potel, Frank Rice, J. Farrell Macdonald, Luke Cosgrove, Paul Cavanagh, Julie Faye, Lawrence Grant, Chris Martin, Harry Northrup, Dickie Moore, DeWitt Jennings, Eva Dennison.
"A FREE SOUL"—Adaptation by John Meehan; from novel by Adela Rogers St. Johns. Clarence Brown directing. Cast: Norma Shearer, Lionel Barrymore, Leslie Howard, Clark Gable, James Gleason.
TENNIS SHORT—Ray McCarey, director. William Tilden, star.
"PARLOR, BEDROOM AND BATH" (French)—Adaptation by Yves Mirande. Cast: Buster Keaton, Jeanne Helbing, Francois Rosay. Edward Brophy directing.

Metropolitan Studios

"ELBOW ROOM"—Christie comedy from story by Bill Weber, Harold Beaudine directing. Cast: Glenn Tryon, Betty Lorraine, Vernon Dent.

Paramount Studios

"AN AMERICAN TRAGEDY"—From novel by Theodore Dreiser. Adaptation by Samuel Hoffenstein and Josef von Sternberg. Director, Josef von Sternberg. With Phillips Holmes, Sylvia Sidney, Frances Dee, Irving Pichel, Frederick Burton.
"KICK IN"—From play by Willard Mack. Adaptation by Bartlett Cormack. Director, Richard Wallace. Starring Clara Bow. With Regis Toomey, Wynne Gibson, Juliette Compton and Leslie Fenton.
"THE VICE SQUAD"—Original by Oliver H. P. Garrett. Director, John Cromwell. Starring Paul Lukas. With Kay Francis, Helen Johnson.
"UP POPS THE DEVIL"—Original by Frances Goodrich and Albert Hackett. Adaptation by Arthur Kober. Screen play by Eve Unsell. Director: Edward Sutherland. Cast: "Skeets" Gallagher, Stuart Erwin, Carole Lombard, Lilyan Tashman, Norman Foster, Eddie Nugent, Joyce Compton, Effie Ellsler, Theodore von Eltz.

Radio Pictures Studios

"MADAME JULIE"—From play by Irving Kaye Davis. Adaptation and dialog by Howard Estabrook. Director, Victor Schertzinger. Cast: Lily Damita, Miriam Seegar, Anita Louise, O. P. Heggie.
"TRAVELING HUSBANDS"—From story by Humphrey Pearson. Paul Sloane directing. Cast: Evelyn Brent, Hugh Herbert, Frank McHugh, Stanley Fields, Mae Clarke.
"TOO MANY COOKS"—From stage play by Frank Craven, adapted by Jane Murfin. William Seiter directing. Cast: Bert Wheeler, Dorothy Lee.
"WAITING AT THE CHURCH"—From screen story by Alfred Jackson and Barney Sarecky. Director, William J. Craft. Cast: Mary Brian, Geoffrey Kerr, Marie Prevost, Johnny Hines, Joseph Cawthorne.
"BIG BROTHER"—From story by Rex Beach, adapted by J. Walter Ruben. Fred Niblo directing. Starring Richard Dix, with Marion Shilling, Frank Sheridan.

RKO-Pathe Studios

"REBOUND"—From play by Donald Ogden Stewart, adapted by Horace Jackson. Edward H. Griffith directing. Starring Ina Claire, with Robert Ames, Myrna Loy, Robert Williams, Hedda Hopper, Louise Closser Hale, Leigh Allen, Hale Hamilton.

Tec-Art Studios

"HIS LAST RIDE"—A Beaux Arts Production. Directed by Duke Worne. Cast: Virginia Brown Faire, Charles Morton, Dorothy Revier, Frank Mayo, Francis Ford.
"CLEARING THE RANGE"—An Allied Production. Story by Jack Cunningham and Jack Natteford. Otto Brower directing. Cast: Hoot Gibson, Sally Eilers, Hooper Atchley, Eva Gripon, Robert Holmans, Edward Peil, George Mendoza.
"THE PHANTOM"—Produced and directed by Al Neitz. Cast: Allene Ray, Guinn Williams, Niles Welch.
"VOICE OF HOLLYWOOD"—A Louis Lewyn production.
"VAGABOND ADVENTURE"—Series, starring Tom Terriss and directed by Elmer Clifton.
"MICKEY MOUSE"—Cartoons, produced by Disney Brothers.
DETECTIVE SHORTS—C. C. Reed productions, directed by Cliff Reed.
"BEAUTY SECRETS"—Series of Technicolor novelties, produced and directed by Robert E. Welsh.

Warner-First National Studios

Warner Brothers

"THE GENIUS"—From story by S. Diskoy, adapted by J. Grubb Alexander and Harvey Thew. Michael Curtiz directing. Starring John Barrymore, with Marian Marsh, Donald Cook, Carmel Myers, Charles Butterworth.
"THE PASSIONATE SONATA"—From story by Wilson Collison. Directed by Hobart Henley. Starring Dolores Costello, with Anthony Bushell, Joe Donahue.

First National

"WE THREE"—From novel by Edith Fitzgerald, adapted by Florence Ryerson. John Adolfi directing. Cast: Rose Hobart, Ben Lyon, Claude Gillingwater, Emma Dunn, Joe Donahue, Florence Britton.
"THE IDOL"—Continuity and dialog by Joseph Jackson. Alfred Green directing. Starring Edward G. Robinson.
"UPPER UNDERWORLD"—From story by Rowland Lee, who is directing. Starring Walter Huston, with Loretta Young, Doris Kenyon, David Manners, Dudley Digges, John Halliday.
"THE RECKLESS HOUR"—From story by Florence Ryerson. John Francis Dillon directing. Starring Dorothy Mackaill, with Conrad Nagel, H. B. Warner, Joe Donahue, Joan Blondell, Dorothy Peterson, Helen Ware.

Radio Saving Plenty On "Mme. Julie" Costs

Radio is doubling up on the production of "Madame Julie" in English and French to the extent that no sooner does Victor Schertzinger finish with one set in the English production than Henri de la Falaise moves right in with his cast and films the French scenes in the same set. Both pictures will finish almost simultaneously and the studio saves plenty on set costs.

Retrenching At Burbank

In furtherance of the present economy wave at Warner-First National studios, the first aid department has been abandoned and the police force placed on a 12-hour a day basis. Heretofore they have been working eight hour shifts. Offsetting this reduction, however, the studio has started a new policy of paying wardrobe women and transient stenographers overtime.

Two For Archainbaud

George Archainbaud is dividing his time at Radio between preparing his next two pictures. The first to go into production will be "Helga," with Betty Compson starring, and will be followed closely by "The Dove," which he and Wallace Smith are now adapting to the screen. Beulah Marie Dix is working on treatment for "Helga."

Australia Has 837 Sound Houses

Brisbane.—According to a survey recently made, Australia and New Zealand have 837 houses equipped for sound out of a total of 1714. Of the 837, film and disc equipment are in 505 houses and disc only in 136 in Australia. In New Zealand there are 167 on film and disc and 29 for disc only.

STORY SINKS 'BORN TO LOVE' 'VALLEY' WILD AND WOOLLY

Connie Bennett Shines As Usual

"BORN TO LOVE"
Pathe

Direction ..... Paul L. Stein
Screen Play ..... Ernest Pascal
Photography ..... John Mescall
Film Editor ..... Claude Berkeley
Starring ..... Constance Bennett
Cast: Joel McCrea, Anthony Bushell, Paul Cavanagh, Louise Closser Hale, Frederick Kerr, Claude King, Mary Forbes, Elizabeth Forrester.

A weak story, bolstered up by the magnificent work of the star and excellent direction. The production also boasts of an unusually fine supporting cast. Since a big name means more to the box-office than a good picture, exhibs will not have to worry about this one.

In "Born To Love" Miss Bennett again proves what a really fine actress she is. In one scene, when she believes her lover is dead, she is superb. There is no outcry, no hysterical weeping,—she merely stands and stares at his picture—and yet that scene was so real that not a person in the audience could have failed to get her feeling of heartbreak.

And certainly a director who can give us scenes like that one deserves special mention. Mr. Stein's subtle touch is apparent throughout the picture.

But it is not a great picture, and no amount of work could make it so. The picture very noticeably drags; it takes too long getting underway, too long in finishing. However, it is only fair to mention that this was the first cutting, and that the final editing will undoubtedly do much to snap up the pace.

It is a love story of an American war nurse and an American aviator who meet and fall in love during an air raid in London while the officer is on leave. They delay their marriage until after the war is over because Doris fears she will be sent home and she will not be there on Barry's next leave. An English nobleman is in love with her and, when Barry is reported dead and the war is at an end, she marries him, he knowing that she is to become the mother of Barry's child.

Time passes and everyone believes the child is the Englishman's. Then Barry comes back, explaining that he has been sick and unable to communicate with Doris. She lets him think the child is her husband's and they part. But her husband believes Barry is again her lover and divorces her, keeping the child by order of the court, and refusing to allow her to see him. Instead of following Barry to America, she stays in England, hoping to see her baby. After two years she gets permission to see her son, and that day Barry finds her again, having just learned that she is divorced. She sends him away for the second time, fearful that her ex-husband will not allow her to see her baby if he thinks she is seeing Barry. She finds that her baby has died that afternoon. When she gets back home, Barry is waiting for her, and they find happiness at last.

As aforementioned, the supporting cast is an unusually capable one. Joel McCrea makes a handsome and convincing Barry; Paul Cavanagh does fine work as the husband; Louise Closser Hale and Frederick Kerr are excellent as the husband's aunt and uncle; and Anthony Bushell is outstanding in a small part.

John Mescall's photography is noteworthy.

Hearst Approves "The Front Page"

"The Front Page," the Howard Hughes newspaper film, was shown to W. R. Hearst at his San Simeon ranch and unequivocally approved by him. He said he could see nothing to which the Fourth Estate might object. One of Mr. Hearst's managing editors was the model for Walter Burns, the role played by Menjou in the picture.

Graves and Gates at Work on "Bugle Sounds"

Ralph Graves, at present a staff writer for MGM, has been added to the long list of writers who have worked on the screen version of "Bugle Sounds," a story of the Foreign Legion, set for Wallace Beery as the male lead. Harvey Gates recently signed by MGM, also is taking a hand in the script. Graves has a triple-sided contract with MGM, calling for his services as writer, director and actor. He may be assigned one of the leading roles in "Bugle Sounds." No director.

•

Warners To Revive "The Jazz Singer"

New York.—Figuring that "The Jazz Singer" is okay for the week of March 27, due to Holy Week and Passover, Warners are releasing the picture to houses which want it.

•

Newsreels Fighting Cameramen's Demands

New York.—Producers of newsreels will fight to a finish the new demands being made by staff cameramen.

•

Rest For John Meehan

John Meehan, one of MGM's star writers, after completing the dialog for three of MGM'c big ones—"Strangers May Kiss," "Cheri-Bibi" and "A Free Soul"— is clearing his workshop for a rest, its length depending upon whether or not Irving Thalberg and Norma Shearer take that contemplated trip to Europe.

Plenty of Action Without Reason

"HELL'S VALLEY"
National Players, Ltd.

Direction ..... Alvin J. Neitz
Screen Play ..... Alvin J. Neitz
Photography ..... William Nobles
Film Editor ..... Ethel Davey
Cast: Wally Wales, Virginia Browne Faire, Walter Miller, Franklin Farnum, Vivian Rich, Jack Phipps, A. McKay, Frank Lackteen, Bobby Dunn.

There is plenty of action in "Hell's Valley" to satisfy the most avid devotee of Western features and, if there was any plausible reason for half of it, the picture would be good. As it is, the only thing that keeps it out of the "horse opera" class is the work of the technicians.

Some of the exterior shots are the best we have ever seen of their kind and the photography throughout is worth seeing for itself alone. Neitz has handled his cast well and they have done nobly with the material at their disposal. It is too bad that they couldn't have been supplied with a few properly motivated, dramatic situations.

The story—if any—starts with Wally Wales, as a ranger captain, leading his troop in pursuit of the Valdez brothers, border bandits. There is a brush with a portion of the Mexican band in which Jose Valdez is killed by Wally. Then the rangers head at full gallop for the Flores ranch where Carlos and Manuel Valdez are taking their ease. Before they get there Carlos and Manuel hear of Jose's death and set out for vengeance. Rosita Flores, the beautiful daughter of the ranch owner and Jose's sweetheart, also thirsts for vengeance and demands that the ranger captain be brought back to her alive.

The rangers are trapped in Hell's Valley, the captain is severely wounded and his force scattered. He is taken to the ranch where Rosita promises the Valdez brothers to nurse him back to life so that he can be tortured. She does a successful job of nursing, but, in the course of it, loses her desire for vengeance and falls in love with the patient.

With the two surviving Valdez brothers rivals for her hand now that Jose is dead, this gives rise to difficulties for the young lady. The difficulties are surmounted in a confusion of fighting, shooting, riding and intrigue.

In the end Carlos is tricked (by a device that can seem subtle and obscure only to him) into killing his brother and is in turn killed by Rosita's father. Wally, of course, marries the girl.

It makes a fine evening's entertainment, however, for pulp paper magazine addicts who don't care much why it happens so long as the horses gallop madly up hill and the six-shooters are kept hot.

Zasu Pitts Hit of "Let's Go Places"

"LET'S GO PLACES"
Hal Roach

Direction ..... Hal Roach
Story and Adaptation ..... H. M. Walker
Photography ..... George Stevens
Film Editor ..... Richard Currier
Cast: Zasu Pitts, Thelma Todd, George Byron, Jerry Mundy, Maurice Black.

This short, apparently written around the capabilities of Zasu Pitts, is one of the best comedies we have seen. Zasu Pitts, and her boy friend, George Byron, keep the audience in fits of laughter throughout the showing. The picture is very well cast and well acted. And, if shorts have anything to do with the receipts at the box-office, this one will certainly not keep the patrons away. This is the first of a series announced as co-starring Miss Pitts and Thelma Todd.

The story is of two sales girls in the music department of a huge store. Miss Todd does the singing, and Miss Pitts, in her inimitable anemic manner, makes the sales. The two girls are roommates; and it is with great reluctance that Miss Todd puts up with Zasu's boy friend, a spineless creature who thinks of nothing but food.

However, she agrees to go on a blind date that this boy friend has arranged, mainly because the blind date is supposed to be a big doctor from Boston, influential in musical circles. When the doctor turns out to be an osteopath, a former barber, and one of the kind which makes a girl walk nine blocks to a cabaret, Miss Todd throws up the sponge. However, rather than get her neck broken in the process of curing an assumed headache, she goes to the party. And what a party! Instead of the free and easy spender they anticipated, the doctor turns out to be a rather cheap four-flusher.

All through the action, Miss Pitts keeps her eloquent hands weaving and twisting as per her custom. Her voice is as weak and lifeless as ever; and also, she has trained her feet so that they are quite as expressive as her hands.

•

Pictures In Stage Play

New York.—The Theatre Guild production of "The Miracle of Verdun" at the Martin Beck Theatre has a novelty in the shape of sound pictures introduced into a stage production. Audio-Cinema, with Western Electric equipment, made seven talking picture sequences which fit into the play. Seventeen loud speakers are used, eleven back stage.

•

Bills Hit Operators

Harrisburg.—Two bills affecting motion picture projectionists have been introduced in the Pennsylvania Legislature. One would burden operators, who heretofore have paid 50 cents for a state license, with a tax of from $2 to $5 originally and a yearly renewal payment. The other provides that no operator may run a picture machine and a sound projector at the same time.

THE Hollywood REPORTER

Vol. III. No. 46. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, March 25, 1931

EXHIBS' FREE TRAILERS

TRADEVIEWS

THE PEOPLE of Pennsylvania, especially the motion picture theatre owners, are in throes of a battle for an open Sunday. Right now the state is still operating under the Blue Laws of 1794 and Governor Pinchot has stated that those laws are good enough for him.

Governor Pinchot seems to have forgotten that we are living in 1931, not in 1794. He has overlooked the fact that what was suitable to those times is not suited to these. The Governor, estimable gentleman that he is, will not find many other Governors to agree with him, nor will he find many supporters of his position among the more enlightened people of the country.

•

OUT IN EMPORIA, Kansas, running a newspaper called the Emporia Gazette, is a man named William Allen White. He, too, is an estimable gentleman, but he is up-to-date, he lives in 1931. Recently, in his paper, he had a few words to say about Sunday shows in his own state, which also sticks to the Puritan Sabbath to a large extent. The continuance of this policy, Mr. White believes, is "manifestly impossible." He writes—referring to himself as "the devil's advocate"—as follows:

"The Sabbath was made for man and not man for the Sabbath and it was made chiefly as a day of rest. As a matter of physical economy rest is necessary one day in seven. The high speed at which we work six days of the week—a vastly higher speed than our grandfathers knew—requires diversion as a part of rest. We work our bodies less and our nerves more in every walk of life than men did 50 years ago. On the other hand our ancestors worked their bodies more and their nerves less. A day of complete physical relaxation was necessary for them. A day of diversion—even exercise—is necessary for us.

•

"THIS CHANGE of physical needs must necessarily be reflected in a changing observance of the religious Sabbath. Men must get out in cars. Men must do something besides sit around the house all day and they will, law or no law. And now, as the

(Continued on Page Three)

Robert Milton To RKO-Pathe

Robert Milton has been loaned to RKO-Pathe by Warner Brothers to do the Ann Harding picture, "A Little Flat in the Temple," which will start immediately.

Lesser Joins "U" As Laemmle Asst.

Sol Lesser has been engaged by Carl Laemmle, Sr., to act as his executive assistant in all matters pertaining to the business end of Universal, in and outside of the studio, but will have nothing to do with the physical end of production.

Lesser has been in the theatre and motion picture business since 1906. He was one of the founders of the old Metro Pictures Corporation, First National, and both the Principal and West Coast theatre chains.

•

Hays Office To Hold Elections Next Week

New York.—The election of officers of the Motion Picture Producers and Distributors will be held here next Tuesday.

At that time the annual report will be issued, covering the activities of the Film Boards of Trade, with a request for a new appropriation for the continuance of the boards' activities. The first appropriation only carried through for four months.

Showmen Want Producers to Make Trailers With a Selling Punch and Give to Theatres

New York.—The Motion Picture Theatre Owners of America want a new deal on the trailer situation. They contend that the companies now furnishing this trailer service are not putting the punch into the film, and that, instead of drawing people in to see the attractions advertised, many are being kept at home.

The exhibitors want the producer-distributors to furnish this service without any charge, feeling they pay enough for the picture and that the screen advertising is ample repayment to the producer-distribs for the effort, time and money for their end.

A committee from the MPTOA has been formed to wait on a committee

(Continued on Page Four)

•

John J. Davis Is Retained By MGM

John J. Davis, former Secretary of Labor, has been retained by Metro-Goldwyn-Mayer to handle labor matters in the studio. After his work is well in hand, he will be drafted by Loew's to act in the same capacity for the theatres.

Davis has been a guest at the Louis B. Mayer home for the past week.

•

Columbia Net Lower

New York.—Net profits of the Columbia Pictures Corporation for the 26 weeks ended December 27, 1930, amounted to $282,409, after charges and taxes, as compared with net profits of $479,129 during the six months ended December 31, 1929.

NEW CONTRACT BEFORE THE DEPT. OF JUSTICE

Washington.—The new standard contract between the distributors and the exhibitors is in the hands of the Department of Justice for approval. Insiders here are doubtful regarding the O.K., as block bookings, one of the reasons for the turndown of the

(Continued on Page Four)

Leila Hyams In The Hollywood Hospital

Leila Hyams, Metro-Goldwyn-Mayer featured player, was operated on Monday for appendicitis and is doing okay at the Hollywood hospital.

Producers Drop Agency Action

In an effort to curb the activities of agents in their dealings with studios, meetings have been held by the Producers Association and attended by New York executives who have been in town. Nothing happened, for the reason that no one could present a workable plan.

One executive who attended the sessions is authority for the statement that "what the studios should have done two or three years ago," they are attempting to do now and they find it impossible. They gave agents power by their recognition and business dealings which can not be broken off with a nod of the head."

•

Selznick Again Signs As Schulberg Assistant

David O. Selznick yesterday signed a new contract to continue for the third consecutive year as executive assistant to B. P. Schulberg, managing director of West Coast production for Paramount.

•

Beaudine on "Penrod"

William Beaudine will direct "Penrod and Sam," the Booth Tarkington story, for First National, instead of Robert Milton, as originally announced.

•

Milestone Improving

Lewis Milestone is improving rapidly, following removal of his tonsils at the Good Samaritan Hospital.

"STRANGERS MAY KISS" Dialog and Continuity John Meehan

THE Hollywood REPORTER

W. R. WILKERSON . . Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.

Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart.

Circulation Manager: Nat Bregstein

Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741

New York office, 110 West 40th Street, Fred Schader, Manager

Chicago office, 6 North Michigan Ave., Daryl Doran, Manager

London office, 80 Wardour Street, Frank Tilley, Manager

Paris office, 122 Boulevard Murat, Jack Spector, Manager

Berlin office, 83-84 Mauerstrasse, Joseph Wolfgang, Manager

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THE LOWDOWN

Unpaid alimony, one of the bugbears of the industry, has raised its grisly head in the Schildkraut family. Elise say Joe owes her $30,000 and won't pay, so she's going to sue. She further avers that Joe has signed everything he possesses over to his mother, including the automobile that was given him by Elise's Papa and Mamma.

•

A single hole in a golf match at an exclusive club the other day decided whether a leading actor would get a featured role in a picture or remain in the ranks of Hollywood's unemployed. Two producers, both of whom were desirous of obtaining the actor's services, were teeing off with the agent who represented the actor. It was decided that whoever won the hole (the bet was between the producers) should get the actor. As it turned out, the producer who won the hole had nothing definite in view for the player, so he signed him to an optional contract. The losing producer wanted him for the male lead in one of his company's big specials. Anyway, the actor is drawing a weekly check and the agent is getting his regular percentage.

•

With more than 15 new national fan publications creeping into the field within the past six months, a number of the old stand-bys are resorting to sensationalism as a means of self-preservation. Two of this group are now under investigation by the Hays office and the Wampas, and if the publishers do not abandon their present policies, a move will be made to ban them from the studios.

CREAM PUFFS & SLAMS

PHILADELPHIA

"RESURRECTION"
Karlton Theatre

Bulletin: Lupe Velez attains new heights in this mighty Tolstoy drama.
Record: Fine acting of Lupe Velez saves this pictures.
Public Ledger: Suffers by comparison with the silent version. One wonders why it was done again.

"HONOR AMONG LOVERS"
Keith's Theatre

News: It is diverting theatre fashioned out of the more stable dramatic materials.
Bulletin: A cooked-up and highly improbable yarn.
Public Ledger: Gives to this modern variation on an old theme a high quality of acting and a smartness of dialog that covers it with an appearance of novelty.
Record: A superior picture. The usual triangle with a novel twist.
Evening Ledger: Nimble dialog and excellent performance from an expert cast raise it from the commonplace plane into the realm of neatly turned entertainment.
Inquirer: So well cast and so skilfully directed that it lulls one's qualities of skepticism safely to sleep and leaves one free to enjoy the film.

"THE COHENS AND KELLYS IN AFRICA"
Earle Theatre

Inquirer: Bubbling over with good humor.
Evening Ledger: The comedy throughout is broad and bouncing, being well loaded with familiar gags.
Public Ledger: Generally speaking, the film is funny in spots.
Record: Murray and Sidney's well known Gaelic-Hebrew combination carries along with sure-fire comedy a mediocre plot.
Bulletin: Action reaches a mile a minute pace and the laughs come just as fast.
News: This is one of the dizziest and most ridiculous of the Murray-Sidney series.

"TEN CENTS A DANCE"
Mastbaum Theatre

Inquirer: The entire picture is entirely unbelievable. Miss Stanwyck is wasted upon such a role as Barbara of the story.
Public Ledger: Contains much that is good in natural dialog, acting, photography. And contains much that is bad in frazzle worn plot, slowness in getting under way and action.
Record: Elevated above the commonplace by the direction of Lionel Barrymore.
Evening Ledger: Generally familiar in outline, but so nicely done, capably acted and so carefully directed, that it makes the audience a sympathetic follower.
Bulletin: A boring, wearisome, repetitious exposition of a taxi dancer.
News: It is as torchy as they can make a romance blaze.

"ALONG CAME YOUTH"
Fox Theatre

Bulletin: It is full of froth and quite a few laughs, and enjoyable, if your tastes run to sugary boy and girl romances.
Public Ledger: Is to be classed merely as an entertainment production. It has lots of laughs.
Inquirer: A picture of small moment. It is Stuart Erwin who makes the story bearable.
Evening Ledger: It is a gay and irresponsible comedy of errors that makes for much amusement and little sense.
Record: An amusing series of adventures of a P. G. Wodehouse.
News: On the whole the picture is pretty feeble and colorless.

JACKSONVILLE

"STRANGERS MAY KISS"
Florida Theatre

Times-Union: Norma Shearer returns triumphantly to the screen to maintain her exalted position among the stars and delight her thousands of admirers in another excellent picture.

"DOCTOR'S WIVES"
Imperial Theatre

Times-Union: This is a picture which will appeal chiefly to the women.

ST. PETERSBURG

"THE DEVIL TO PAY"
Florida Theatre

Independent: An attractive and entertaining picture.

"LITTLE CAESAR"
Plaza Theatre

Independent: This one makes you feel that you never before saw a gang film. It is outstanding.

"DIVORCE AMONG FRIENDS"
Plaza Theatre

Independent: A clever and entertaining light comedy.

American Houses For German Films

Berlin—Milton Diamond, on his arrival here from America, states that before Fall there will be a circuit of at least 200 pictures houses in America devoted to the showing of German pictures.

Diamond, a few years ago, organized the German talkie trust between Tobis-Klangfilm and Kuchenmiester and then went to America to fight their patent battles.

•

Buzzell Starts New Short At Columbia

Eddie Buzzell has started production on his fourth short-reeler for Columbia, titled "Kings or Better." Buzzell is acting, writing and directing this group.

Susan Fleming, a Broadway stage player, recently signed to a term contract by Harry Cohn, makes her screen bow in this short with Buzzell. Columbia expects to place her in more prominent parts in the future.

•

New Trip For Sherman

Joe (Ooo-Moo-Loo) Sherman, who arranged the advance campaign for "Trader Horn" in Seattle, will trek to San Francisco to open the African epic at the Columbia theatre, April 4.

•

Ruth Weston Signed

Ruth Weston, New York stage actress who made her screen debut in "Women Between" for Radio, has been signed by that organization to a long term contract. Her next assignment will be in "Too Many Cooks."

BUSINESS IS GREAT!
The
HARRY WEBER
AGENCY

GENE LEWIS
Director for Dialogue
of
"ALOHA"
"MOTHER'S MILLIONS"
"DRUMS OF JEOPARDY"

HOOPER ATCHLEY
as the District Attorney
in
"MILLIE"
NOW AT THE ORPHEUM

LEON ERROL

PRODUCTION ACTIVITIES

PICTURES IN PREPARATION

Columbia Studios

"GOOD BAD GIRL"—Being adapted by Dorothy Howell. Roy Neill to direct.
"LOVER COME BACK"—From the story "Money Brides," being adapted by Dorothy Howell, with dialog by Joe Swerling. Erle Kenton will direct.
UNTITLED—Story for Jack Holt and Ralph Graves. Oliver Drake on the story.
"VIRTUE'S BED"—Story being prepared by Robert Shannon. R. William Neill to direct.
"FIFTY FATHOMS DEEP"—From story by Paul Gangelin.
"THE SEA PATROL"—From story by Harold Shumate.
"THROUGH THE FLAMES"—Isador Bernstein on the story.
"RANGE WAR"—Story starring Buck Jones. Ross Lederman to direct.

Fox Studios

"TRANSATLANTIC"—From story by Guy Bolton. William K. Howard to direct. Cast: Greta Nissen, Edmund Lowe.
"MERELY MARY ANN"—Henry King to direct. Janet Gaynor starred, with Charles Farrell.
"MISBEHAVING"—Adapted from Clare Kummer's "Good Gracious Annabelle." Alfred Werker to direct. Cast: Jeanette MacDonald, Victor McLaglen.
"DADDY LONG LEGS"—From stage play of same name. Director, Al Santell. Cast: Janet Gaynor, Warner Baxter.
"I SURRENDER"—From story "Axelle," by Pierre Benoit. To be directed by William K. Howard, with Warner Baxter.
"THE SPIDER"—Starring Edmund Lowe. Henry King to direct.
"OVER THE HILL"—To be directed by Henry King, with Cecilia Loftus and Marguerite Churchill.
"THE BLACK CAMEL"—From story by Earl Derr Biggers. Hamilton MacFadden to direct. Cast: Warner Oland.

Metro-Goldwyn-Mayer Studios

"SEA EAGLES"—George Hill, director. Cast: Wallace Beery, Marjorie Rambeau.
"SUSAN LENOX"—From story by David Graham Phillips. Continuity by Wanda Tuchock, Delmer Daves and Zelda Sears. King Vidor to direct. Starring Greta Garbo.
"PARLOR, BEDROOM & BATH" (German)—Buster Keaton.
"FLYING HIGH"—Charles Reisner to direct. Scenario by A. P. Younger. Musical director, Martin Broones.
"THE MAN IN POSSESSION"—From play by H. M. Harwood. Sam Wood to direct. Cast: Robert Montgomery.

Metropolitan Studios

UNTITLED—Liberty production, starring May Robson. Margaret Hower on story. James Flood to direct.
"HONEYMOON LANE"—Sono-Art production, starring Eddie Dowling. George Crone to direct.
"GANGSTER GIRL"—Rogell production from story by Jack Lait, who is also doing the screen play. Al Rogell to direct.
"THE COMEDIAN"—Starring Ernesto Vilches in story by Leonard Fields. Vilches and Fields to direct.

Paramount Studios

"CONFESSIONS OF A CO-ED"—To be directed by Max Marcin and Dudley Murphy. Cast: Phillips Holmes, Sylvia Sidney, Norman Foster.
"WOMEN LOVE ONCE"—Story and adaptation by Zoe Akins. Edward Goodman to direct. Cast: Ruth Chatterton and Paul Lukas.
DEBUTANTE"—By and with Carman Barnes.
"IN DEFENSE OF LOVE"—From story by Mary Roberts Rinehart, with dialog by Vincent Lawrence. Director, Edward Sutherland. Cast: Gary Cooper and Carole Lombard.
"LET'S PLAY KING"—From story by Sinclair Lewis. Adaptation by Edward Paramore, Jr. Director, Edward Sloman.
"THE LAWYER'S SECRET"—From story by James Hilary Finn. Adapted by Max Marcin and Lloyd Corrigan. Marcin and Louis Gasnier to direct. Cast: Clive Brook, Charles Rogers, Richard Arlen, Fay Wray, Jean Arthur.
"MONKEY BUSINESS"—Original by William B. Johnstone and S. J. Perelman. Cast: The Four Marx Brothers.
"NO ONE MAN"—From original by Rupert Hughes. Lothar Mendes to direct.
"STEPDAUGHTERS OF WAR"—Original by Helen Zenna Smith. Director, Dorothy Arzner. Starring Ruth Chatterton.

Radio Pictures Studios

"STRANGE WOMEN"—From story by Ivan Lebedeff and Benn W. Levy. Richard Boleslavsky to direct, with Lebedeff starred.
"THE NEXT CORNER"—From story by Kate Jordan, adapted by Elizabeth Meehan. Herbert Brenon to direct.
"WOMEN WHO TAKE"—From original and adaptation by Jane Murfin.
"HELGA"—From original by Martin Flavin, adapted by Beulah Marie Dix. Geo. Archainbaud to direct. Starring Betty Compson.
"THE DOVE"—From play by James Whittaker. Adaptation by Wallace Smith. George Archainbaud to direct, with Mary Astor starred.
"HIGH STAKES"—From play by Willard Mack, adapted by J. Walter Ruben. Lowell Sherman to direct and star. Cast: Mae Murray, Ethel Levey.
"NANCY'S PRIVATE AFFAIR"—From original by Myron Fagan, adapted by Salisbury Field. Gregory La Cava to direct. Starring Mary Astor.
"THE SPHINX HAS SPOKEN"—From the novel by Maurice de Kobra, adapted by Jane Murfin. Victor Schertzinger to direct.
"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunee.

RKO-Pathe Studios

"WHOOP-DE-DO KID"—Lou Lipton on script. Eddie Quillan starred.
"LITTLE FLAT IN THE TEMPLE"—Screen play by Horace Jackson. Starring Ann Harding.
"THE COMMON LAW"—From novel by Robert W. Chambers. Adaptation by John Farrow. Cast: Constance Bennett, Lew Cody, Paul Stein to direct.

Tec-Art Studios

"MIDNIGHT"—Charles Hutchinson production. Story by Jack Natteford. Charles Hutchinson to direct. Cast: Randolph Scott.
"THE INSIDE STORY"—Chesterfield production. Richard Thorpe to direct.

United Artists Studios

"STREET SCENE"—From play by Elmer Rice, who is also doing the adaptation. King Vidor to direct.
"THE UNHOLY GARDEN"—From story by Ben Hecht and Charles MacArthur. Starring Ronald Colman.
"PALMY DAYS"—From original by Morrie Ryskind, Guy Bolton and George Jessell. Starring Eddie Cantor.
"CORSAIR"—From story by Walton Green, adapted by Josephine Lovett. A Roland West production, starring Chester Morris.

Howard Hughes Productions

"SCARFACE"—From story by Armitage Trail. Adaptation by W. R. Burnett, Seton Miller and Fred Pasley. Howard Hawks to direct.
UNTITLED—Air comedy. Original by Graham Brothers, Jimmy Starr, Ebba Havez and Robert Benchley. Ed Sedgwick to direct.
"THE AGE TO LOVE"—Story and adaptation by Ernest Pascal. Frank Lloyd to direct. Starring Billie Dove.
"QUEER PEOPLE"—From novel by Graham Brothers, who are also on the adaptation. Leo McCarey to direct.

Universal Studios

"FRANKENSTEIN"—From novel by Mary Wollencroft Shelley. Adapted by Hamilton Deane and John Balderstone from dramatization by Peggy Webbling.
"THE OUTCASTS OF POKER FLAT"—From story by Bret Harte. Adaptation by Joseph Moncure March. William Wyler to direct.
"OURANG"—Screen play and adaptation by Dale Van Every and Don Ryan. George Melford to direct. Exteriors made in Borneo.
"BLIND HUSBANDS"—Story and adaptation by Erich von Stroheim, who will also direct.
"THE UP AND UP"—To be directed by Edward Laemmle.
"WATERLOO BRIDGE"—From the play by Robert E. Sherwood. Adaptation by Tom Reed and Benn W. Levy. James Whale to direct.
"THE IMPATIENT VIRGIN"—From the novel by Don Clarke.
"STRICTLY DISHONORABLE"—From the stage play of same name. Adaptation by Edwin Knopf.
"LILIES OF BROADWAY"—From an original by William Hurlbut, who, with Carey Wilson, is adapting it. John Murray Anderson to direct.
"BACK STREET"—From novel by Fannie Hurst. John M. Stahl to direct. Adaptation by Gladys Lehman.
"A LADY OF RESOURCE"—From novel by Arthur Somers Roche, adapted by Edwin G. Knopf.
"MISSISSIPPI"—Being adapted from original by Ray Doyle.

Warner-First National Studios

Warner Brothers

"ALEXANDER HAMILTON"—From play by George Arliss and Mrs. Mary Hamlin. Adaptation and dialog by Julian Josephson and Maud Howell. John Adolfi to direct. Starring George Arliss, with Doris Kenyon and Allan Mowbray.
"NIGHT NURSE"—From novel by Dora Macy. Adaptation by Oliver H. P. Garrett. Dialog by Charles Kenyon. William Wellman to direct. Cast: Barbara Stanwyck, Ben Lyon, Joan Blondell, Charles Winninger, Vera Lewis, Blanche Frederici, Clark Gable, Mildred Harris, Robert Gleckler, James Cagney, Walter McGrail.
"VIRTUE'S CLOTHES"—From story, "Jackdaw's Strut," by Harriet Henry. Adaptation by Charles Kenyon and Raymond Griffith. Starring Constance Bennett.
"HEAT WAVE"—From story by Roland Pertwee, starring William Powell.

First National

"I LIKE YOUR NERVE"—From story by Roland Pertwee. Continuity by Houston Branch. Dialog by Roland Pertwee. Starring Douglas Fairbanks, Jr. Robert Milton to direct.
"SPENT BULLETS"—Story, continuity and dialog by John Monk Saunders. Wilhelm Dieterle to direct. Starring Richard Barthelmess.
"FIVE STAR FINAL"—From play by Louis Weitzenkorn. Adaptation by Robert Lord. Screen play by Byron Morgan. Mervyn LeRoy to direct. Edward G. Robinson starred.

"SHIPMATES" ADDS ANOTHER TO MGM'S LIST OF B. O. HITS

Bob Montgomery Again Shows Value

"SHIPMATES"

MGM

Direction — Harry Pollard
Story — Lou Edelman and Delmer Daves
Adaptation and Continuity — Edelman, Daves, Malcolm Boylan, Raymond Schrock, Lieut.-Com. Wead, Ernest Paynter.
Cast: Robert Montgomery, Dorothy Jordan, Ernest Torrence, Hobart Bosworth, Cliff Edwards, Gavin Gordon, Joan Marsh, Edward Nugent, E. A. Warren, George Irving.

Hurrah for the U. S. Navy and its sons of sea-faring men. When in doubt, call in the navy and assure your audiences of a right jolly good time, a good strong lesson in honor, and a few thrills thrown in for good measure. MGM continues its line of 1931 successes and offers another box-office attraction and will send them away smiling and satisfied.

Bob Montgomery is the John Paul Jones of this story. Yep, that's his name, and he's a big oil man from a navy supply tanker. While racing along at a fast clip in a hired car, he inadvertently causes an accident and the "victim" becomes a pal and takes him to his house to a party. And there he meets "the" girl. Girl is an Admiral's daughter and thinks he is a millionaire oil man. And the next day, John Jones is transferred to the flagship as a sailor and is given the job of being one of the crew of the Admiral's barge and, of course, his malpractice is discovered by the girl and her father. However, after a long tough pull, Jonesy learns his lesson well and wins the girl and an appointment to Annapolis.

Harry Pollard has given the picture plenty of pep and the numerous writers engaged in the task of making this into a picture have done their job right well. There is no deep-dyed villain, just a touch of reliable hokum and plenty of good humor. In fact the lines are swell and shine above everything else, even the photography, which has taken advantage of every naval angle to make the picture good to look at.

Bob Montgomery is well typed in his part. He is impertinent and gay, and withal a man with a heart of gold and plenty of courage when the occasion calls for it. Dorothy Jordan is very lovely as the heroine and Hobart Bosworth is the grand old admiral. Cliff Edwards has the best part and does the best work since—well, since ever so long, and it is to be hoped that in cutting the picture to program length, none of his stuff is cut out. And Ernest Torrence is great as McTavish, chief gunner's mate, who knows a fine young whelp when he sees one, and how to make him a man of whom the Navy may be proud, in spite of himself.

Films On Broadway In Current Week

ASTOR—"Trader Horn."
CAPITOL—"Dance, Fools, Dance" (new).
CENTRAL—"Ingagi."
COHAN—"City Lights."
GLOBE—"Cimarron."
MAYFAIR—"Behind Office Doors" (new).
PARAMOUNT—"Man of the World" (new).
RIALTO—"Dishonored."
RIVOLI—"Front Page" (new).
ROXY—"Charlie Chan Carries On" (new).
STRAND—"Woman Hungry" (new).
WARNERS—"The Right of Way" (new).
WINTER GARDEN—"My Past."

Pat O'Brien For Lead In Hughes Air Comedy

Pat O'Brien's next is the leading role in the air comedy Ed Sedgwick will start shooting for Howard Hughes before April 1. Bob Benchley will have the finished script ready the first of next week.

•

Universal To Re-Make "Under Two Flags"

Universal is planning to re-make "Under Two Flags," the famous novel of the Foreign Legion, by Ouida. No director or cast is announced yet, but Sidney Fox is being talked of for the leading role of Cigarette.

•

Paul Sloane Assigned

Paul Sloane has been assigned to direct "Consolation Marriage" at Radio.

•

U. A. Opposing Hughes

(Continued from Page One)

into the local U. A. house in Los Angeles.

The United Artists are still harboring a big peeve against West Coast, due to its manner of booking and playing pictures up and down the West Coast, and feel that Hughes should stick with them and refuse to play any of his pictures with Fox. Hughes, on the other hand, is attracted by the opportunity to grab the Chinese for a run on his picture, knowing that such a booking will net him considerably more money than could be grossed at the downtown house under control of U. A., in addition to the added prestige it would give future dates on the picture out of this territory.

It is said that Hughes was not over-pleased with having his New York opening set forward from April 4 to yesterday by U. A. because this late Lenten season and Holy Week would take a big cash chunk out of his receipts at the Rivoli.

Tod Browning Finished At "U", Slated For MGM

Tod Browning is finishing his contract at Universal. He will go to Europe on a vacation and on his return will probably go under the MGM banner for a long term.

•

Guthrie McClintic and Fox Washed Up

Guthrie McClintic and Fox have decided that each will be better off without the other's company. Result being contract between the two has been torn up.

McClintic is at the Good Samaritan Hospital to undergo a minor operation.

•

Universal Will Stage Four Conventions

New York.—Universal will hold four conventions this year. They will be in New York, Chicago, St. Louis and San Francisco, starting May 11. Phil Reisman will preside.

•

Belle Bennett In Vaud.

Belle Bennett is leaving for New York to make a tour in vaudeville, arranged by the Weber agency.

•

To Shelve Poor Films

(Continued from Page One)

Metro-Goldwyn-Mayer, and this company, as a result, has sent out more winners than any other producer in the business.

Those in the know say that MGM has shelved more flops and remade more poor ones into winners than all other studios combined. They cite this elasticity of the money bag as the greatest contributing factor in the MGM success.

Producers point, to "Trader Horn" as a glowing example of what can be done with a little additional spending after it is found that a picture "does not belong." MGM made retake after retake, spent plenty of time and money in the hope of saving an amount that already had gone the wrong way. The result uncovered a picture that will ring up one of the big grosses of the year and one that will net MGM a handsome profit. Had it been released after the first assembly on material shot on the foreign expedition, the money already sunk would never have been recouped.

With the combined appeal of producers, distributors and theatres for a bit more leeway in either remaking portions of pictures shown to require it after initial previews or shelving them, home office executives are said to have given these methods their sanction and okayed the procedure through the bankers with the explanation that, when the balance sheet is taken at the end of the year, the figures will look a lot better, even though the production budget shows a greater expenditure.

If You Are Planning

A

TRIP EAST

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Get In Touch with

Mrs. M. B. Keating

at the

Los Angeles Biltmore

Regarding the

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•

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KATHLEEN NORRIS
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NEW YORK'S MOST EXCLUSIVE AND CONSERVATIVE HOTEL.

THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY

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Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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The STROLLING REPORTER

Lincoln Quarberg has one of the swankiest offices on the U. A. lot . . Jed Buell who tells the world about Mack Sennett, looks like an actor . . . those Gumbin Bros. threaten to do another Howard Hughes . . . whatever became of Anthony Paul Kelly . . . wonder who titles Radio shorts . . . George Thomas knows news values . . Hubert Voight's passion is to go "on location" . . . Joan Blondel in shimmering cerise prowling the Warner-F. N. lot . . . Jack Warner and "Doc" Murphy, the electrical wiz, in a huddle . . . if Mack Sennett's lot didn't carry a sign it might be mistaken for Ramona's Village . . . Universal City looks deserted . . . they say F. N. has a big special meller ready to shoot . . . wonder when the gangsters cycle will have run its course . . who said "East Lynne" was through . . It's time for "Bertha the Sewing Machine Girl." . . .

•

Mike Boylan is priming for a comeback . . . wonder what Winnie Sheehan thinks about during these stormy days . . . that Tiffany shake-up may develop into something yet . . Edgar Alan Woolf likes the racy type of telling the world . . . Helen Hayes has 'em fighting over her ability . . . remember when George Archainbaud was megaphoning for Louis Selznick . . . the extras will get a break when Bobby Jones starts shooting . . . Bobby without a gaping gallery would be the height of something or other . . . a man and woman were seen on a pee-wee golf course recently . . . Sam Zeiler is always out . . Sam Spewack was writing thrillers for the Big Town Telegram a short time back . . . Phil Gersdorf may be president some day . . . of the Wampas . . . Wilson Mizner wise-cracking to impromptu audience outside the F. N. eatery. . . .

CREAM PUFFS & SLAMS

CHICAGO

"MANY A SLIP"
Palace Theatre

Tribune: Jerky and uncertain direction makes this farce comedy singularly pointless and renders ineffectual the efforts of a cast that is splendid.

Times: An artificial story about modern youth that tries to be spicy and ends by just being silly—so don't let the "Adults Only" fool you.

American: A bright adult, to say nothing of a bright child, has all he can do to follow this one through up hill and down dale to the final stagger. A number of worthy folk wasted their time on this one.

Herald-Examiner: In spite of two adorable stellar personalities, it remains a sample of the sort of thing that has been causing the stage to lose many of its followers.

Post: It would have been no loss at all to the screen if they had left it on the stage.

"REACHING FOR THE MOON"
United Artists Theatre

Post: There is nothing somber, nothing pretentious about it. It is just a gay, charming, exhilarating comedy. It will give you a grand time.

Tribune: Right jolly entertainment, "Reaching for the Moon!!'

American: "Reaching for the Moon" is a handsomely made picture consistently in the art moderne period.

Herald-Examiner: It is pleasant and highly amusing fluff.

"SIT TIGHT"
Oriental Theatre

American: If you liked "Top Speed" and "Hold Everything," you'll probably go for this one.

Times: This all depends—on whether or not you think Joe E. Brown and Winnie Lightner are a pair of the funniest people you've ever seen. They were howling about it when I saw it.

Herald-Examiner: The story in this is sillier than ever, but Winnie and Joe are funny in a raucous, rowdy, ear-shattering fashion.

Post: It is very loud, but it might be funnier. It is frankly a foolish affair and apparently it puts the audience in a sufficiently foolish frame of mind so that they forget to be critical.

"FATHER'S SON"
Chicago Theatre

Times: One swell picture. You'll adore the whole story, it's so natural.

Herald-Examiner: Delightful picture. You'll find this a homey and amusing little picture, very well made.

News: A handsomely directed, intelligently, sympathetically acted picture. A happy balance has been struck. This is a picture to which children should bring their parents.

American: One of the most human films that has been shown hereabouts in a long time, and highly amusing.

Post: A production which deserves the title of masterpiece. The picture is one of the most appealing, sincere, and expert portrayals of family life ever presented on the screen.

"FINN AND HATTIE"
Woods Theatre

Times: A riot this one—and why not? It's one round of laughter without a quiet moment. Have a good time.

Post: Nonsense served in large portions. Is this high class nonsense—or just plan foolishness? But if you read the stories and liked them you'll probably like the picture.

American: If the story seems funny to you, go and see it. You'll probably like it.

Jenner With Van Beuren

William Jenner, one time business manager for Harry Longdon features, has been appointed Western representative for the Van Beuren Corp., short subject producers for Pathe release. He is acting as general sales manager, contacting western division theatres, with main offices in the local Pathe Exchange.

•

Higgin To Make One

Howard Higgin, formerly under contract as director to Pathe, has just completed a story based on a legend of the South Sea Islands and plans to organize a company to film the story in the exact locale. Elliot Clawson collaborated on the screen treatment.

U. A. Publicity Moves

Harry Brand and his staff of publicists have moved their quarters from the main administration building at United Artists to the new quarters taken over by Samuel Goldwyn on the Santa Monica side.

•

"Cimarron" In London

London.—RKO's "Cimarron" will open Saturday at the Leicester Square Theatre for an indefinite run. A "smash" advertising campaign accompanies the opening.

•

Job For Mike Boylan

Mike Boylan has been assigned the dialog end of the next Polly Moran-Marie Dressler comedy on the MGM lot. It's an original, as yet untitled.

Brock Comedies At Radio Increased

Radio Studio has boosted the number of short-reelers Louis Brock will produce for that organization on the current program. A total of 24 two-reel comedies will be supervised by Brock, with three directors, Mark Sandrich, Lloyd French and Harold Swartz.

The schedule calls for four series of six productions each. Chic Sale, Rosco Ates and Ned Sparks will star in three of the groups, with six "Headline" comedies starring different players completing the program.

One Headline and one Sparks comedy have been completed, while "A Cleanup on the Curb," starring Rosco Ates, starts production in a few days with Lloyd French directing. Chic Sale will start as soon as his first story is completed.

PRODUCTION NOTES

Esther Howard and Helen Johnson, Broadway stage players, have been added to the cast of Paramount's "Night Court."

•

Richard Alexander, Dick Rush and Wilfred Lucas have been signed for roles in RKO's "Big Brother," which stars Richard Dix.

•

Abe Lyman and band engaged by Fox to furnish the music in "Cure for the Blues."

•

Harry Bannister has been retained by Pathe on a new long term contract.

•

Ian Keith added to "Cheri Bibi" at MGM.

•

Glenn Tryon starts work on Christie's comedy two-reeler "College," next week. Harold Beaudine will direct.

•

Leo Tover is doing the photography on "Traveling Husbands" on the RKO lot. Paul Sloane is directing.

•

Caryl Lincoln has been engaged for a role in the RKO-Pathe short, "Open House."

•

Frank Mayo has been placed by the Alfred Cohen agency as a featured lead in the Duke Worne production at Tec-Art.

•

Stanley Fields is signed up for "Traveling Husbands" at Radio.

•

Mark Sandrich signed a new contract with Radio to direct short subjects for one more year.

•

103 For Hughes-Franklin

(Continued from Page One)

term lease has been taken on the Andrews in Olathe. An outright purchase has been made in Kansas City with the Maywood, and in Independence with the Granada.

Franklin has added a purchasing department to his Hollywood organization in charge of Dick Dickinson, formerly in Denver for Fox West Coast.

THE Hollywood REPORTER

Vol. III. No. 49. Price 10c. TODAY'S FILM NEWS TODAY Monday, March 30, 1931

MORGAN BEHIND FOX

TRADEVIEWS
by W. R. Wilkerson

Questions We Would Like To Have answered.

WHY DOES Sam Goldwyn still use that old business bromide: "I'm going to lose money on the deal?" . . . . . What is the rumpus in the New York office of Warners? Why was Jack Warner summoned to New York so suddenly? . . . . . Who owns Tec-Art Studio? . . . . . What are theatres going to do for money-making pictures during the next four months? . . . . . Are there five production executives whose word means anything? . . . . . When will the Multicolor plant be officially opened?

•

WHY IS A trade paper? . . . . . Is the money that some agents are banking each week the reason for a few producers trying to legislate them out of the business? . . . . . Is there a better sales executive in pictures than James R. Grainger? . . . . Would not most producers be better off if they granted the requests of stars, who by their training and past experience, feel they should be given a voice in the selection of material for their pictures? . . . . . Why was A. P. Waxman forced to leave Warner Brothers? . . . . . Why is Louella Parsons off key most of the time in news she reports in her column? . . . . .

•

IN THE LONG RUN, do distributors really make anything renting pictures to non-theatrical accounts? . . . . Will color come back with the bang anticipated when it was first launched? . . . . . Is Lew Ayres right in his fight with Universal? . . . . . Are all picture stocks a good short sale? . . . . Do the trailers theatres are running help or hurt business? . . . . . Why is a story conference as practiced in most studios? . . . . . Who is the highest paid actor—actress, in pictures? . . . . . What name is the best box-office draw? . . . . . Does General Theatre Equipment still get a percentage of everything bought by a Fox theatre? . . . . . What would Educational have done last year without Mack Sennett? . . . . . Will Harold B. Franklin eventually go back to the Fox West Coast? . . . . .

How do you like the Hollywood Reporter? . . . . .

Halsey-Stuart Withdraws and Chase Nat., Morgan Bank, Is Figured to Furnish Financing

New York.—The almost daily change in the financial affairs of Fox Film pertaining to the refunding and refinancing of the organization now takes Halsey-Stuart out of the picture and brings in the powerful Chase National, a Morgan bank, as the major institution of the group trying to arrange a proper set-up.

It is said Halsey-Stuart will have some interest in the financing of certain Fox Theatre properties.

With this new turn of events it is felt that Albert Wiggin, chairman of the governing board of Chase National, will succeed Charles B. Stuart on the directorate of Fox.

This new alignment of finances, if it goes through, means that the Morgan interests still feel there is a chance to make some money out of the picture business. They had several flops during their career with Producers Distributing Corp., and the Motion Picture Capital Corp. They

(Continued on Page Five)

•

Publix Slashes Buffalo Prices

Buffalo.—The three Publix houses here, Century, Buffalo and Hippodrome, made cuts of from 5 cents to 15 cents in all admissions.

The ace house, the Buffalo, now gets 60 cents instead of 75 cents. The Century has been cut to 35 cents and the Lafayette with a drop to 25 cents, is getting most of the business in town.

•

Foreign Offices For Selznick and Joyce

Lawrence Howard has left Hollywood for Europe in the interests of Selznick and Joyce. He will open offices in London, Paris and Berlin.

•

Faragoh Back to "U"

Francis Faragoh, recently signed by Fox, is returning to Universal on a two-year contract. He did no work while at Fox because of the uncertainty of material.

Blank-Kunsky May Go With Publix

New York.—It is understood here that Publix has propositioned A. H. Blank and John Kunsky to take over the operation of the chains Publix purchased from them some time ago.

Under this plan Kunsky would take over all of the Detroit houses and Blank would operate the 22 houses spreading in all directions from Des Moines.

The idea behind the offer is that Kunsky and Blank made a "go" out of the houses when they had them and Publix has no been so successful.

•

Edwin Justus Mayer To Write and Direct

Edwin Justus Mayer, having completed his work on the Billie Dove story for Howard Hughes, has been signed on long term by MGM to write and direct.

BIG CIRCUITS CONTROL ONLY 2712 THEATRES

New York.—In a report made for the National Vaudeville Artists drive, it was disclosed that the five major producer-distributors control but 2,712 theatres throughout the United States.

This number is far below estimates generally accepted throughout the industry. Of this number, NVA reports that a little more than 300 are dark.

Warners May Produce Big Pictures East

New York.—Broadway hears that Warners may produce ten or twelve feature pictures in the East, starting in the Fall. For this purpose another big sound stage will be added to the Brooklyn studio.

•

Radio-Keith Drops Two Directors From Board

Baltimore.—At the annual meeting of the board of directors of Radio-Keith-Orpheum, held here, the board authorized the dropping of Walter P. Cooke and Mrs. Caroline Kohl from the directorate. Both resigned some time ago and will not be replaced on the board. The remaining 23 directors were re-elected.

Dolores Del Rio With Radio Pictures

After several weeks of bartering for the services of Dolores Del Rio, both United Artists and Universal lost out on their negotiations in favor of Radio, which closed the deal last Saturday. Miss Del Rio will become a Radio star for an optional period of five years.

•

Bruce Gallup Here

Bruce Gallup, advertising and publicity head for United Artists, will arrive in town today for his yearly studio visit.

•

Helen Hayes Here Soon

Helen Hayes will arrive here soon to take up her contract with MGM. Mr. Hayes (pardon—Charles MacArthur) is on the U. A. lot.

Gene Markey Signed on Long Term at MGM

Gene Markey has been signed on a new long term cotnract with MGM and, as his first assignment, has written the adaptation and dialog for "The Great Lover" in which Adolphe Menjou is to be starred.

"MY PAST" Screen Play and Dialogue by CHARLES KENYON

THE Hollywood REPORTER

Vol. III. No. 31. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, March 4, 1931

GRAINGER TRIP UNUSUAL

TRADEVIEWS
by W. R. Wilkerson

THESE independent fellows are taking a new lease on life and one that should put additional pep into every atom of the industry.

With the small town and neighborhood house showing greater grosses, the chains finding they can not manage successfully a lot of theatres that have been under their control and the turnback of these houses to independent operation, the independent producer and exchangeman should get the required incentive to start things moving again in a market that has been at a standstill since the inception of the talkies.

•

RAY JOHNSTON, Trem Carr and a group of exchangemen have started the ball rolling with the formation of Monogram Pictures. Jack Bachman, "Pop" Corson and another group of exchangemen are about to close for another such producing and releasing organization.

All of which should be more than encouraging to every branch of motion pictures, for the independents have always been, for the better part, "creators" of showmanship pictures. They have constructed their shows from the showmanship angle and shot straight for the b. o. They have, in hundreds of cases, shown the major producers a few things about the making of pictures they never knew existed, and they will continue to do so if they are given the least encouragement from theatres with booking days.

•

THE INDEPENDENT exchangemen have always been a source of great help to the exhibitor in the exploitation of his pictures for the reason this distributor has his own money tied up in pictures the exhib is playing and he wants to see him get every dollar that the traffic will bear.

There have been plenty of bad exchangemen, as there have been in every other department of the business, but the boys who have weathered the storm and kept their heads above water are the same boys who are injecting new pep into the production and distribution of indie attractions today.

They should be given plenty of encouragement.

More Musicals Due, Lasky Believes

New York.—Jesse L. Lasky, just back from the Kansas City meeting of Paramount executives, says that he believes musicals are coming back slowly, and that he can see no let-up at present in the production of gangster pictures.

Rowland Will Be Producer For Para.

New York.—Richard A. Rowland, former head of First National, is to become a Paramount producer at the Astoria studio, under Walter Wanger. It is understood he was unable to secure the financial backing necessary to go through with the announced Tiffany deal.

Meanwhile Earl Hammons of Educational is continuing his plans for the consolidation with Tiffany, World Wide and Sono-Art.

•

Short Producers In Serious Situation

New York.—Unless something is done to check the double-feature showings being instituted by many theatres, the producers of short subjects are going to find themselves in a bad way. Pathe and Educational have already noticed a diminution in the demand for shorts.

Fox Sales Head Due Monday, Vested With Power To Dictate What Studios Shall Make

James R. Grainger, the most-traveled sales head in the motion picture industry, will arrive in Hollywood Monday on a new mission for a sales executive, in that he will dictate the production policy of Fox Film for the output in the second half of 1931.

It is understood that Harley L. Clarke and the banking interests identified with Fox Film, realizing the practical knowledge that Grainger can throw to production, authorized this visit and gave him this authority in the hope that the company can be pulled out of the production slump it has been in since the early talkie days.

Grainger has no equal as a sales head in the industry. He has main-

(Continued on Page Three)

•

Whitbeck Removal Denied By Oldknow

Frank Whitbeck yesterday received a telegram from Oscar S. Oldknow in which the vice-president and general manager of Fox West Coast Theatres asked Whitbeck to deny emphatically the stories that have been printed stating that he (Whitbeck) was to leave the organization.

•

Para. Meeting April 15

New York.—Paramount has set April 15 as the date of its Spring sales meeting at Atlantic City.

Warner-Fox In Price Battle

What has been started in San Pedro between the Fox and Warner houses may be taken up in every town on the West Coast where these two organizations have opposition houses.

The San Pedro affair was started by Fox with a drop in admission from 65 cents to 25 cents and with the pick of the product. The Warner crowd appealed to Harley L. Clarke through their New York office and received the answer that Warner had a better house in San Pedro than Fox and he would not interfere. Warners then dropped their price from 50 cents to 15 cents.

San Pedro has been known as one of the best picture towns on the West Coast and this price war will be very costly to both organizations, in addition to giving the natives a surprise break in the tariff.

•

"Her Man" Berlin Hit

Berlin.—Pathe's production of "Her Man" is being shown simultaneously in three theatres here and has been acclaimed by the foremost critics as one of the best pictures shown here this year. The picture is silent, with the exception of a musical score.

•

Mrs. John Graham Dies

New York.—Cable dispatches announce the death in London of Mrs. John Cecil Graham, wife of Paramount's managing director in that city.

H. & F. CHAIN NOW 103; FIVE SIGNED YESTERDAY

The Hughes-Franklin chain of theatres now numbers 103, with the addition of five houses signed for by Harold B. Franklin yesterday. It is estimated that, with deals now in work, the string will jump to 150 by the first of May.

The new houses are in Seattle, Wichita and Olathe, Kan., Kansas City and Independence, Mo.

George Siedhoff is building a 2000-seat deluxe house for H. & F. in Wichita. A 1500-seat theatre will soon go under construction in Seattle. A long

(Continued on Page Two)

Scollard a Vice-President

New York.—Lee Marcus, president of RKO-Pathe, has appointed C. L. Scollard, a vice-president. Scollard was treasurer of Pathe and was in charge at the Culver City studio after Derr and Sullivan left.

•

To Fight Censorship

Baltimore.—The exhibitors of Maryland and Virginia are combining their forces for a fight to abolish censorship in both states.

"MANY A SLIP" Directed by VIN MOORE

THE Hollywood REPORTER

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.
Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart.
Circulation Manager: Nat Bregstein
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California.
Telephone HOllywood 4741
New York office, 110 West 40th Street Fred Schader, Manager
Chicago office, 6 North Michigan Ave Daryl Doran, Manager
London office, 80 Wardour Street Frank Tilley, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

A producer in one of the studios, the producer's wife, and an agent are letting themselves in for a lot of Boulevard chatter on account of the actions of the agent who has been calling other agents with the proposition of getting work for one or more of their artists in the studio, provided he is given a cut in commission. This refused, the agent tells his brothers: "Your people will not get work there unless I am given the cut." Investigation on the part of the agents so propositioned gains the information that the "racketeer" has an "in" through the wife of the producer.

●

Our review on "Virtuous Husbands" gave credit to J. C. Elliott as the actor who played the "ineffectual father." This should have read J. C. Nugent.

●

One of the local daily trade paper publishers, who is exceptionally enterprising when it comes to promoting new bankrolls for keeping the sheet in existence, approached a prospective angel, who happened to be an advertising solicitor, and made him a proposition. He told the solicitor, if he would put in two grand and consent to let the paper absorb an additional three grand commission in ads that he might sell for the paper, he would, upon completion of this commission, hand him over a 50 per cent interest in the paper.

●

The rubber check has become a reality in Reno since Clara Bow's escapade. Drawn on the "Worst National Bank of Hollywood," signed "Clara Bow" and made payable to Jimmy McKay, owner of the Calneva resort, the rubber checks are being distributed as souvenirs.

CREAM PUFFS & SLAMS

PHILADELPHIA

"THE LAST PARADE"
Stanton Theatre

Evening Ledger: It is a case of something not so good to start with turned into something more than good before the finish.
Public Ledger: It is a thoroughly bad story told with remarkable effectiveness.
Daily News: The story, while interesting, depends almost entirely upon its appeal to the emotion and the acting of the principals in the cast.
Bulletin: The picture is splendid for its action.
Inquirer: "The Last Parade" takes its place along with "Little Caesar" and "The Doorway to Hell," the best of the racketeer pictures to date.

"KIKI"
Boyd Theatre

Daily News: Mary Pickford, who has been something of a symbol to countless thousands for many years, becomes just another movie mugger on this occasion.
Inquirer: If one liked Miss Pickford back in her tomboy days in the more naive days of pictures, "Kiki" will undoubtedly be a welcome echo from that past.
Evening Ledger: A "little Mary," who is slimmer and more dynamic than ever before, awaits loyal Pickford fans.
Record: Why Miss Pickford ever chose "Kiki" as her vehicle no one ever will guess. For the role, so well suited to the temperament of Lenore Ulric, is certainly not fitted for our own Mary.
Public Ledger: As a program picture "Kiki" is of high calibre.
Bulletin: Miss Pickford gets away with it, although it does not take more than a few minutes' viewing of the film to prove that it is not a story suited to her talents.

WASHINGTON

"THE LAST PARADE"
RKO Keith's Theatre

Daily News: Despite the fundamental adherence to type, it has a freshness of presentation that will engross the ever-widening circle for which it was created.
Star: The production has made action speak with unusual vividness, and has undertaken to stir the emotions with loyalties that are more perilous than enmity.

SYRACUSE

"THE LAST PARADE"
Keith's Theatre

Herald: It is a neat victory for art in melodrama. It packs a real punch.
Post-Standard: A gangster picture and a very good one.
American: This is the racketiest, racketeering racket yet. It is exciting and that doesn't mean maybe.

"EAST LYNNE"
Fox-Eckel Theatre

American: Fox has made such a fine film of the old story that it takes just as many handkerchiefs to staunch the flow of tears today.
Post-Standard: It's so beautifully done that you don't feel in the least ashamed of weeping.
Herald: Despite its charm and appeal, there still remains the fact that the most notable feature of the revival is the appearance of Ann Harding as Lady Isobel.

JACKSONVILLE

"DANCE, FOOLS, DANCE"
Florida Theatre

Times-Union: Offers reasonably absorbing entertainment—chiefly because of Joan Crawford's splendid performance.

"TEN NIGHTS IN A BARROOM"
Imperial Theatre

Times-Union: The film moguls have scored a point, even though the picture is burdened with too much sentiment and pathos.

"MILLIE"
Palace Theatre

Times-Union: Thoroughly entertaining and quite humorous, too.

ST. PETERSBURG

"LONELY WIVES"
Pheil Theatre

Independent: An entertaining farce comedy. The picture is clever and sophisticated with smart dialog.

"KIKI"
Florida Theatre

Independent: Slapstick, pure and simple. And I must admit that it was not funny.

"CITY LIGHTS"
Capitol Theatre

Independent: Once again the inimitable Chaplin frolics a la pantomime to an enthusiastic reception.

"U" Wins Contract Suit Against Exhib

Okmulgee.—The District Court of Okmulgee County, Okla., handed down a decision in favor of Universal in its suit to compel Haniotis Brothers, operating the Yale Theatre, to play pictures contracted for to the amount of $750.

●

Two Fed. Departments Making Sound Pictures

Washington.—Two Federal Departments are busily engaged in the making of sound pictures, using RCA. The U. S. Signal Corps has just finished a picture showing the development of anti-aircraft artillery, under the direction of Major C. W. Lewis. The Department of Agriculture is at work on one depicting farm problems.

●

Tryon In New Comedy

Glenn Tryon, who yesterday completed retakes on Ramon Novarro's "Daybreak" at MGM, starts today for Christie in "Elbow Room," a two-reeler to be directed by Harold Beaudine.

PRODUCTION NOTES

Anthony Veiller, son of Bayard Veiller, has completed the script of "Should Wives Work?", Al Boasberg's original, for Radio pictures.

●

Dorothy Peterson has been signed for a role in Radio's "Traveling Husbands."

●

Warner Oland has been signed by Fox to do the second in a series of "Charlie Chan" pictures.

●

Gustav von Seyffertitz added to "Palmy Days" at United Artists.

●

Jack Pearl and Peggy Shannon for "The Meal Ticket" to be made at Vitaphone plant in Brooklyn. Story by Burnet Hershey. Directed by Albert Ray.

●

Ian Keith, George Baxter, John Craig and Stanley Lindahl have been placed in Pauline Frederick's stage production, "Elizabeth the Queen." Deals were negotiated by the Wadsworth office.

●

Charles Knox Robinson and Zelda Sears to cast of "Girls Together" at MGM.

●

Edwin H. Knopf has been assigned to write the screen play of "Strictly Dishonorable," Preston Sturges' prize play, at Universal.

●

Production on Columbia's "Lover Come Back" is being held up until cast is agreed upon.

●

"Evenings For Sale," a recently published magazine story of a Viennese gigolo, has been bought by Paramount and Paul Lukas will star in it.

●

Ralf Harolde started his free lance career in Hollywood by getting the heavy role in "The Idol" at First National.

FEW FOREIGNS BY PARA. HERE; BULK AT JOINVILLE

Paramount plans to maintain the Hollywood foreign department as an experimental ground for both originals and versions, with Joinville still producing the bulk of the foreign output.

With no definite schedule in mind, the Hollywood studio will periodically produce stories written directly for the foreign market and so-called versions aimed to set the key for mass production in France. The originals are receiving more attention now than the versions.

The Paramount Hollywood studio has just completed two Spanish originals, "Gay People" and "The Condolier Prince," directed by Edward Venturini, who is now making a Spanish version of "Honeymoon Hate."

●

Forbstein Succeeds Franklin At Warners

Arthur Franklin, head of the music department for the Warner-First National studios, has been succeeded by Leo Forbstein, a former musical director for the same organization. Franklin resigned.

●

Greta Garbo's Next

"Black Stem Cherries," by Sandor Hunyadi, Hungarian playwright, now running on the Budapest stage, will be Greta Garbo's next talker on the MGM lot. Gordan Kahn already has turned in the adaptation. No director has been mentioned for the assignment.

●

Fairbanks In India

Calcutta.—Douglas Fairbanks was given a rousing welcome yesterday on his arrival here from Rangoon.

●

Radio Buys Another

Radio has purchased the screen rights to George Goodchild's novel, "The Splendid Crime." Richard Dix will have the star role.

●

Translux Gross Astounds

(Continued from Page One)

of better than $4,000 on the week, spelling a net better than $2,000. If this condition proves true with the majority of the houses that are scheduled to open throughout the country, the proposition is in for a $3,000,000 or better profit on the year.

The best thing about the business being done in this house, which is automatic from beginning to end, is the fact that the customers who might have entered the house through curiosity, are leaving it as regular customers for the next change of shows.

The program runs about 35 minutes and consists solely of newsreels. It is understood that other entertaining shorts will be put in a little later, but the houses, none seating over 500, will stick to the shorts policy.

The results of this initial take on the Translux has executives from many major companies scurrying around, investigating patents and patent rights with an idea of working the idea for their company.

Universal Promotes Film Editor To Director

Universal is not only looking outside for new talent, but within its own studio ranks as well. The latest to be elevated from the ranks is Ed Cahn, who will be made a full-fledged director after working at the studio for more than seven years as a film editor.

●

Von Stroheim Not To Act In "Blind Husbands"

Dorothy Christy, originally brought here from the New York stage by MGM to play in "Parlor, Bedroom and Bath," has been signed by Universal to play the femme lead in "Blind Husbands." Erich von Stroheim will not act in the picture, but will devote all his time to the direction.

●

Cresson Smith With RKO-Pathe

New York.—Cresson Smith, formerly with United Artists, has been appointed mid-west district manager for RKO-Pathe, working out of Chicago.

●

Brenon To Start Soon

Herbert Brenon, having recovered from a three months' illness, is expected to return to Radio Picture studio this week to start preparing to direct Irene Dunne in "The Next Corner."

ON EVERY LOT EVERY DAY
The
HARRY WEBER
AGENCY

HOOPER ATCHLEY
as the District Attorney
in
"MILLIE"
NOW AT THE ORPHEUM

GENE LEWIS
Director for Dialogue
of
"ALOHA"
"MOTHER'S MILLIONS"
"DRUMS OF JEOPARDY"

LEON ERROL

WRAPPER CIRCULATION

Is a name given a type circulation "enjoyed" by many motion picture trade papers because of the fact that the subscriber gets the publication (by paying or not) and never takes it out of the wrapper because it has no

READER INTEREST

●

No Subscriber Ever Leaves The Wrapper on

The Hollywood Reporter
TODAY'S FILM NEWS TODAY

First Because It's Best

'IRON MAN' ABOVE AVERAGE; 'TORCH SONG' WORDY, DULL

Armstrong, Miljan, Browning Click

"THE IRON MAN"
Universal

Direction ..... Tod Browning
Story ..... W. R. Burnett
Screen Play and Dialog..... Francis Edwards Faragoh
Photography ..... Percy Hilburn
Film Editor..... Milton Carruth
Cast: Lew Ayres, Robert Armstrong, Jean Harlow, John Miljan, Mildred VanDorn, Eddie Dillon, Ned Sparks, Mike Donlin, Sammy Blum, Morrie Cohn.

In "The Iron Man" Universal has a better than average program attraction, with several well known names in the cast to pull in the cash customers.

There is a funny slant on this picture in that it seems most evident that Lew Ayres, for some reason best known to studio executives, has almost been cut out of the picture and the honors are handed bag and baggage to Robert Armstrong, a Pathe contract player, and John Miljan. It was supposed to be a starring picture for Ayres and, with the standing of this young player in the eyes of the fans throughout the country, the action of relegating him to the background in favor of a player from another studio by means of the cutting room scissors, is a mystery that puzzled most of those in attendance at the preview.

The story doesn't really offer Ayres much of a chance to distinguish himself, though he does gain the sympathy of his audience as the poor sap who lets a "dame" ruin his life. He is cast as a young fighter, with Armstrong as his manager.

All the sure-fire gags fall to Armstrong and he carries the comedy lead. The other members of the cast, who were undoubtedly placed for comedy relief, fail to click in any particular way. Jean Harlow, as the selfish, unfaithful wife of the fighter makes too obvious use of what is evidently believed to be her sex allure.

One of the best scenes is when Ned Sparks and Armstrong "pull a fast one" on a predatory female who is after the fighter's wallet. This comedian's appearance is all too brief. John Miljan handles the male villainy of the picture in his usual style and even gets a hand for final answer to the wife he had been making love to while he robbed her husband.

"The Iron Man" is the story of a youngster who gets high-hat when he wins the championship. Influenced by his greedy wife, he passes up his old friends, bringing the jeers of the press about his ears, and loses his crown when the fighter his ex-manager has trained gives him a good trouncing.

Tod Browning has done a good job of directing and the fight scenes will go big with the audiences, there being some fast action in these, as well as good camera shots.

Unique Presentation At Smallest Theatre

Ellsworth Martin is entitled to something or other for his unique presentation last night at Los Angeles' newest and smallest theatre — the Theatre Mechanique, on North Larchmont boulevard, seating fifty.

"The King's Romance," from "Idylls of the King," was done by tiny doll-like figures, not marionettes. The presentation was not unlike a talkie, with dialog spoken back-stage by Sheldon Lewis, Virginia Pearson and others.

Martin has wrought wonders with his staging, especially his lighting effects, the action taking place within a proscenium arch less than 56 inches across. The figures, unlike marionettes, do not use their hands or feet, but move about the stage woodenly.

●

Warners Sign Up Warren Williams

New York.—Warren Williams, who has been playing the lead in "The Vinegar Tree" here, has been signed by Warners for the lead opposite Dolores Costello in "The Passionate Sonata." He leaves by plane for the coast tomorrow.

●

Universal Assigns Two To Eph Asher

Eph Asher's first two pictures to go into production on Universal's new program will be "Back Street," with Rose Hobart as the feminine lead, and "Impatient Virgin," with Sidney Fox playing the title role. No directors as yet assigned.

●

Willat In New York On Undersea Picture

New York.—Irving Willat is here with plans for his underseas sound picture to be made in the South Seas, based on "The Autobiography of a Pearl Diver," by Victor Berge.

●

New Columbia Mgr. For San Francisco

San Francisco.—James B. Reilly has been appointed branch manager for Columbia, replacing Phil Weinstein, resigned.

●

"U" and Ayres Still War

(Continued from Page One)

fuses flatly, due to an agreement he had with the studio for a new contract for more money after he had finished "Iron Man." To date the agreement has not been met and, until it is, Lew remains quite a distance from the Universal lot.

It is rumored that the studio has refused to handle any of the Ayres fan mail, has issued instructions to the publicity department to pipe down on his publicity, and has made cuts in "Iron Man" that throw the burden of the picture on the shoulders of John Miljan and Robert Armstrong.

Joan Crawford In Unworthy Role

"THE TORCH SONG"
Metro-Goldwyn-Mayer

Direction ..... Harry Beaumont
Story ..... Kenyon Nicholson
Continuity ..... Bess Meredyth
Additional Dialog..... Martin Flavin
Cast: Joan Crawford, Neil Hamilton, John Mack Brown, Marjorie Rambeau, George Kibbee, George Marion, Sr., George Cooper, Gertrude Short.

There are an awful lot of words used in this one, all to no avail. It's a rambling, long drawn-out story, graced and saved by the presence of Joan Crawford. Miss Crawford is the reason for seeing the picture, but in spite of her personality, the picture is a terrific let-down that will find its appeal in restricted soul-saving areas.

It is about one, Ivy, a dancer in a small cafe, who is in love with a traveling salesman. This has been going on for two years when the salesman suddenly decides that the better thing for him to do is to marry the daughter of his boss and give Ivy up. Ivy then joins the Salvation Army and one night fate throws Ivy and Howard, the ex-boy friend, together again and Ivy goes the way of all flesh in spite of having got religion. In the morning she regrets her escapade, but thinks there is no hope for her and so she decides to go back to her old job in the cafe. However, Carl, a lieutenant in the Salvation Army, who has fallen in love with her, gives up his work to find Ivy and marry her and presumably to restore her faith through his love.

Harry Beaumont has done the best he possibly could with the meagre material, and it is only fair to say that it would take a real miracle to give the story any life. The writing is badly muddled and the dialog is boring, except in one or two instances where some humor is brought in to liven things up.

Joan Crawford is saddled with a poor part, but she manages to make it halfway interesting because of her vivid personality. Neil Hamilton again plays the part of a man who deliberately throws love away, but this time he definitely loses the girl. He's a most capable player though, and he'll win again, never fear.

We would like to give praise to the man who plays the part of Cass Wheeler, star member of the "drummers" convention. He is the humorous note and a darned good one, and considerably helps to relieve the picture. We are sorry, we don't know his name. Gertrude Short scores in a small part as a tough cutie, as does Marjorie Rambeau.

●

Anita Louise At Radio

Anita Louise, youthful stage and screen player, has been signed by Radio to play the feminine lead opposite Robert Woolsey in "Going, Going, Gone."

If You Are Planning

A

TRIP EAST

●

Get In Touch with

Mrs. M. B. Keating

at the

Los Angeles Biltmore

Regarding the

HOTEL CHATHAM

●

NEW YORK'S MOST EXCLUSIVE AND CONSERVATIVE HOTEL.

●

The CHATHAM

at

48th St. and Vanderbilt Ave.

is

Centrally Located for Theatres and Shopping.

FILM EDITORS' UNION SEEMS NEAR AT HAND

The movement to organize the film editors in all the studios is again being agitated, and this time apparently with better chances for success as many of the leading members of this craft are interested.

These workers declare that they are tired of being obliged to work from 12 to 18 hours a day while a picture is being cut, only to be laid off as soon as their work is completed. Unionization of these people has been started before, but has been held up because they could not get a charter separate from that of the laboratory workers. This problem seems to have been solved, however, and the leaders in the movement are certain they can secure a charter similar to that under which the Cameramen's Union operates.

•

Edward Laemmle To Direct Roche Story

Edward Laemmle has been assigned to direct Universal's "A Lady of Resource," the Arthur Somers Roche story which ran serially in Colliers. "U" has signed Jack Neville, formerly of MGM and Columbia, to do the screen play.

•

Stothart Again At MGM

Herbert Stothart, the composer, is back on the MGM payroll after a layoff of three months. He is engaged in writing standard numbers and original scores for MGM pictures.

•

Praise For Holt

Will Hays has written Jack Holt a personal letter, complimenting him on his work in "The Last Parade."

•

Submit New Contract

(Continued from Page One)

old one, is still carried in the agreement.

Will H. Hays was here over the week-end. His visit was timed with the presentation of the contract and it is thought he was bringing whatever influence possible for its adoption.

The distributors are anxious to get a standard form approved, but will not give away too many points in the argument as the contract they have been working on since the ditching of the old contract has been functioning all right. The present system has shown an advance of about 15 per cent in sales, but the protection and arbitration shown in the old agreements have caused some confusion and added headaches.

The Allied States Exhibitors have turned down this new contract, the main reason being block booking. There are other objectionable elements so far as these indies are concerned, but the compulsory booking of huge blocks of pictures is the chief rub.

The distributors are particularly anxious to get an early decision as they want to go ahead with the new selling season.

Arthur MacArthur Opens His Own Agency

Arthur MacArthur, who recently resigned from the Ruth Collier organization, is opening offices of his own in the First National Bank building, Beverly Hills. He will represent a number of well-known players, directors and writers.

•

McGann Will Direct New Fairbanks Film

William McGann, former supervisor of Spanish productions for Warner-First National, has been promoted to director of American features with "I Like Your Nerve" being set as the first. This will feature Douglas Fairbanks, Jr., and Loretta Young.

•

Schertzinger To Europe

Victor Schertzinger is to take his camera crew to Spain for atmosphere shots for "Marcheta," his next production for Radio. He intends to photograph and record the famous sixty-six piece guitar orchestra at Madrid.

PRODUCTION NOTES

Lloyd French is shooting "The Gigolo Janitor," starring Rosco Ates, on the Radio lot.

•

Adela Rogers St. John added to the Fox writing staff, through the Edward Small office.

•

George Brent, a new Bancroft type of heavy, has been engaged by Universal for one picture.

•

Howard J. Green, George Landy and Paul G. Smith now writing treatments for the Mary Roberts Rinehart novel, "Tish," at MGM.

•

Lumsden Hare to cast of "Always Good-Bye," at Fox.

•

Walter Long to "The Idol" at First National.

•

Michael Visaroff to "Rebound" at RKO-Pathe.

•

Columbia will start shooting "A Good Bad Girl" the end of this week. R. William Neill will direct this gangster newspaper story. No cast as yet.

•

MGM is now angling for the loan of Rosco Ates from Radio to play in the next Dressler-Moran picture, as yet untitled.

•

Robert Ames selected to play opposite Betty Compson in "Helga" at Radio.

•

Charles George Saxton has Gus Arnheim and his Rhythm Boys working in latest of the Humanette series.

•

Dorothy Peterson added to "Traveling Husbands" at Radio.

Wampas Election Ends In Tie For President

Election of Wampas officers for the coming year resulted in a tie last night between John LeRoy Johnston and Joe Steele, presidential nominees. The tie came about by the unexpected introduction of a "dark horse." A special final election will take place April 7.

Officers elected are Phil Gersdorf, first vice-president; Paul Snell, second vice-president; Lincoln Quarberg, secretary; Jack Hill, treasurer; Roland McCurdy, sergeant-at-arms. The new board of directors is composed of Oliver Garver, William Newberry, Sam W. B. Cohn, Mel Riddle, Ben Markson and Fred Stanley.

•

Warner Bros. School Closed Temporarily

With all of the new Warner-First National student actors now busily engaged in various productions, the little red school house has been closed and Ivan Simpson, their instructor, will have a little rest.

Students engaged in their first appearances before the camera are Polly Walters, Gladys Ford and Allan Lane, in "Passionate Sonata"; May Madison in "The Genius," and Robert Allen in "The Reckless Hour."

•

Baum On Trip For Radio In Central America

New York.—Louis Baum, assistant manager of Radio Pictures' export department, is leaving on a sales trip to Central America.

•

Directors Switched

Hardly had Paramount's "Confessions of a Co-ed" unit returned from location than the studio switched directors on the picture. Max Marcin has been replaced by David Burton, who has Dudley Murphy as associate. Marcin and Murphy shot the location stuff.

•

Academy Writers to Meet

A special meeting of the Writers Branch of the Academy of Motion Picture Arts and Sciences has been called for April 2 by Chairman Alfred E. Cohn to discuss problems of the screen writer. Results of the meeting will be taken up with the producers in a conference to be held soon.

•

Free Trailers Asked

(Continued from Page One)

from the Hays office representing the producers with the hope of putting both ideas over.

The big squawk on the showmen's part is the small attention studios and distributors give to these bits of film advertisements of their coming attractions to theatres. They point to the fact that producer-owned chain houses get a big break in that they are able to screen a better ad bait for the cash customers, because the studio furnishes them a service with plenty of advertising punch.

Exhibitors feel that with the production end of the business behind the making of trailers, this most necessary service will be improved and will better enable them to promote needed business.

What Others Say

Hollywood, California,
March 23, 1931.

Editor,
The Hollywood Reporter,
Hollywood, California.

Dear Sir:

I am glad I subscribed to your paper—it brightens up each morning.

Incidentally, replying to one of your questions of the March 23 issue, I beg to suggest that the writer is more important than the director, as, without him, the director has nothing to direct.

The catch is that, in pictures, it is frequently the director who writes the story. It is frequent that the writer has an idea in his story, and if it is completely developed, or even clearly indicated, his should be the greater credit. For one who can create an original idea, there are hundreds of potential adaptors, and pure direction is merely the adapting of an idea through a medium; therefore, a picture of an ordinary director depends upon what the writer and cast give him,—no more, and sometimes much less.

Cannot Be Bunched

Writers and directors can hardly be bunched into two general classes. There are great writers and great directors. The truly great director gives us much more than that which is contributed by the writer and the cast. Quite usually, the writer has a vague idea of his story, and with it, a lot of unrelated material with the central idea, if any, buried amongst a lot of happenings, situations, unnecessary characters and meaningless excursions, all dashed off in the sheer joy of first draft creation, and diluting development of less important tangents.

The great director must be, potentially at least, also a writer and an actor; also a musician and a painter; also an analyst as well as a creator. He must sift the chaff from the kernel—throw away anything that does not make for clarification and progress in the central idea—select, or even contribute what is lacking—unify the whole from usually vague beginnings—cast perfectly—suggest subtly, and even with a great story, bring to it all an inspirational significance and importance which the author, sometimes even the best author, did not know existed, or, knowing it, could not, through lack of knowledge of the picture medium, bring out.

Director Often Writer

When the director accomplishes all this, he becomes in effect, also the writer, so the writer is still the more important. Even when he is also the director.

As a writer of plays, some of which were Broadway successes, and, afterwards, successful pictures, I have, in two years, as a picture writer and actor, come to realize what I was at first reluctant to admit—namely: that the great director brings to the picture an importance which was not even contained in the original story.

Yours sincerely,
J. C. NUGENT.

THE HOLLYWOOD REPORTER

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.

Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart.

Circulation Manager: Nat Bregstein

Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741

New York office, 110 West 40th Street Fred Schader, Manager

Chicago office, 6 North Michigan Ave Daryl Doran, Manager

London office, 80 Wardour Street Frank Tilley, Manager

Paris office, 122 Boulevard Murat Jack Spector, Manager

Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

The latest "find" of a Hollywood producer, recently brought here from New York with a contract, is not what you would call a "photographic type," nor has she gotten off to a very good start here, socially speaking. The other night, at a swank party, she made a too obvious "play" for a famous star, his wife being within "eye and earshot." She was made ridiculous by the wife, who is clever, and just what the producer's reaction to all this was, nobody knows,—"and nobody seems to care!"

●

"They" say that the "glamorous one" has tired of her titled swain and that she treats him very shabbily these doys. "They" ALSO say that the new excitement is a young leading man; a married young leading man, of course. More like old times.

●

Why, oh, why, did a well known young polo player, and a titled English lady, with six of their better known Hollywood guests, spend an entire evening at a table set for twenty or more at the Ambasasdor the other evening, instead of moving to a smaller one and looking happy?

●

From what we gather, the quietus is slowly but surely being put upon "that big publicity campaign" which was to be waged in favor of a young actress-authoress. At the time we suggested she would need it, but now it seems she'll need a lot more. So maybe all those "commands" she has been delivering around the studio of late will come to naught. In fact, the panting public may never see her face upon the screen. Tst, Tst, too bad!

CREAM-PUFFS & SLAMS

PHILADELPHIA

"REACHING FOR THE MOON"
Stanley Theatre

News: Blessed with all those things which make a moving picture successful.
Record: "Reaching for the Moon" has turned out to be a thoroughly entertaining piece of nonsense, with Fairbanks, unfamiliar though he appears, still the same lithe, attractive, amiable fellow of yore.
Inquirer: The story is of the slimmest, and time and again it throws what plot there is blithely out of the window and devotes unlimited footage to sketches that might well be found in a footlight revue.
Bulletin: This being a frisky, frolicsome, foolish farce, as absurd as the antics of its principal performer, it is meat and drink for him.
Evening Ledger: The picture has dash and spirit; there may be many foolish minutes in it, but never a dull or lagging one.
Public Ledger: It is a fine piece of entertainment—something you must take the family to see. But I wish Dough would make us another silent.

"BEHIND OFFICE DOORS"
Boyd Theatre

News: A flimsy and not precisely intriguing story. It is not improved by the species of acting bestowed upon it.
Evening Ledger: With an excellent cast in the leading roles, it proceeds to its fairly familiar story with intelligent dialog and situations.
Bulletin: The film rates as a fair and innocuous program picture.
Inquirer: Miss Astor takes a stereotyped role and gives it a stamp of individuality and humanity.
Record: Although a little dull, it is an admirably directed picture with Mary Astor and Robert Ames doing fine jobs.
Public Ledger: Despite its lack of cinema qualities, the picture ranks as an intelligently handled piece of entertainment.

SYRACUSE

"RANGO"
Paramount Theatre

Herald: If seeking relief from the tidal wave of sex and underworld drama that has engulfed the sound-screen, "Rango" is your picture.
Post-Standard: Even if you have never thought you'd care much about animal pictures, I think you'd find that you'd enjoy this one and I'm willing to bet that before the end is reached you'll be gripping the edges of the seat.
Journal: Until you see such a novelty as this you don't realize to the full all the marvels of the movie camera.

"CITY LIGHTS"
State Theatre

Journal: While there is pathos in "City Lights," the comedy is riotous most of the time. It was worth waiting for.
Post-Standard: The really best part of the whole picture is the musical synchronization.
Herald: The story is just a web for the Chaplin tricks.

"MY PAST"
Strand Theatre

Journal: A play for sophisticates. You won't learn anything you didn't know before probably, but you will be entertained.
Herald: The cast, as might be expected from the material they had to work with, fails to respond vigorously.

"TEN CENTS A DANCE"
Keiths Theatre

Herald: The theme is suspiciously similar to that of "Honor Among Lovers."
American: Just the same plot as "Honor Among Lovers," only this time the girl is a dancing hall hostess instead of a stenog.

JACKSONVILLE

"GENTLEMAN'S FATE"
Palace Theatre

Times-Union: "Gentleman's Fate" is the first step in John Gilbert's retrenchment following the maelstrom of unpopularity into which the talkies hurled him.

"HONOR AMONG LOVERS"
Florida Theatre

Times-Union: The film possesses appeal and suspense, notwithstanding the stereotyped melodramatics at the close.

"RANGO"
Florida Theatre

Times-Union: Although listless in action, speaking from a cinematic point of view, "Rango" is not without dramatic and thrilling situations.

"OTHER MEN'S WOMEN"
Imperial Theatre

Times-Union: The eternal triangle is rather laboriously set forth in this railroad melodrama

Death Claims Robert Edeson

Robert Edeson, one of the best-known and best-loved actors of both stage and screen, died yesterday at his home, 2029 Pinehurst Road, after an illness of four months. Funeral services will be held tomorrow at noon at the Hollywood Cemetery chapel. The Elks will have charge.

Edeson was born in New Orleans in 1868, son of George Edeson, a noted actor and stage manager. Bob made his debut at nineteen in "Fascination" at the old Park Theatre, Brooklyn. For nearly thirty years he was on the legitimate stage, his best-known play being "Strongheart." He came to Hollywood in the early days of pictures and played in many C. B. DeMille productions, including "The Ten Commandments," "The Volga Boatman" and "The King of Kings."

He was a member of the Screen Artists Club, the Lambs, the Hollywood A. C. and the Uplifters. He leaves a widow and one daughter.

●

Survivors Certain Frissell Was Killed

Speculation as to the fate of Varick Frissell, adventurous producer, has been set at rest with the news from survivors that he was killed when a powder explosion blew the deck house and entire stern of the "Viking" into the seas off the coast of Newfoundland.

The fate of A. C. Penrod, cameraman of the movie expedition, is still unknown, but it is feared he is dead.

●

N. B. C. Adds More Lines

With a decided increase of national advertising accounts and in anticipation of the coming Olympic Games, the National Broadcasting Company is adding four more direct lines to the Coast. This will take care of the additional load and serve as reserve lines in case one or more may go out in the course of a coast to coast hook-up.

"THE BEST IN MUSIC"
Adolf Tandler
(Scores, versions or titles)
Phone: Santa Monica 65413

FOR SERVICE SEE
The
HARRY WEBER
AGENCY

GENE LEWIS
Director for Dialogue of
"ALOHA"
"MOTHER'S MILLIONS"
"DRUMS OF JEOPARDY"

THE Hollywood REPORTER

Vol. III. No. 42. Price 10c. TODAY'S FILM NEWS TODAY Thursday, March 19, 1931

ERPI EXHIB PLAN READY

Shuberts Try Slap At Movies With Legit Cuts

New York.—The Shuberts have instituted the greatest cut-rate campaign for tickets to houses playing their attractions ever known to the show business. Patrons may obtain orchestra seats to their attractions for 85 cents, with balconies going for 50 cents. Houses are doing business, but the weekly gross is bad news.

The thought behind this price slash is the hope of the Shuberts to attract some of the former legit patrons away from the picture houses.

The whole idea seems a "dud" with the Messrs. Shubert again on the wrong end of the laugh.

•

Milestone To Para. For Next Picture

Lewis Milestone has a new agreement with Howard Hughes that calls for the director to make four more pictures for Caddo on a percentage of the gross for each picture in addition to a guarantee.

Before going into the four-picture contract, "Millie" will make a picture for Paramount.

•

N. Y. Camera Union May Boost Initiation

New York.—The local cameramen's union is considering the boosting of its present high rate of $500 for the privilege of joining to $1000.

The inside on this boost is to discourage further membership here, due to the fact that there are more cameramen locally than are required.

•

"Frenchmen" For The N. Y. Winter Garden

New York.—"Fifty Million Frenchmen" will go into the Winter Garden next week. The picture is now running at the Oriental in Chicago to good business.

•

Laboratory For MGM

MGM is planning to build a laboratory on the coast to take care of its work. Heretofore the MGM release print work has been divided between the Consolidated Film Laboratories in Hollywood and the East.

Southampton Goes For Sunday Shows

Southampton, N. Y.—By a vote of 723 to 305, this fashionable Long Island colony has voted for Sunday shows. The vote taken last year was lost by 12 votes. Mike Glynn, local exhib, is being credited for this year's victory.

Syndicate To Make School Shorts

Leonard Poole, backed by a syndicate of Hollywood bankers headed by Jules Bernstein, left yesterday on a four months tour of United States to promote interest for educational shorts in school and colleges.

The syndicate is producing a series of educational subjects in the art of drawing, which it believes will expedite lessons in drawing through the screen more effectively and faster than can be learned on the blackboard. If Poole can sell the idea to the educational leaders, the company will produce series of other educational subjects.

•

Radio-Pathe Has New Sales Heads

New York.—E. J. O'Leary has been designated Eastern sales manager and J. E. McAloon has been placed in charge of the Western division by Lee Marcus, president of RKO-Pathe.

•

"Bad Sister" In Globe

New York.—Universal's "Bad Sister" follows "Cimarron" into the Globe, March 27.

Contract For Sound and Film For Unwired Houses Places Heavy Burden On Exhibitors

New York.—If the 13-page contract just prepared by Electrical Research Products for the equipping and furnishing of a complete service for the 5,000 or more unwired houses is the one exhibitors must sign to participate in this plan, it looks as if Erpi and the Erpi licensed producers will have everything to gain and the exhibitor must hold the bag.

The plan is understood to require a minimum of $300 a week cash take at every box-office signing the contract, of which Erpi and the producers get a scale down from 50 per cent to 25 per cent, depending on how much more than $300 the house grosses.

Exhib Takes a Chance

The only person taking a chance in this set-up is the exhibitor, and if he were doing the business demanded by the contract he would have sufficient money to buy his equipment and pay his film rental, and then come out on a better end than the one offered by the present contract.

From the appearance of the plan it bears all the earmarks of enabling Erpi to get rid of a lot of sound equipment at a time when business is slow and when the manufacturers of other makes of equipment are pricing their sets below that of the authors of this new wrinkle.

State Franchises Given

The contract mentions Paramount, Metro-Goldwyn-Mayer, Warner, First National and Tiffany as the producers who will furnish the pictures. It is understood that Fox and Universal are to be included as soon as a few things are fixed up.

Erpi will not deal direct with exhibitors, but through franchise holders, each of whom will be allotted a States for his operation. Mike Comerford, of Pennsylvania, is the first person to receive a franchise and already a flying crew of salesmen is on the ground in that State under the guiding hand of Fred Warren, a former member of the Erpi staff.

Cost Based On Receipts

The contract calls for the exhibitor to install a Western Electric sound set and to take at least 80 per cent of

(Continued on Page Two)

"Front Page" May Hit The Chinese

Fox West Coast is considering "Front Page," the Howard Hughes picture, for the Chinese. Understood that executives here on the West Coast have given it the okay and Oscar Oldknow is looking at the picture in New York today for the final yes or no.

•

Nathanson May Return To Para. Canadian

Toronto—Word around here is that N. L. Nathanson, former head of Paramount in Canada, will return to that job in the near future.

Since Nathanson's retirement in 1929 the organization has been the subject of continued investigations by the Canadian Government and it is thought that "N. L.", well thought of by the "higher-ups," carries sufficient influence to flag further troubles.

FOX FINANCES SET, IS BELIEF OF WALL STREET

New York.—The "Street" is of the opinion that Harley L. Clarke has worked out a plan with a group of bankers for the refunding of the $55,000,000 short term notes payable April 15, plus sufficient money to carry out production and theatre programs during the rest of 1930, and that the details will be made known to the board of directors who will be called for an extra session in the next

(Continued on Page Three)

West Coast To Build Theatre In Van Nuys

West Coast Theatres has bought a site for a theatre in Van Nuys and will erect a building which will also have stores. It is understood that $35,000 was paid for the property, for which J. A. Caldwell, the seller, paid $3500 fourteen years ago.

"STRANGERS MAY KISS" Dialog and Continuity John Meehan

THE Hollywood REPORTER

Vol. III. No. 40. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, March 17, 1931

NEWSREEL-AD FILMS

Trans-Lux Plans 2500 Theatres

New York —Courtlandt Smith is authority for the statement that Trans-Lux will have 2500 theatres open and running by January 1, 1933.

The first one to open here is doing okay. There will be two others opened at Broadway and 49th street very soon.

•

Studios Driving For Exploitation

Practically every studio in Hollywood, realizing the importance this year of proper advertising of pictures, is making a special effort to secure striking and effective exploitation ideas and angles. First-class exploitation men are in demand.

This is not being done for local use alone, but to aid the Eastern advertising departments in their handling of the pictures there and also to keep these departments better informed as to exploitation possibilities while the pictures are in work.

The arranging of special stills with a punch is one of the angles that is receiving a lot of attention.

•

Fear Frissel Lost In Steamer Explosion

Varick Frissel, explorer and picture producer, A. E. Penrod, cameraman, and Harry Sargent, actor, are feared to be among the twenty or more persons lost in the sinking of the sealing ship, Viking, in Newfoundland waters after an explosion.

There were about 150 persons on board, and late reports say that more than twenty were killed and many hurt. The survivors are at Horse Island, in White Bay.

•

Carthay's Business

Business at the Carthay Circle with the MGM picture, "Strangers May Kiss," has been a sellout since the opening Friday at the evening performances and extremely big with the matinees. The opening night gathered $4,937, a record for the house.

•

"Skippy" Sequel At Para.

Spurred by the success of "Skippy" in preview form, Paramount has decided to make a sequel under the title of "Sooky."

Parlor, Bedroom and Bath

"Parlor, Bedroom and Bath" is doing a clean-up business in the West Coast houses, topping practically all figures for the past few months, with only "Reducing" showing a better take.

Rowland May Land At Para. Here

Motion picture inner circles in New York are being entertained with the rumor that Richard A. Rowland is to be given a brief schooling in the manner of Paramount production at the New York studio and then shifted west to take charge of the Paramount lot here.

Paramount-Publix officials in New York vigorously deny any such intention insofar as it might concern the ousting of B. P. Schulberg.

•

Notables Arrive

Adolph Zukor, president of Paramount, and Mme. Gabrielle Chanel arrived in Hollywood last night. Mr. Zukor is on an inspection trip, and Mme. Chanel, who is a famous Parisian couturier, is under contract to Sam Goldwyn, at United Artists. A reception in her honor will be given at the United Artists studio this afternoon.

Kinograms, Allied and Hanson In Deal to Release Bi-Weekly News Containing Advertising

New York —Kinograms, the Allied Exhibitors and Oscar Hanson, former Tiffany sales head, are working out the details of a plan to release a bi-weekly newsreel that will contain a certain amount of advertising.

Officials of Allied are said to have approved the plan for their exhibitor body, with the understanding that a certain amount of the money collected from the advertisers will be turned over to the Allied war chest.

The reels will be offered to all exhibitors for play with but a minimum rental charge.

There is a definite move on here, headed by Pete Harrison, of Harrison's Reports, to squelch all forms of screen advertising. Pete is using his weight with independent exhibitors in this crusade, plus an appeal to the Publishers Association, the Associated Press and the daily papers of the country to combat further progress in the use of the screens to advertise nationally known products.

•

Radio's Titans On $1,000,000 Basis

New York —Of the thirty-six productions to be produced and released by Radio Pictures this and part of next year, twelve of them will be tagged with a brand name of Titans, with a production budget on each approaching $1,000,000. The first will be "Marcheta."

Germans Razz "Sea Beast"

Berlin.—The old-fashioned German raspberry (the ripest of all German fruit) was given Warners "Sea Beast," made in version form by William Dieterle at the Warner studios in Hollywood.

Before the picture was half through, the audience, the same people who had always applauded Dieterle's work both as a director and actor, started whistling and stamping, with the result the picture was taken off.

•

Hays Investigates Crime Influence

New York — The Hays organization is making an investigation in the prisons throughout the country in order definitely to put a barometer on the influence, if any, motion pictures have on crime. This move is being conducted to offset wild statements being made by legislators throughout the country in their effort to further censorship.

•

"Horn" In San Francisco

San Francisco.—The first roadshow engagement in the West of "Trader Horn" will open at the Curran Theatre here on April 4. It will be shown at $1.50 top.

•

Joe Brandt Here

Joe Brandt, Columbia's president, arrived yesterday for a two weeks' consultation with studio executives, lining up next year's program.

CANADA IMPORT TAX ON ALL PICTURE MATERIAL

Ottawa —An order has passed the council here that will provide for a duty to be collected on everything pertaining to the production and release of motion pictures, making this one of the most drastic taxations ever known.

Duty will be collected on cameras and camera equipment, even though the equipment is landed in Canada.

(Continued on Page Two)

Mack Sennett Renews With Educational

New York.—Earl Hammons reports the closing of a new releasing contract for the Mack Sennett comedies for the coming year. This is the third straight year on the Educational release for Mack.

"DANCE FOOLS, DANCE" Directed by Harry Beaumont

SEPARATING THE WHEAT

SEPARATING THE WHEAT from the chaff is an operation as vital to motion pictures as to agriculture.

The agency achieves strength, commands attention and respect, and maintains independence by separating and selling ONLY THE WHEAT.

MYRON SELZNICK, Inc.

King Vidor is a Selznick client

Thanks . . . to the Boys Who "Really" Made

"FRONT PAGE"

NATE WATT
Assistant Director

CHARLES STALLINGS
Production Manager

BARTLETT CORMACK
Adaptation

CHARLES LEDERER
Additional Dialogue

GLEN MacWILLIAMS
Photography

W. DUNCAN MANSFIELD
Film Editor

FRANK GRENZBACH
Sound Engineer

RICHARD DAY
Settings

JOHN ORLANDO
Master of Properties

« « Lewis Milestone

The Film Find of the Year

PAT O'BRIEN

Former Broadway Stage Star

Who Makes His First Screen Appearance As

HILDY JOHNSON

IN

"FRONT PAGE"

Under Contract to
HOWARD HUGHES

Congratulations

to

LEWIS MILESTONE

for

"FRONT PAGE"

ADOLPHE MENJOU

Under Contract to
METRO - GOLDWYN - MAYER

Thanks . . . to the Boys Who "Really" Made

"FRONT PAGE"

NATE WATT
Assistant Director

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Production Manager

BARTLETT CORMACK
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ONLY BAD SHOWMEN CUT PRICES, EXPERTS SAY

The slashing of admission prices in many sections of the country, mostly by independent theatres, is a result of poor showmanship on the part of the managers of such houses, according to Harold B. Franklin and Joseph Plunkett, two of the best known theatre operators. Neither believes that the action should cause any worry to the big chains.

"What the showman of today must look out for is his show," Plunkett says. "To cut the admission price is a confession that the showman isn't giving his public what it wants."

Franklin agrees, and adds that, in many instances neighborhood houses which have cut are getting more patrons, but the revenues have not increased sufficiently to atone for the cuts. He does not believe that the big houses will lower prices unless conditions become much worse.

Plunkett, who has just arrived here after inspecting RKO houses all over the country, declares that business at theatres is picking up everywhere.

"The motion picture theatre," he says, "is as much a part of the lives of the average American family as is the dinner table."

The RKO theatre head laid special stress on the value of the stage show.

"The stage show," he said, "is far from being in the discard. When I say stage show, I mean vaudeville such as the RKO houses are furnishing and have been furnishing for years. It is a big item with our houses and is going to continue."

Plunkett leaves for New York tonight, stopping at Salt Lake, Denver, Omaha and Chicago.

Ted Cunningham To Be Manager Of The Mirror

Ted Cunningham, for the past three years manager of the Filmarte Theatre and for six years associated with West Coast's Hollywood theatres, has been appointed manager of the new Hughes-Franklin Mirror theatre, formerly the Vine Street.

The Mirror is being remodeled into a theatre de luxe with lobby and reception room containing oil paintings valued at $250,000. It will operate on a weekly change policy, with first runs on alternating weeks with double feature second runs. Fred Budrow replaced Cunningham as manager of the Filmarte.

•

Canadian F. P. Dividend

New York.—Famous Players Canadian has declared its regular quarterly dividend of fifty cents a share, payable March 28.

•

Warren Nolan Better

New York.—Warren Nolan, of the United Artists publicity department, is recovering from an operation for mastoids.

•

New Indie Studio Here

(Continued from Page One)

dents, Trem Carr and Harry Thomas; vice-president in charge of foreign, James Richey; treasurer, Albert Fiedler; secretary, John Fruedhoff.

Others attending the meeting were Herman Rifkin, of Boston; Otto Lederer, New York; Oscar Neufeld, Philadelphia; Sam Flax, Washington; Arthur Bromberg, Atlanta; James Alexander, Pittsburgh! Barney Rosenthal, St. Louis; James Berkowitz, Buffalo; Charles Schulz, Kansas City; Joseph Silverman, Dallas; J. Sheffield, Portland; George Montgomery, Los Angeles; Earl Cohn, San Francisco.

PRODUCTION NOTES

"I Like Your Nerve" is the title of the story which Roland Pertwee is writing at First National for Doug Fairbanks, Jr.

•

John Halliday has replaced H. B. Warner in the cast of "Upper Underworld," starring Walter Huston at First National. Warner will go to the cast of "The Reckless Hour," with Dorothy Mackaill starred.

•

Joan Blondell to cast of "The Reckless Hour."

•

Mae Clark will play the cigarette girl in "The Idol" with Edward G. Robinson.

•

Florence Britton signed for "We Three" at First National.

•

Margaret Mann and Jerry Mason will be in Hal Roach's next "Our Gang" comedy which Robert McGowan will direct. No title as yet.

•

Craig Hutchinson started today on the third of a series of 12 comedies for Big 4 release. Title is "Wages of Gin" and it co-features Bud Jameson and Perry Murdock.

•

Chic Sale reported for work at Radio today and is being assigned to write his first comedy in a series to be made for Louis Brock. Mark Sandrich will direct.

•

Gladys Lehman assigned to write treatment for "Back Street" at Universal.

•

Carey Wilson to write treatment for "Lilies of Broadway" for Universal. William Hurlbut, author of the story, will furnish the dialog.

•

Wilfred Lucas, Richard Alexander and Dick Rush added to "Big Brother" at Radio.

•

"A Cleanup on the Curb" will be the title of Rosco Ates' first two-reel comedy in a series of six for Radio. Lloyd French will direct.

•

James Whittaker engaged by Radio to write an original story, as yet untitled.

•

Option on the services of J. Walter Ruben has been taken up at Radio.

Gen. Theatre To Handle Fox House Contracts

New York.—It is understood that all contracts for construction, repairs or remodeling of Fox Theatres will be let through General Theatre Equipment, the Harley Clarke concern, in the future.

The Clarke firm will take an override of fifteen per cent on all work and equipment, giving it a sweet profit.

•

Felix Feist's Son To Be Married Tomorrow

New York.—Felix Ellison Feist, son of Felix Feist, general sales manager of Metro-Goldwyn-Mayer, and director of tests at the Metro-Goldwyn-Mayer studio, will be married tomorrow at Temple E-Manuel, to Dorothy Hart Jacobs, daughter of Mrs. Chester A. Vandalinda, of New York. The reception will be held at the Savoy-Plaza following the services, and the couple will leave by plane tomorrow night for the coast.

•

Nate Freudenthal Dies

Des Moines. — Nate Freudenthal, district manager for Publix here, is dead.

•

Newsreels Not Exempt

Columbus.—The bill introduced in the Ohio Legislature to exempt newsreels from censorship has been killed.

Pa. Plans Censor Board All Women

Philadelphia.—A bill has been introduced in the Pennsylvania Legislature which provides that the State Censor Board shall be composed entirely of women. The present board has one woman and two men.

•

Newsreels Will Show Technique of Iturbi

The Hearst newsreel will record slow motion films of Jose Iturbi's keyboard technique when he visits the MGM lot as guest of Joan Crawford and MGM studio officials.

Iturbi is making a concert tour of America, sponsored by Horace Liveright and Otto Kahn. The noted Spanish pianist is the house guest of Horace Liveright during his stay here.

•

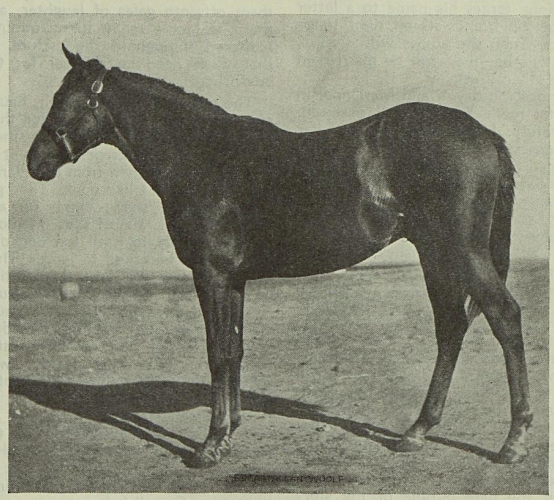
Radio Holds Pearson

As a result of his work on "Traveling Husbands," Radio has signed Humphrey Pearson to a long-term contract to write originals and treatments. His first will be "Consolation Marriage."

•

Picture Grosses Up

New York.—Picture grosses have increased six per cent in the past 19 weeks, according to an analysis just published by the Motion Picture Herald.



EDGAR ALLEN WOOLF

THE PRIDE OF AGUA CALIENTE

This is not the Edgar Allen Woolf who wrote "THE TAILOR-MADE MAN" for Bill Haines, but his horse, a "fast baby." Below is his pedigree:

Sire BON HOMME	Sweep	Ben Brush	Bramble
			Roseville
		Pink Domino	Domino
			Belle Rose
EDGAR ALLEN WOOLF Ch. 1929	Sue Smith	Masetto	St. Simon
			Lady Abbess
		Ethel Lee	Whistle Jacket
			Marmora
Dam MIKIOI	Rodgers	Sweep	Ben Brush
			Pink Domino
		Lardella	Lackford
			Clio
	Kauhiwai	Gold Oak	Gold Heels
			Jane Oaker
		Barricade	Stoccado
			Ca-Ira II

PRODUCTION ACTIVITIES

PICTURES IN PREPARATION

Columbia Studios

"MIRACLE WOMAN"—Frank Capra to direct, with Barbara Stanwyck starred.
"LOVER COME BACK"—From the story "Money Brides," being adapted by Dorothy Howell, with dialog by Jo Swerling. Erle Kenton will direct.
UNTITLED—Story for Jack Holt and Ralph Graves. Oliver Drake on the story.
"VIRTUE'S BED"—Story being prepared by Robert Shannon.
"FIFTY FATHOMS DEEP"—From story by Paul Gangelin.
"OBEY THE LAW"—From story by Jack Neville.
"THE SEA PATROL"—From story by Harold Shumate.

Fox Studios

"YOUNG SINNERS"—Director, John Blystone. Cast: Thomas Meighan, Dorothy Jordan, Hardie Albright, Cecilia Loftus, William Holden, Lucien Prival.
"DADDY LONG LEGS"—From stage play of same name. Director, Al Santell. Cast: Janet Gaynor, Warner Baxter.
UNTITLED—From story by Kate McLaurin. Directors, William Cameron Menzies and Kenneth McKenna. Cast: Elissa Landi, Lewis Stone, Beryl Mercer.
"I SURRENDER"—From story, "Axelle," by Pierre Benoit. To be directed by William K. Howard, with Warner Baxter.
"THE SPIDER"—Starring Edmund Lowe.
"OVER THE HILL"—To be directed by Henry King, with Cecilia Loftus and Marguerite Churchill.

Metro-Goldwyn-Mayer Studios

"FIVE AND TEN"—From novel by Fannie Hurst. Continuity and dialog by Edith Fitzgerald. Robert Z. Leonard to direct. Cast: Marion Davies, Kent Douglass, Monroe Owsley, Irene Rich.
"SEA EAGLES"—George Hill, director. Cast: Wallace Beery, Marjorie Rambeau.
"SUSAN LENOX"—From story by David Graham Phillips. Treatment by Edith Ellis. King Vidor to direct. Greta Garbo starred.
"DANCING PARTNERS"—From David Belasco stage production of play by Alexander Engel and Alfred Grunwald. Cast: William Haines, Charlotte Granville, Irene Purcell, Dorothy Appleby.
"FLYING HIGH"—Charles Reisner to direct. Scenario by A. P. Younger. Musical director, Martin Broones.
"GIRLS TOGETHER"—Original by Mildred Cram. Dialog and continuity by Sylvia Thalberg and Frank Butler. Nick Grinde to direct, with Joan Crawford starred.
"THE MAN IN POSSESSION"—From play by H. M. Harwood. Sam Wood to direct. Cast: Robert Montgomery.

Metropolitan Studios

UNTITLED—Harold Lloyd production from baseball story by Al Boasberg. Clyde Bruckman to direct.

Paramount Studios

"CONFESSIONS OF A CO-ED"—To be directed by Max Marcin and Dudley Murphy. Cast: Phillips Holmes, Sylvia Sidney, Norman Foster.
"THE LAWYER'S SECRET"—From story by James Hilary Finn. Adapted by Max Marcin and Lloyd Corrigan. Marcin and Louis Gasnier to direct. Cast: Clive Brook, Charles Rogers, Richard Arlen, Fay Wray, Jean Arthur.
"UP POPS THE DEVIL"—From original by Frances Goodrich and Albert Hackett. Adapted by Arthur Kober and Eve Unsell. Edward Sutherland to direct. Cast: Carole Lombard, Norman Foster, Eddie Nugent.
"MONKEY BUSINESS"—Original by William B. Johnstone and S. J. Perelman. Cast: The Four Marx Brothers.
"IN DEFENSE OF LOVE"—From story by Mary Roberts Rinehart, with dialog by Vincent Lawrence. Cast: Gary Cooper, Carole Lombard.
"WOMEN LOVE ONCE"—Story and adaptation by Zoe Akins. Edward Goodman to direct. Cast: Ruth Chatterton and Paul Lukas.
"DEBUTANTE"—By and with Carman Barnes.
"LET'S PLAY KING"—From story by Sinclair Lewis. Adaptation by Edward E. Paramore, Jr. Edward Sloman to direct. Cast: Mitzi Green.
"NO ONE MAN"—From original by Rupert Hughes. Lothar Mendes to direct.
"STEP-DAUGHTERS OF WAR"—Original by Helen Zenna Smith. Dramatization by J. Kenyon Nicholson. Dorothy Arzner to direct. Cast: Ruth Chatterton.

Radio Pictures Studios

"HIGH STAKES"—From play by Willard Mack, adapted by J. Walter Ruben. Lowell Sherman to direct and star.
"NANCY'S PRIVATE AFFAIR"—From original by Myron Fagan, adapted by Salisbury Field. Gregory La Cava to direct. Starring Mary Astor.
"HIGH RIVER"—From screen version by Charles Logue and Richard Boleslavsky. Boleslavsky to direct.
"THE SPHINX HAS SPOKEN"—From the novel by Maurice de Kobra, adapted by Jane Murfin. Victor Schertzinger to direct.
"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.

RKO-Pathe Studios

"THE COMMON LAW"—From novel by Robert W. Chambers. Adaptation by John Farrow. Cast: Constance Bennett, Lew Cody.
"THE KID FROM MADRID"—Story and adaptation by Lew Lipton. Starring Eddie Quillan.

Tec-Art Studios

"CLEARING THE RANGE"—An Allied Pictures production. Story by Jack Connngham, adapted by Jack Natteford. Otto Brower to direct with Hoot Gibson starred.
"MIDNIGHT"—Charles Hutchinson production. Story by Jack Natteford. Charles Hutchinson to direct. Cast: Randolph Scott.

United Artists Studios

"STREET SCENE"—From play by Elmer Rice, who is also doing the adaptation. King Vidor to direct.
"THE UNHOLY GARDEN"—From story by Ben Hecht and Charles MacArthur. Starring Ronald Colman.
"PALMY DAYS"—From original by Morrie Ryskind, Guy Bolton and George Jessell. Starring Eddie Cantor.
"CORSAIR"—From story by Walton Green, adapted by Josephine Lovett. A Roland West production, starring Chester Morris.

Universal Studios

"THE OUTCASTS OF POKER FLAT"—From story by Bret Harte. Adaptation by Joseph Moncure March. William Wyler to direct.
"OURANG"—Screen play and adaptation by Dale Van Every and Don Ryan. George Melford to direct. Exteriors made in Borneo.
"BLIND HUSBANDS"—Story and adaptation by Erich von Stroheim, who will also direct.
"THE UP AND UP"—To be directed by Edward Laemmle.
"WATERLOO BRIDGE"—From the play by Robert E. Sherwood. Adaptation by Tom Reed.
"THE IMPATIENT VIRGIN"—From the novel by Don Clarke.
"STRICTLY DISHONORABLE"—From the stage play of same name.
"LILIES OF BROADWAY"—From an original by William Hurlbut, who is adapting it. John Murray Anderson to direct.
"BACK STREET"—From novel by Fannie Hurst. John M. Stahl to direct.
"A LADY OF RESOURCE"—From novel by Arthur Somers Roche, adapted by Edwin G. Knopf.
"MISSISSIPPI"—Being adapted from original by Ray Doyle.

Warner-First National Studios

Warner Brothers

"THE GENIUS"—From story by S. Diskoy, adapted by J. Grubb Alexander and Harvey Thew. Michael Curtiz to direct, with John Barrymore starred.
"ALEXANDER HAMILTON"—Story by George Arliss, who will be starred. John Adolfi to direct.
"HEAT WAVE"—From story by Roland Pertwee, starring William Powell.
"PASSIONATE SONATA"—From story by Wilson Collison. Starring Dolores Costello.

First National

"WE THREE"—From novel by Edith Fitzgerald, adapted by Florence Ryerson. Cast: Rose Hobart.
"THE IDOL"—Continuity and dialog by Joseph Jackson. Alfred Green to direct. Starring Edward G. Robinson.

Garnett On Original

Tay Garnett, RKO-Pathe's writer-director, is cloistered at Catalina, putting the finishing touches to an original which was to have been Constance Bennett's next, until "The Common Law" stepped in. The title and subject matter are secrets, but it is understood Helen Twelvetrees may get the top role.

Builds Writing Staff

Charles Rogers is strengthening his writing staff on the RKO-Pathe lot. Within the last three weeks he has signed six important writers including Harold Shumate, who joined the staff yesterday. The others are John Farrow, Horace Jackson, Lew Lipton, Marion Jackson, and James Gleason.

Frank Woods to Para.?

Frank Woods, former secretary to the Academy of M. P. Arts and Sciences, will probably join the Paramount writing staff at the expiration of his contract with the Academy on March 15. Woods was an associate producer at Paramount just prior to organizing the Academy four years ago.

No Production At "U"

With the completion of "Seed" at Universal yesterday, that studio is now at a standstill as far as actual shooting is concerned. Four features and a short are in the cutting rooms. They are "The Iron Man," "Up For Murder," "The Virtuous Husband," "Seed" and a Slim Summerville short in Spanish.

THE Hollywood REPORTER

Vol. III. No. 32. Price 10c. TODAY'S FILM NEWS TODAY Thursday, March 5, 1931

TIFFANY STILL IN THE AIR

The Strolling Reporter

Glenn Tryon's p. a. threw a party for the gentlemen of the press tother day . . . thanks Glenn, we didn't get a bid . . . that young Brown feller is the only director in captivity with two front monickers . . . he answers to Rowland and Roland . . . on the door of his directorial sanctum on the Fox Sunset lot, it's Roland . . . on the plate that registers scenes as shot, it's Rowland . . . take your pick . . . Slim Saxon is gagging 'em on the Radio lot . . . remember when Slim was young Mr. Vanderbilt's art director on the tab . . Joe O'Neill is back at the old re-write job . . . remember when Joe accompanied the Ford Peace ship.

•

Glen Allvine has been in the sunny end of California a few weeks and already is a native son . . . he's boosting the climate and everything . . . a little bird tells us that Courtney Terrett is uneasy on the Fox lot . . . remember when Ben Lyon was playing extras with Johnny Dooley . . . wonder if Bill (Two Gun) Hart) is goin' to make a come-back . . . bet Bill would click in the speakies . . . whatever became of Theda Bara . . have you noticed all the youngsters who are jumping into big shot directorial seats . . . there's Mervyn LeRoy, for instance . . . and Willie Eyler at "U".

Grandpa Carl has some big 'uns lined up for the "U" lot . . . the tonsorial parlor on the MGM lot never has to worry about hard times . . .

•

Eddie Cantor wheeling into United Artists in a brand new Ford . . . Joe Schenck and his Filipino chauffeur . . did you know Sam Goldwyn has a grand piano in his U. A. office . . . Bebe Daniels parking her Rolls Royce in a "no parking" space on the F. N. lot . . . John Barrymore wears a great make-up as Svengali . . . there's a still man with Warners who's been shooting "studies" for seven years for Warners . . . remember when gardeners were trying to make grass grow in Burbank fronting the F. N. lot. . . . .

Warners and F.N. scribblers sign off at 5:30 p. m. . . . and not a minute earlier . . . . Miss Jones in Warners publicity has been in the same office since the Burbank plant was built . . . that's a record for something or other.

More For Chaplin

Berlin.—Sud Films has secured the German rights to "City Lights" on a sixty-forty split, with Chaplin on the long end. He will get a cash advance of $200,000.

13,515 Houses In Country Are Wired

New York.—According to a survey by the Film Boards of Trade, just completed, there are 13,515 theatres in the United States that are wired for sound.

The survey showed 19,304 independent theatres and 2,435 affiliated with producer interests. Of these 797 of the wired houses are now closed, and 3,830 silent houses are not running.

•

Big Earnings For Columbia Rumored

New York.—It is reported that Columbia's net earnings for the year will amount to $1,400,000. The company is expected to transfer its stock trading from the curb to the big board very soon.

•

Eltinge Goes Talkie

New York—Another legitimate theatre here has gone talkie, the Eltinge having been equipped for sound with RCO-Photophone.

L. A. GROSSES ONLY FAIR. 'EASIEST WAY' THE BEST

Business in the local houses for the past week was nothing to brag about. "Trader Horn" at the Chinese is still holding up, and Loew's State did pretty well with "The Easiest Way." The others not so good. The reports:

CARTHAY CIRCLE—"East Lynne" closed its fourth week with only $8,700. "Strangers May Kiss"opens next Friday.

CHINESE—"Trader Horn" in sixth week going strong with $20,500.

CRITERION—"New Moon" in second week slipped to $9,700.

(Continued on Page Three)

Hammons, Thought To Have Closed With Young, Weakening--British Co. May Step In

New York.—A rift has developed in the passing of Tiffany from the hands of L. A. Young to Earl Hammons of Educational. Just what has happened no one seems to know, but that the deal thought to be in the bag a week ago is now on the rocks and an entirely new setup asked for by Young, is certain.

John Maxwell, of British International Pictures, has put in a bid for the property in order that BIP may be assured of a distribution to their liking here in the States and also to give his company a production hookup in Hollywood. He wants to make it possible for English units to be transferred to Hollywood from time to time for the American angle on pictures and, in turn, the

(Continued on Page Two)

•

RKO Theatres Cut Out Fed. Checkers

New York.—The RKO theatres have decided to cut out the service of the Federated checkers.

The chain will install its own system, employing at least 200 checkers, who will also assist the exchanges in exploitation work.

•

Fox Meeting April 27

New York.—The Fox sales meeting has been set for April 27 at Atlantic City.

Lewis Warner Better; In New York With Father

New York.—Lewis Warner and his father, H. M. Warner, have arrived in New York from Havana. Young Warner is much better.

•

H. & F. Chain In Phila.

Philadelphia.—It is understood that the Hughes-Franklin chain is planning to get control of several theatres in this district.

May Be Shake-up In Warner Board

New York.—It is expected that there will be several changes in the Warner Brothers directorate before long. It is understood that, before John J. Raskob and the Duponts join the board, at least three directors will have to take the air.

These three are Waddill Catchings, former head of Goldman, Sachs and Company, Moe Mark and Morris Wolf, who came in at the time of the Stanley deal.

•

Marks-Publix Stock Exchange Is Delayed

Chicago.—The brokers who are handling the deal whereby the preferred stock of Marks Brothers is to be exchanged for Publix on a basis of four for one have asked for an extension of time in which to complete the delivery of 44,000 shares as per the original agreement.

•

John Zanft To Manage Translux Theatres

New York.—John Zanft has been made a vice-president of the Translux theatres and will have charge of the operation of this new chain of ten-cent houses.

•

"Front Page" In April

New York.—According to Al Lichtman, "Front Page" will play the Publix, Loew and United Artists circuits early in April.

"EAST LYNNE" SCREEN PLAY BY Bradley King AND Tom Barry

PRODUCTION ACTIVITIES

PICTURES IN PREPARATION

Columbia Studios

"LOVER COME BACK"—From the story "Money Brides," being adapted by Dorothy Howell, with dialog by Jo Swerling. Erle Kenton will direct.
UNTITLED—Story for Jack Holt and Ralph Graves. Oliver Drake on the story.
"VIRTUE'S BED"—Story being prepared by Robert Shannon. R. William Neill to direct.
"FIFTY FATHOMS DEEP"—From story by Paul Gangelin.
"THE SEA PATROL"—From story by Harold Shumate.
"THROUGH THE FLAMES"—Isador Bernstein on the story.
UNTITLED—Story starring Buck Jones. Ross Lederman to direct.

Fox Studios

"TRANSATLANTIC"—From story by Guy Bolton. Seymour Felix to direct. Cast: Greta Nissen, Edmund Lowe.
"MERELY MARY ANN"—Henry King to direct. Janet Gaynor starred, with Charles Farrell.
UNTITLED—Adapted from Clare Kummer's "Good Gracious Annabelle." Alfred Werker to direct. Cast: Jeanette MacDonald, Victor McLaglen.
"DADDY LONG LEGS"—From stage play of same name. Director, Al Santell. Cast: Janet Gaynor, Warner Baxter.
"I SURRENDER"—From story, "Axelle," by Pierre Benoit. To be directed by William K. Howard, with Warner Baxter.
"THE SPIDER"—Starring Edmund Lowe. Henry King to direct.
"OVER THE HILL"—To be directed by Henry King, with Cecilia Loftus and Marguerite Churchill.

Metro-Goldwyn-Mayer Studios

"FIVE AND TEN"—From novel by Fannie Hurst. Continuity and dialog by Edith Fitzgerald. Robert Z. Leonard to direct. Cast: Marion Davies, Kent Douglass, Monroe Owsley, Irene Rich.
"SEA EAGLES"—George Hill, director. Cast: Wallace Beery, Marjorie Rambeau.
"SUSAN LENOX"—From story by David Graham Phillips. Continuity by Wanda Tuchock, Delmer Daves and Zelda Sears. King Vidor to direct. Starring Greta Garbo.
"PARLOR, BEDROOM & BATH" (German)—Buster Keaton.
"FLYING HIGH"—Charles Reisner to direct. Scenario by A. P. Younger. Musical director, Martin Broones.
"GIRLS TOGETHER"—Original by Mildred Cram. Dialog and continuity by Sylvia Thalberg and Frank Butler. Nick Grinde to direct, with Joan Crawford starred.
"THE MAN IN POSSESSION"—From play by H. M. Harwood. Sam Wood to direct. Cast: Robert Montgomery.

Metropolitan Studios

UNTITLED—Liberty production starring May Robson. James Flood to direct.
"HONEYMOON LANE"—Sono-Art production, starring Eddie Dowling. George Crone to direct.
UNTITLED—Starring Harold Lloyd. Clyde Bruckman to direct.
"THE COMEDIAN"—Starring Ernesto Vilches in story by Leonard Fields. Vilches and Fields to direct.

Paramount Studios

"CONFESSIONS OF A CO-ED"—To be directed by Max Marcin and Dudley Murphy. Cast: Phillips Holmes, Sylvia Sidney, Norman Foster.
"WOMEN LOVE ONCE"—Story and adaptation by Zoe Akins. Edward Goodman to direct. Cast: Ruth Chatterton and Paul Lukas.
"DEBUTANTE"—By and with Carman Barnes.
"IN DEFENSE OF LOVE"—From story by Mary Roberts Rinehart, with dialog by Vincent Lawrence. Director, Edward Sutherland. Cast: Gary Cooper and Carole Lombard.
"LET'S PLAY KING"—From story by Sinclair Lewis. Adaptation by Edward Edward Paramore, Jr. Director, Edward Sloman.
"THE LAWYER'S SECRET"—From story by James Hilary Finn. Adapted by Max Marcin and Lloyd Corrigan. Marcin and Louis Gasnier to direct. Cast: Clive Brook, Charles Rogers, Richard Arlen, Fay Wray, Jean Arthur.
"MONKEY BUSINESS"—Original by William B. Johnstone and S. J. Perelman. Cast: The Four Marx Brothers.
"NO ONE MAN"—From original by Rupert Hughes. Lothar Mendes to direct.
"STEPDAUGHTERS OF WAR"—Original by Helen Zenna Smith. Director, Dorothy Arzner. Starring Ruth Chatterton.

Radio Pictures Studios

"THE SPY"—From story by Ivan Lebedeff. Richard Boleslavsky to direct with Lebedeff featured in cast.
"DRUSILLA WITH A MILLION"—From story by Elizabeth Cooper.
"WOMEN WHO TAKE"—From original and adaptation by Jane Murfin.
"HELGA"—From original by Martin Flavin, adapted by Beulah Marie Dix. Geo. Archainbaud to direct. Starring Betty Compson.
"THE DOVE"—From play by James Whittaker. Adaptation by Wallace Smith. George Archainbaud to direct, with Mary Astor starred.
"HIGH STAKES"—From play by Willard Mack, adapted by J. Walter Ruben. Lowell Sherman to direct and star.
"NANCY'S PRIVATE AFFAIR"—From original by Myron Fagan, adapted by Salisbury Field. Gregory La Cava to direct. Starring Mary Astor.
"THE SPHINX HAS SPOKEN"—From the novel by Maurice de Kobra, adapted by Jane Murfin. Victor Schertzinger to direct.
"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.

RKO-Pathe Studios

"WHOOP-DE-DO KID"—Lou Lipton on script. Eddie Quillan starred.
"LITTLE FLAT IN THE TEMPLE"—Screen play by Horace Jackson. Starring Ann Harding.
"THE COMMON LAW"—From novel by Robert W. Chambers. Adaptation by John Farrow. Cast: Constance Bennett, Lew Cody.

Tec-Art Studios

"MIDNIGHT"—Charles Hutchinson production. Story by Jack Natteford. Charles Hutchinson to direct. Cast: Randolph Scott.

United Artists Studios

"STREET SCENE"—From play by Elmer Rice, who is also doing the adaptation. King Vidor to direct.
"THE UNHOLY GARDEN"—From story by Ben Hecht and Charles MacArthur. Starring Ronald Colman.
"PALMY DAYS"—From original by Morrie Ryskind, Guy Bolton and George Jessell. Starring Eddie Cantor.
"CORSAIR"—From story by Walton Green, adapted by Josephine Lovett. A Roland West production, starring Chester Morris.

Universal Studios

"THE OUTCASTS OF POKER FLAT"—From story by Bret Harte. Adaptation by Joseph Moncure March. William Wyler to direct.
"OURANG"—Screen play and adaptation by Dale Van Every and Don Ryan. George Melford to direct. Exteriors made in Borneo.
"BLIND HUSBANDS"—Story and adaptation by Erich von Stroheim, who will also direct.
"THE UP AND UP"—To be directed by Edward Laemmle.
"WATERLOO BRIDGE"—From the play by Robert E. Sherwood. Adaptation by Tom Reed. James Whale to direct.
"THE IMPATIENT VIRGIN"—From the novel by Don Clarke.
"STRICTLY DISHONORABLE"—From the stage play of same name.
"LILIES OF BROADWAY"—From an original by William Hurlbut, who is adapting it. John Murray Anderson to direct.
"BACK STREET"—From novel by Fannie Hurst. John M. Stahl to direct.
"A LADY OF RESOURCE"—From novel by Arthur Somers Roche, adapted by Edwin G. Knopf.
"MISSISSIPPI"—Being adapted from original by Ray Doyle.

Warner-First National Studios

Warner Brothers

"ALEXANDER HAMILTON"—Story by George Arliss, who will be starred. John Adolfi to direct.
"HEAT WAVE"—From story by Roland Pertwee, starring William Powell.
"PASSIONATE SONATA"—From story by Wilson Collison. Starring Dolores Costello.

First National

"I LIKE YOUR NERVE"—From story by Roland Pertwee. Continuity by Houston Branch. Dialog by Roland Pertwee. Starring Douglas Fairbanks, Jr.
"SPENT BULLETS"—Story, continuity and dialog by John Monk Saunders. Wilhelm Dieterle to direct. Starring Richard Barthelmess.
"FIVE STAR FINAL"—From play by Louis Weitzenkorn. Adaptation by Robert Lord. Screen play by Byron Morgan. Mervyn LeRoy to direct. Edward G. Robinson starred.

"EXORBITANT SALARIES"

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The dictionary defines "EXORBITANT" as "beyond proper limits."

"THE MOST" that a corporation "CAN PROFITABLY PAY" is not beyond proper limits.

"THE MOST" is therefore equitable, and not "EXORBITANT."

The agency of strength and independence secures for its clients "THE MOST".

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MYRON SELZNICK, Inc.

•

William K. Howard is a Selznick client

'STEPPING OUT' A RIOT; HIT FOR CHARLOTTE GREENWOOD

Reisner Turns Out Sure-Fire Comedy

"STEPPING OUT"
MGM

Direction .....Charles Reisner
Screen Play.....Elmer Harris
Dialog.....Elmer Harris and Richard Hopkins
Photography .....Leonard Smith
Film Editor.....William S. Gary
Cast: Charlotte Greenwood, Leila Hyams, Reginald Denny, Lillian Bond, Cliff Edwards, Merna Kennedy, Harry Stubbs, Richard Tucker, Kane Richmond, Wilson Benge.

One big gal added to one cast of favorites equals one big laugh riot. This is box-office arithmetic, so far as "Stepping Out," the MGM comedy featuring Charlotte Greenwood, is concerned.

Right from its opening scenes the picture indicates the old B. O. pulling power. "Chuck" Reisner, who directed, hasn't overlooked a bet in putting his all-star cast to the fore, and "Stepping Out" is the best thing the long and agile-limbed Charlotte has done for the movies.

Wise cracks, fresh and piquant, run rampant through the picture, keeping the action at rapid pace, and the audience in an almost continuous uproar. Cliff Edwards, with his doleful map, takes the short end for much of the verbal nonsense, with the erring husbands coming in for their share from Miss Greenwood's abundance.

Elmer Harris is responsible for the play which, though thin in plot texture, is enlivened greatly by the dialog provided by the author in collaboration with Richard E. Hopkins. Often both incidents and dialog are somewhat risque, but vulgarity is adoitly side-stepped. It is this particular quality of the picture that enables it to serve its purpose as a giggle-maker.

After his dip into dramatics, Reginald Denny comes back into a farcical role to show that he has a real talent for acting in any medium. He has pretty Leila Hyams opposite him in a role far too easy for her talents. Harry Stubbs gives the impression of overplaying a little, though he provides a good foil for Miss Greenwood. Both Merna Kennedy and Lillian Bond are attractively adequate as the movie gals with whom the husbands go stepping.

Hollywood and Agua Caliente serve as the colorful locale for this comedy, which reveals the trials and tribulations of a couple of wedded gents who get the idea they can do a little stepping out on Friend Wife. Results are disastrous, as usual, with the wives returning ahead of schedule to discover the boys having a play-day with the actresses from the picture they are backing. Tables are turned and the wives keep the naughty husbands in a situation which is costly both to the nerves and the pocketbooks.

While this is the theme of the picture, it may be repeated that everything depends on the situations and the dialog, as well as the presence of Miss Greenwood.

Films On Broadway In Current Week

ASTOR—"Trader Horn."
CAPITOL—"Great Meadow." (new).
CENTRAL—"Ten Nights in a Barroom."
COHAN—"City Lights."
CRITERION — "Reaching for the Moon."
GLOBE—"Cimarron."
MAYFAIR—"The Last Parade"
PARAMOUNT—"Unfaithful" (new).
RIALTO—"Dishonored" (new)
RIVOLI—"Kiki" (new).
ROXY—"Don't Bet On Women" (new).
STRAND—"Ten Cents a Dance" (new).
WARNERS—"River's End" (new).
WINTER GARDEN—"Sit Tight."

Columbia Production Waits On Joe Brandt

With six more features to be completed on its 1930-31 program, Columbia will not start production on its 1931-32 frame until the arrival of Joe Brandt, who is due here within two weeks.

•

New Comedy At Pathe

Fred Guiol picks up the megaphone today on "Chasing Trouble," a two-reel funny, for RKO-Pathe. Guiol wrote the original yarn and did the adaptation and dialog. Franklin Pangborn, Dot Farley and Junior Coghare featured.

•

Mary Nolan In Person

Mary Nolan opens a two weeks' engagement tomorrow as Mistress of Ceremonies at the Mastbaum, in Philadelphia. She was placed by the Harry Weber agency, which is arranging a tour of RKO houses for her later.

•

Mirror Opens Next Week

The Hughes-Franklin Mirror Theatre on Vine street will open next Wednesday under the new management. The house has been redecorated and refurnished.

•

Story For Ann Harding

RKO-Pathe has purchased the English novel, 'A Little Flat in the Temple," by Pamela Wynne as a starring vehicle for Ann Harding. Charles Rogers closed the deal by cable yesterday.

•

Conrad A Publisher

Con Conrad is the second Hollywood songwriter, formerly connected with the motion picture studios, to enter the publishing business. The new firm will be known as Conrad Music Publishing Co., Ltd., with headquarters in Hollywood.

Medbury Satire Makes Fine Filler

"JOHN MEDBURY'S TRAVELAUGHS"
Produced by Walter Futter

Photography .....Paul H. Hoefler
Story.....John P. Medbury
Film Editor.....Dave Miller

Judging by the first rough cutting, the finished product of this satire on adventure films is going to be wow filler for any program. It's the funny side of the African jungle, made so by Medbury's running comment and some good gags. And Mr. Exhib, it's only the first of a series of twelve. Watch for the travelaughs on the Eskimos, the South Sea Islanders, etc.—they'll be worth watching for if they keep to the standard set by this first one.

Boy and Dog Make Delightful Short

"DOG-A-LOG"
Universal

Direction .....Max Cohn
Photography .....Harry Fowler
Screen Play.....Gardner Bradford
Film Editor.....Phil Cahn
Cast: Bobby Nelson, "Mutt."

While we suspect that Universal kept an eye on movie-going kids while making this short, we're not so sure it won't appeal to a lot of grown-up kids

A little boy and his dog (who speaks in a nice deep voice), dream of looking for pirate's treasure, meet some pirates, and walk the plank.

The character of the dog is well worked out, and it's a treat to hear him drawl "Oh, yeah?"

There's some excellent photography and the direction's O. K. Bobby Nelson's a cute kid and the dog, "Mutt," is swell.

•

George Kelly To MGM

George Kelly, the playwright, has been signed to write and direct for MGM. He will leave New York shortly.

N. Y. BUSINESS IS BETTER; CHICAGO ABOUT SAME

(Continued from Page One)

EGYPTIAN—"Passion Flower" not good with $4,100.
LOEW'S STATE—"The Easiest Way" best of the week with $26,100.
PANTAGES — "Fighting Caravans" just fair with $10,600.
PARAMOUNT—'Honor Among Lovers" good with $17,400.

•

N. Y. Grosses Pick Up; "East Lynne" Tops List

New York.—"East Lynne" at the Roxy was the feature of the past week with about $130,000, although most of the houses did well. The news:
ASTOR—"Trader Horn" keeps along about the same with $21,200 on week.
CAPITOL—"New Moon" wasn't very good with $67,800.
COHAN—"City Lights" still packing them—$58,000.
CRITERION — "Reaching for the Moon" slipping a bit and probably will leave in two weeks. Week gave it around $15,000.
GLOBE — "Cimarron" another that holds up with $19,400.
MAYFAIR—"Millie" hanging on and doing well with $35,200.
PARAMOUNT—"It Pays To Advertise" nothing hot with $68,700.
RIALTO—"Devil to Pay," last six days, $15,400.
RIVOLI—"Rango" another knock-out with $42,300 for eight days.
STRAND—"Father's Son" just fair with $33,200.
WARNERS—"The Gorilla" fair with $9700.
WINTER GARDEN—"Sit Tight" is holding up with around $33,000.

•

Business In Chicago Maintains Even Pace

Chicago.—There were no high spots nor very low ones in the past week at the local theatres except at the Chicago. The grosses were:
CHICAGO—"Father's Son" big with $60,600.
McVICKERS—"Reducing" in second week good with $20,600.
ORIENTAL—"Sit Tight" was off with $27,300.
ORPHEUM — "Mothers Cry" got around $5,000.
PALACE—"Kept Husbands" only fair with $25,200.
ROOSEVELT—"New Moon" did pretty well with $17,400.
STATE-LAKE—"Cimarron" still pulling with nearly $25,000.
UNITED ARTISTS—"Reaching for the Moon" very good with $31,000.
WOODS—"Damaged Love" around $8,000.

Get the Laugh Value Out of Every Line With Dialog Expertly Directed
GENE LEWIS
GRanite 6777

OFFICES IN NEW YORK, CHICAGO, LONDON and HOLLYWOOD
The HARRY WEBER AGENCY

LEON ERROL

"SKIPPY" A JOY FROM START TO END. "VIRTUOUS HUSBAND" ONE LONG LAUGH

Famous Kids Come To Life On Screen

"SKIPPY"
Paramount

Direction .....Norman Taurog
From the Story.....Percy Crosby
Adaptation .....Sam Mintz
Dialog .....Joe Mankiewicz and Norman McLeod
Additional Dialog.....Don Marquis
Photography .....Karl Struss
Cast: Jackie Cooper, Robert Coogan, Jackie Searl, Mitzi Green, Enid Bennett, Helen Jerome Eddy, Willard Robertson.

A picture for the hundreds who have delightedly followed Skippy day by day. A picture for the thousands who will find a new friend to love. It's a joy from start to finish, that will rank first among the more pleasurable classics of the screen.

It has everything—laughter, pathos, childhood joys and heartbreaks, perfectly blended. It is all those things that grown-ups have almost forgotten they were, that they should never forget for the sake of their own kids. And the kids will revel in the fun. Jackie Cooper and Robert Coogan are the two "regular fellers" who bring the story of "Skippy" to life on the screen. May they never grow up; may their story never end.

Skippy is the son of Dr. Skinner, and finds his fun and best pal across the railroad tracks in Shantytown. Dr. Skinner means well, but he can't see much further than his righeous nose, and is determined to drive the inhabitants of Shantytown out and remove its blight. However, Skippy thinks the place is "elegant," and Sooky and his mother the grandest people in the world; and when Sooky's dog is impounded and shot before they can raise the money for his license, Skippy is heartbroken and disillusioned, because the law, written by the Board of Health, Dr. Skinner president, is responsible for this tragedy.

Skippy goes home despondent. He will not eat. His father follows him to his room and overhears Skippy's tearful prayer that something be done for Sooky, that something be done to make his father understand the beauties of Shantytown. Next day Skippy finds his longed-for bike awaiting him and promptly trades it for a dog to give to Sooky. But he discovers that his father has beaten him to it, that, furthermore, father has decided to run the germs, not the people, out of Shantytown. And the crowning act of glory that definitely restores Dr. Skinner to his son is when he gives the bully, Mr. Stubbins, dog-catcher, a good sock on the jaw. And Skippy, Sooky and Doc Skinner go exploring through Shantytown.

It is difficult indeed to describe all the delightful, understanding, loving care that has gone into the making of this picture. Sam Mintz has written a grand story around these beloved Crosby characterizations—a series of incidents that belong to everyone's childhood, filled with the kind of mischievous fun that the little kids like to watch. Norman Taurog has kept the picture entirely in the spirit of schooldays, and his direction of the child "actors" has left them unspoiled. There are no "actors" in "Skippy"—they're a bunch of very real kids. And the dialog by Mankiewicz, McLeod and Marquis deserves three cheers. It is written exactly the way children talk and about the very things they speak of, and each characterization is finely and sympathetically drawn.

And now for the big rave—Jackie Cooper as Skippy. The well-known adjectives seem mean for the description of this child; they've been used too often. He is simply and wholly grand. He's all boy and the kind of boy that everyone would like to have for a son. He's full of the devil; he can fight; he's kind; he has idols; he owns a turtle; he knows how to win over his mother, and how to obey his father. And he's so natural that you feel that he and the character of Skippy are inseparable. And Robert Coogan! Another "natural." It is unbelievable that he has never before been in front of a camera. He is Sooky to the life and his childish treble carries straight to your heart. And Jackie Searl and Mitzi Green are still the nastiest and peskiest kids on the screen. No reflection on them; rather a tribute to their acting ability.

Enid Bennett and Helen Jerome Eddy are lovely as the respective mothers of Skippy and Sooky, and Willard Robertson as Dr. Skinner gives an entirely good, rather pathetic, portrayal of a misunderstanding father.

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'Trapped' Is Wild and Unbelievable

"TRAPPED"
Hollywood Syndicate
Big-Four Release

Direction .....Bruce Mitchell
Photography .....Paul Allen
Screen Play.....Edith Brown and Jackson Parks
Film Editor.....Viola Roehl
Cast: Nick Stuart, Priscilla Dean, Nina Quartero, Tom Santschi, Tom O'Brien, George Rigas, Reed Howes, Jimmy Aubrey.

A picture with enough action for kid appeal, but the kind that will hand a hearty laugh even to your Aunt Mary in Peoria. Just one adventure after another, with a song or two and a night club scene for good measure.

The hero is driving along, dressed for yachting, and saves the girl from the embrace of her amorous chauffeur. And how? By jumping from the seat of his car right into hers, a speed of sixty miles an hour being but a trifling incident. As he tells her after the fight, he needed the exercise. Of course he's just rolling in wealth, but the girl mistakes him for a chauffeur, and gets her mother to hire him. We shift to a nearby town where there's a daring robbery—then back to Mother, whose past is about to catch up with her.

You see, although she runs a night club now and is strictly on the level, once upon a time she ran a boarding house for crooks, and her husband, whom she believed dead for the past ten years, is the leader of the gang who did the robbing. In order to keep the shameful knowledge from her daughter, she must shield them from the law, and a further complication is her love for the Chief of Police. The boy offers to help, but their little plan goes awry, and matters are worse than before. Then one of the gang tries to make love to the girl and papa resents it, so they just natcherly kill each other. But before he dies, the gangster clears Mother of any implication in the robbery and she and the Chief, who was ready to do his duty in spite of everything, are oh, so happy. And the boy and the girl run off and get married while the police are chasing him—and oh, dear, I guess that's about all.

There are fights and fights—in the car, on the ground, in the night club—just anywhere.

Nick Stuart is okay as the boy. Nina Quartero strives much too hard to be simple and naive, achieving a semi-moronic effect. Priscilla Dean looks very lovely as the mother, and hers is one of the best performances in the picture. Another good performance is that of Tom Santschi as the Chief of Police. Jimmy Aubrey, as the boy's servant, is an acceptable comedy relief.

Although Mr. Mitchell's direction in scenes is more than fair, he fails to make the story believable.

Universal Film Is Complete Funfest

"THE VIRTUOUS HUSBAND"
Universal

Direction .....Vin Moore
From Play, "Apron Strings" by.....Dorrence Davis
Screen Play.....Dale Van Every
Dialog.....Fred Niblo, Jr.
Adaptation .....Edward Luddy and C. Jerome Horwin
Recording by.....C. Roy Hunter
Cast: Betty Compson, Elliott Nugent, Jean Arthur, J. C. Nugent, Alison Skipworth, Tully Marshall, Eva McKenzie, Willie Best.

A laugh wow, this new Universal comedy with two of the studio's younger players acquitting themselves in great style. "The Virtuous Husband" is one of those rare comedies in which the laughs begin at the very outset and gather volume as the story proceeds. Vin Moore has taken the adaptation of the stage play, "Apron Strings," and turned out as amusing a little farce as anyone could wish for. And the exhibs will be eager to get it.

"The Virtuous Husband" has the virtue of selling itself, being the kind of picture that everyone who sees it talks about the next day, trying to tell his neighbor just what sent him into convulsions.

Elliott Nugent has never been cast to better advantage. He offers a consistent portrayal of a boy whose life has been molded by the infuence of a series of letters left by his mother. His maternal parent having given her life to advising the lovelorn through the newspaper columns, has used the same style in writing her posthumous letters to her son.

The son grows up a perfect example of what a lovelorn columnist thinks a nice American boy should be, mentally, morally and physically. Then he meets the girl of his dreams. Beneath his priggishness she senses the real man, and, despite friendly advice, marries him.

Vin Moore, the director, is qualified to stand up and take bows for his handling of the story and players. He proves by his direction in this production that he "belongs" in no uncertain sense.

Jean Arthur is the girl and wholly delightful and capable in the role. Her efforts to humanize her husband are delicious, containing as they do elements of naturalness so that the sex problem is forgotten as the laughs swell.

From beginning to end the film is crowded with hilarious situations, including the grandiloquent proposal of the youth as he follows his mother's notes; his serious discussion of the pitfalls of matrimony with his prospective parents-in-law; and his diffidence on the honeymoon which, out of memory to his dear mother, is spent at Niagara Falls.

J. C. Elliott as the ineffectual father of the girl, and Alison Skipworth as the aggressive mother provide a good share of the laughs. Betty Compson, as the sophisticated friend of the bride, makes a small role especially pleasing, as does Tully Marshall as the young man's lawyer.

Everyone concerned with the picture has turned his or her hand to making it a complete funfest and has succeeded. The lines, the ones you can catch between laughs, are both lively and more than adequate. But the acting is so good that the preview audience would hardly allow the performers time to get them over.

•

Picture Names To Play In Bobby Jones Shorts

J. L. Warner has definitely decided to place picture names in the Bobby Jones golf shorts so that people in the sticks, who are not fully acquainted with the great "plus four" man of golfdom, wil be lured into the theatre on the additional pull of screen personalities.

Joe E. Brown and Frank Craven have already done their bit in the first Jones one-reeler, while other Warner and First National players, both masculine and feminine, are under consideration to appear in the others.

"THE BATTLE CRY OF INDEPENDENCE"

●

"INDEPENDENCE" has been the battle cry of peoples since long before the "IMMORTAL FOURTH."

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●

MYRON SELZNICK, Inc.

This is the first of a series of advertisements concerning the policies and clients of Myron Selznick, Inc.

●

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GENIUS DOESN'T FADE

In the arts, men who achieve greatness are usually great through the last days of their effort.

In this business, men who achieve greatness sometimes soon diminish in lustre and become known as "has-beens". The majority of these men trace their failure to bad management.

The agency of judgment avoids pitfalls for the great.

MYRON SELZNICK, Inc.

Harry D'Arrast is a Selznick client

'MILLIONAIRE' WARNER HIT. 'BEYOND VICTORY' A TREAT

Arliss Is Superb; Whole Cast Fine

"THE MILLIONAIRE"
Warner Brothers

Direction .....John Adolfi
Story.....Earl Derr Biggers
Screen Play.....Julian Josephson
Dialog .....Booth Tarkington
Photography .....James Van Trees
Film Editor.....Owen Marks
Starring .....George Arliss

Cast: Florence Arliss, Evalyn Knapp, David Manners, Sam Hardy, Noah Beery, Tully Marshall, James Cagney, Bramwell Fletcher, Ivan Simpson, J. Farrell MacDonald.

Chalk up another hit attraction for Warners.

"The Millionaire" has everything—a brilliant cast headed by George Arliss, clever dialog written by Booth Tarkington, amusing situations, and excellent direction by John Adolfi.

It is the type of picture that should be given the works with exploitation. It should be sold the public before it opens your house, for a good opening will cause the theatre to be packed for the rest of the engagement as it is the sort of picture that will develop tremendous word-of-mouth advertising.

And, best of all, the attraction is good for any type house in any locality. It is not a first-run picture any more than it is a picture for the neighborhoods and small towns. It is for everyone. Our tip is, if you have not got it booked, don't waste any time getting it.

George Arliss against proves himself a peerless actor in his portrayal of James Alden, the millionaire retired because of ill-health. Under an alias, he buys an interest in a service station and has the time of his life running it with his young partner, who thinks him as poor as himself. The young mechanic falls in love with the millionaire's daughter, not knowing his partner is her father, and there is a merry mixup when the young man decides to ask Alden for financial assistance. The way it is worked out, with the help of witty dialog, clever situations and capable performances, makes of this picture one to be remembered for a long time. Certainly your cash register will remember the event.

Evalyn Knapp and David Manners have some real acting to do, something which does not often fall to the lot of the "love interest" in a story of this type. They acquit themselves admirably and make a charming couple. James Cagney, in a minor role, is perfect. The only regret we have is that his appearance was so brief. Noah Beery is another whose performance, in any picture but this, would "steal the show." It is to his credit that, in a film crammed full of wonderful acting, we can say his portrayal of a garage owner who cheats Alden and his partner, is outstanding. The entire cast is splendid.

Mr. Adolfi's guiding hand is a factor not to be overlooked when speaking of the delightful hour the fans will spend viewing "The Millionaire." His excellent timing and the way in which he makes every line of dialog count are responsible for a good deal of the fun.

Mr. Tarkington's dialog is a treat—alternately funny and serious, but natural at all times.

The story, by Julian Josephson, has plenty of hokum, the kind that's just real enough so you needn't overtax your imagination to believe that "it might happen."

Everyone connected with the picture may take a bow, and iet's call Mr. Arliss out for an encore.

"Swanee River" Is Just Poor Picture

"SWANEE RIVER"
Webb-Douglas

Direction .....Raymond Cannon
Story.....Barbara Chambers Woods
Dialog .....Arthur Hoerl
Photography .....William Noble

Cast: Grant Withers, Thelma Todd, Philo McCullough, Walter Miller Palmer Morris, Robert Frazier.

Somewhere, way out in the sticks, there may be a place for this outmoded type of production, provided the house has been wired for sound. It is called a "thrillodrama," but the thrill part is missing and the drama is far too close to laughter.

It's something or other about some timber lands on the Swanee River that the villain villainously sells despite his promise to his uncle never to break up the family holdings. Uncle takes him to task and is killed for his pains, and the hero is accused of the murder. Hero escapes the posse hunting for him and, with the aid of information given him by the heroine; a victorious fight with the land agent and a flood which conveniently drowns the villain, he mysteriously manages to clear himself, and the darkies in the fields once again sing "Swanee River" at their work.

The best thing about the picture is the choral singing of the negroes and a fleeting second of dance by a little pickaninny. There's no logical place for the music, but it's entertaining, which is one reason more than the rest of the story has for being filmed, and no one troubled about writing dialog. In fact, the picture was no trouble at all to anyone connected with its making, and the result is almost unbelievable in this day and age.

Jones Starts Monday

Bobby Jones starts actual camera work on his series of 12 one-reelers for Warner-First National next Monday, with Lakeside Country Club as the location.

Seymour Story Head

James Seymour has been placed in charge of RKO-Pathe's story department.

Dramatic Story Finely Directed

"BEYOND VICTORY"
Pathe

Direction .....John Robertson
Screen Play and Dialog.....
Horace Jackson and James Gleason
Photography .....Norbert Brodine
Film Editor.....Dan Mandell

Cast: William Boyd, Lew Cody, Jimmy Gleason, Fred Scott, Russell Gleason, Mary Carr, Marion Shilling, Zasu Pitts, Lissi Arna.

A brand-new treatment of the war theme. It has a great idea, sympathetically handled in an unpretentious production that, by its very simplicity, impresses. There is good entertainment for everyone and an excellent plea for peace, without recourse to undue horror, without bias, and with the aid of Jimmie Gleason, whose lines and acting are a treat.

Four American soldiers are left in a town to cover up the exodus of their company (going to rejoin the main forces), so that the enemy will not be aware of any gap in the lines. As two of them meet death, flashbacks tell the deliberate and accidental means by which they enlisted. The third man's history is told when he is reminded of his wife, a professional knife thrower, as a bullet clips his ear. And one learns the hero's story when he confides in the sole remaining member of the gallant party and begs him to mail a letter for him in case he is bumped off and the other comes through. However, they both land in a German hospital and the hero's life is saved by a blood transfusion, the blood donor being the German girl he had been engaged to before the prejudices of war separated them.

John Robertson has done a fine piece of directing. He tells his story with finesse and a great sense of the dramatic. The opening sequences are filmed in quick flashes and fadeouts, superimposed one on the other. It is a rapid and effective way of completely covering the necessary battle background—a subtle method of introducing the characters, without boring the audience with the all-too-familiar trappings of a war story.

Horace Jackson and James Gleason have collaborated in writing an excellent screen play, that is actually more of a treatise against the stupidity of war and its resultant attitudes than an active story. And Jimmie Gleason gives a swell performance in a part just written for himself. In fact, despite the splendid work of the rest of the cast, there is no doubt that the picture belongs to him.

Bill Boyd, as the hero, has one of the best roles of his career and makes the most of it. Lew Cody and Russell Gleason as the members of the "holding" crew who are killed, are fine. Zasu Pitts scores again in the small part of a lady knife thrower. Marion Shilling is O. K. as a loving patriot who sends her man to war. However, the feminine member of the cast who will cause comment is an unknown foreigner, Lissi Arna. Miss Arna is a splendid actress—good to look at, interesting to watch—and her performance is simply sincere. Despite her accent, there is no slurring of words and she looks like a "find."

The photography of Norbert Brodine gives the finishing touch to an altogether good production, and exhibs everywhere will profit by its showing.

Japanese Kids Like 'Tom Sawyer'

Paramount has launched talking pictures with superimposed Japanese titles in Japan and, according to cable advices, they have met with much success.

The first two shown were "Tom Sawyer" and "Morocco," and the Japanese kids went for "Tom" just as strongly as did the Americans. The use of the superimposed title has done away with the "ben-shi," or talker, whose duty it was to tell the audience what it was all about.

A command performance of "Morocco" was given in the Imperial Palace in honor of the seventh anniversary of the wedding of the Emperor, and high praise was given the picture.

"Indiscreet" Goes, "Obey Impulse" Stays

Joseph Schenck and others in control of the DeSylva, Brown and Henderson - Gloria Swanson - United Artists production of "Indiscreet," have decided to change the title back to the first thought, "Obey That Impulse."

Bernheim A Supervisor

Julius Bernheim, who recently returned from Borneo as business manager of the "Ourang" unit, has been made a supervisor at Universal.

"Hamilton" In Color

George Arliss is said to have expressed a wish to have Warner Brothers make his next picture, "Alexander Hamilton," in Technicolor.

Rembusch Sells One

Chicago.—Frank J. Rembusch has sold his Riley Theatre, in Greenfield, Ill., to the Greenfield Amusement Co. for $50,000.

Big Demands On Clarke

(Continued from Page One)

the Metropolis & Bradford Trust Co. Ltd. of London, with its control of 65 per cent interest in the big Gaumont chain of theatres.

With this deal, Clarke is said to clear Fox Film Corp. of all indebtedness and give him an additional $15,000,000 as working capital, with Loew's Inc. standing as an individual company in the same position it held before Fox bought the control. The Gaumont interests would be sold to a British combine headed by British International Pictures.

All of the above will be held in abeyance until the findings of Price-Waterhouse are made known in their audit of the Fox books on business for the past three years.

THE Hollywood REPORTER

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INDIES RENTAL REVOLT

Say Acts of Producer-Owned Chains Demand Lower Rents, No Percentage Guarantees

Based on the number of squawks being registered by independent exhibitors throughout the country in letters to this publication, it seems most evident that these men controlling small chains and individual houses will stage a revolt at the start of the new buying season, soon to make its appearance.

The independent theatre men contend that the actions of the producer-owned chains in jockeying prices to a level below that of the neighborhood and small town theatres and offering three and four times more entertainment, plus unfair protections, premium offerings, etc., make it impossible for them to pay the rentals that have been in vogue since the inception of sound.

In addition to this, the exhibitors write that the class of product made last year, with few if any personalities developed to intrigue fans in the

(Continued on Page Seven)

TRADEVIEWS by W. R. Wilkerson

THERE ARE very few who will deny that the outstanding feminine b. o. bet in pictures today is Constance Bennett. But give her youngest sister, Joan, one or two more parts such as the one she recently enacted in the Fox production of "Doctor's Wives" and we will have another Bennett in the b. o. headlines, maybe not topping "Connie," but giving her a run.

Joan has been struggling for many months under the handicap of poor parts, or rather, parts much below her real acting ability. In "Doctor's Wives" she has something to do and DOES it with a performance that will cause comment.

•

ONE OF THE main difficulties existing in the studios as regards story material is the fact that executives in charge of production are causing the stories and plays to be "written to death" in their effort to get a picture treatment.

A company buys a play or a story based on its worth as a stage attraction or best-seller and, either through anxiety to get a good picture out of it, or ignorance in realizing what is and what is not good, assigns many different writers who submit treatments and scripts, with the result that each writer injects a little of "his own" into the work handed to the exec in charge. Before long all thought has been lost of the original story and the material that made of it a stage hit or a big seller.

When the yarn finally reaches the screen it is not what the company purchased originally, but a conglomeration of ideas of staff writers and dialog experts which, in most instances, pulls a flop in the theatre.

•

THE LONG-DRAWN out battle between General Talking Pictures and Western Electric seems to be just getting warmed up with the judgment of the Circuit Court of Appeals at Philadelphia in its decision of last week. This decision will be reargued in the same court in a few days. General Talkie contends that the judges, by their decision, apparently did not fully understand the technical fact that the physical and optical slits (Reiss patents) function exactly alike.

Federal Checkers Open Local Office

Ross Federal Service, Inc., theatre checkers, has opened offices in the Paramount theatre building with Arthur Kane in charge of the Los Angeles office for the Southern California division.

John C. Ragland is western division manager and is now in the northwest looking over the situation with an eye toward opening offices in San Francisco, Portland, Seattle, and other key cities.

•

Dates Set For Warners Sales Conventions

New York.—The Warner Brothers sales forces will hold two conventions. The Eastern men will meet at Atlantic City on April 21 and 22, and the Western forces at the St. Francis Hotel, San Francisco, on April 28, 29 and 30.

•

Fairbanks Film Closes

New York.—"Reaching for the Moon" closed at the Criterion Theatre last night. No other has been set in.

Hawks Can't Go To Hughes, Says F. N.

If First National can prevent it, Howard Hawks will not direct "Scarface" for Howard Hughes. Hawks has been served by First National with notice to the effect that an injunction will be asked to restrain him from working for Hughes or any other producer.

First National claims it holds a contract with Hawks which gives it first call on his services for a period of time. Hawks, after shooting "The Dawn Patrol" for the plaintiff company, left that organization to freelance.

•

New Loew N. Y. House

New York.—Loew's will build a 3000-seat theatre on East Seventy-second street, to be ready in the early Fall.

RKO Profits Are Up 102 Per Cent

With an increase of 102.75 per cent in profits for 1930 over 1929, RKO has jumped into the front ranks of the companies showing increased earnings.

The net for 1930, after payment of dividends on outstanding preferred stock of subsidiaries, is $3,385,628, as compared with $1,669,564 for 1929. Included in the 1929 report was an item of $525,035, representing non-operating profits, as compared with similar items in 1930 of $36,-197.

The 1930 net was equal to $1.45 per share on 2,328,250 shares of Class A outstanding, as compared with 92 cents a share on 1,808,409 shares outstanding for 1929.

•

Tiffany-Hammons Close Deal Today

New York.—The Earl Hammons-Tiffany deal is all set to be closed today. Delay was due to the fact that L. A. Young, of Tiffany, wanted all cash, while Hammons wanted to pay him out of the proceeds.

•

Sam Rork An Associate Producer At Columbia

Sam Rork, former producer for First National and later a stage producer, has joined the Columbia studios as an associate producer.

•

RKO Managers Meet

New York.—A special meeting of the RKO Eastern sales managers is being held here yesterday and today.

TWO YANKED IN PHILA. 'CITY LIGHTS' SLIPPING

Philadelphia.—There were some queer actions by the box-offices during the past week. Several houses took sharp dives, perhaps because of the Lenten season, perhaps because of the pictures. "City Lights" was an example. After getting $38,000 for the first five days at the Erlanger, it got only $25,000 on the next six days.

"Trader Horn" at the Chestnut held

(Continued on Page Six)

Stanley-Warner Net

Philadelphia.—The Stanley-Warner theatres report net earnings for the quarter ended November 29 last of $880,582.

•

Pathe Cuts Little Ones

New York.—Mannie Goldstein, in charge of the economies at Pathe is cutting the salaries of all minor people.

"EAST LYNNE" SCREEN PLAY BY Bradley King AND Tom Barry

"SECRET SIX" HURT BY TREATMENT; "LIGHTNING FLYER" A POOR PICTURE

Story Unworthy Of The Fine Cast

"THE SECRET SIX"
MGM

Direction .....George Hill
Scenario and Dialog....Frances Marion
Photography .....Harold Wenstrom
Film Editor.....Blanche Sewell

Cast: Wallace Beery, Lewis Stone, Marjorie Rambeau, John Mack Brown, Jean Harlow, Clark Gable, Paul Hurst, Ralph Bellamy, John Miljan, DeWitt Jennings, Murray Kinnell, Fletcher Norton, Louis Natheaux, Frank McGlynn, Theodore Von Eltz.

Another gangster picture which will need considerable "fixing up" to justify its great cast. Both Frances Marion, who wrote the original, and George Hill, who directed, seem to have let their story get out of hand.

Based on real happenings, since every newspaper reader will perceive the similarity of the plot to a recent gang killing of a newspaper reporter, "The Secret Six" instead of establishing its main theme, runs away to depict the same scenes with which every gangster picture has surfeited the public of late.

It has moments of suspense and thrills, however, that justify, and when some judicious editing has been accomplished to speed up the action, "The Secret Six" will be good box-office material, though it will never be a great picture.

Wallace Beery does a type of role quite removed from those which have brought him into such high public favor, and is seen as a treacherous, yellow killer, neither better nor worse than his gangster comrades, though his characterization is flavored with humor.

Audiences who have already come to anticipate Marjorie Rambeau's screen performances will be disappointed in the way the picture more or less relegates this interesting actress to the background.

An outstanding personality of the film is Clark Gable, who is just coming into pictures. He is a young man to watch, having a certain charm that appeals particularly to the ladies, besides a convincing naturalness before the camera. He far outshines John Mack Brown as a fellow reporter in "The Secret Six."

Brown's leisurely Southern characteristics seem out of place among ruthless cut-throats and guerilla warfare. Neither is Jean Harlow impressive as the girl who betrays both her sweetheart and her benefactor.

Of all the characters portrayed in the picture that of Lewis Stone's is the most convincing and consistent. He is tremendous as the lawyer who defends gangsters to further his own ends.

The dialog is especially good, with many interesting lines supplied for every character.

The two motives for "The Secret Six," the title suggesting one, that of the secret tribunal formed to rid a city of gangsters when the courts prove uneffective, and the other, the murder of the newspaper reporter because he knew too much, are not given the prominence in the picture they deserve. Rather it tells of the rise of a slaughter house workman to the head of gangland and his eventual fall. Thus much of the originality of the story is sacrificed.

•

"Loose Ends" Not For U. S. Audiences

"LOOSE ENDS"
An Elstree Production

Direction .....Norman Walker
Photography.....Claude Friese Greene
From Play by.....Dion Titheradge
Screen Play.....Norman Walker

Cast: Edna Best, Owen Mares, Adrianne Allen, Miles Nander, Donald Calthrop.

A slow-moving drama which will have little appeal for the average American audience. It is further hampered by "stagey" performances on the part of the cast, and mediocre direction.

It is supposed to be an ultra-modern, ultra-sophisticated drama, but many of the scenes got a hearty laugh from the preview audience, especially when the heroine would rather have an illicit love affair than marriage. There are too many pictures of this type current in this country for moviegoers to be anything but fed up with another one, particularly when it's not very well done, as is the case with "Loose Ends."

The story tells of a prominent actress who marries a man she knows little about, but whom her friends suspect is the unknown author of her play. He turns out to be the author, right enough, and it also develops that he has served fifteen years for murder. The news is published, creating a sensation, and Nina (the actress) asks for a divorce. Her best friend, Brenda, (secretly in love with the husband) offers to be the other woman, in order to provide evidence for the divorce, after he explains that he murdered his sister's betrayer to avenge her suicide. He misunderstands, denounces her and leaves. But Brenda explains to Nina about the murder, and there's a happy ending for everyone but Brenda.

The direction is uneven; good in some sequences, poor in others. The choppy direction is apparent in the work of the players. Owen Mares, as the husband, is fine in some scenes, but obviously over-acts in others. This is also the case with most of the rest of the cast. However, Edna Best is good as Nina, and Adrianne Allen is a swell Brenda. Although bad direction is evident in both their portrayals, they overcome this handicap sufficiently to give the only convincing performances.

Is Old-Fashioned And Slow-Moving

"LIGHTNING FLYER"
Columbia

Direction .....William Nigh
Story, Continuity and Dialog.....
.....Barry Barringer
Photography .....Teddy Tetzlaff
Film Editor.....James Sweeney

Cast: James Hall, Dorothy Sebastian, Walter Merrill, Robert Homans, Albert K. Smith, Ethan Allen, Eddie Boland, George Meadows.

"The Lightning Flyer" will not do much to bolster any program. It is far too long and much too slow-moving. Most of its situations are too antiquated to bring even a faint tinge of suspense to the grown-ups, and there isn't a lot left over for the kids. The finish helps somewhat, but those last sequences are an exact repetition of the final scenes in a very exciting predecessor of about six years ago, called "The Signal Tower," without the same kick.

A "party boy" is thrown out by his father, a railroad president, to make good on his own, if possible. The boy goes to the very railroad yards where the father, years ago, started his career, and, under an assumed name, gets a job as a fireman. He falls in love with the daughter of one of his bosses and, much to the delight of his father (who has detectives on him) is promoted to engineer. Naturally, there is the villain who is robbing the freight yards and who causes the death of the boy's pal. The villain is sent to jail. The boy, to forget it all, takes a lonely post as night operator at the top of a steep grade. The villain escapes from jail and goes to "get" the boy, just as he is called upon to save the train carrying his father and girl from a runaway freight which is tearing downhill past his office. After a very unconvincing fight, the hero escapes death by a hairsbreadth and, of course, saves everybody.

James Hall, as the son, plays well. Dorothy Sebastian is good as the girl but badly photographed. Robert Homans, as the boy's father, has plenty of personality and is excellent.

The hinterland may go for this in a big way, but our advice to exhibs is to have a strong supporting program, for "The Lightning Flyer" is old stuff without any new touches.

•

"Mme. Julie" In French

Radio's French version of "Madame Julie" will have Jeanne Helbing, Emile Chautard, Geymon Vital and Georgette Rhoades in the cast. Henri de la Falaise will direct, with starting date set for March 18.

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TODAY'S FILM NEWS TODAY

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W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.

Advertising Staff: Larry Hughes. Larry Urbach, Vincent Treanor, Jr.

Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California.
Telephone HOllywood 4741

New York office, 110 West 40th Street
J. A. Milligan, Manager

Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager

London office, 80 Wardour Street
Frank Tilley, Manager

Paris office, 122 Boulevard Murat
Jack Spector, Manager

Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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THE LOWDOWN

The audit being made of the books of Fox West Coast Theatres by Price-Waterhouse is costing the company $2,200 a day, with the pencil pushers already 60 days in the work and another 30 looked for before the completion. The audit dates back three years, and the total cost is more money than it would cost to run a company for a year at the time Bill Fox started his dream.

•

A well-known author recently sold one of his old stories to a big studio for a luscious sum. When the head man raved over the piece so much that the entire studio knew it by heart, it was discovered that they had bought the same yarn from the same author several years ago and it had been in the files unnoticed. The second sale netted the author twice the amount of the original.

•

After making what looked like a 100 per cent casting job in putting Thomas Meighan into "Daddy Long Legs" with Janet Gaynor, Fox has upset it and substituted Warner Baxter. This is not meant as a reflection on Baxter, but if any man on the screen fitted the title role of that picture it is Tommy Meighan.

•

A major studio, noted for its clock-punching system, has a bootlegger who says he is also operating on the same hours. He claims he has to be at the studio at nine in the morning and cannot leave before five-thirty.

•

Building space on the Radio studio property has become so scarce that they are now building penthouses atop administration buildings for the star dressing-rooms.

ACADEMY CLEANS UP IMPORTANT QUESTIONS

The Board of Directors of the Academy of Motion Picture Arts and Sciences met at the Academy offices March 4 and settled many questions that have been footballed around for the past six months.

Chief among the items of business definitely settled for the ensuing year was the re-naming of classes of membership and the Awards policy for 1931.

The "Foundation Membership," which pays annual dues of $60, has been changed to "Academy Membership," while the "Academy Membership," formerly required to pay annual dues of $12, has been changed to "Associate Academy Membership." These changes will have no effect upon the rights of the two classes as provided by the constitution.

President William C. DeMille appointed the chairmen of the five branches to revise the constitution and make such changes as the Board of Directors should advise. This committee is composed of Sam Hardy, for the actors; Frank Lloyd for the directors; B. P. Schulberg for the producers; Nugent H. Slaughter for the technicians, and Al Cohn for the writers.

The list of the Merit Awards will remain the same as last year, except there will be two awards for writing: one for the best treatment and one for the best original story. All candidates will be nominated by the branches and the final balloting will be of the entire membership, except for sound recording and scientific or technical award, which will be decided by a board of experts.

In case the final balloting comes within three votes of a tie, there will be two trophies presented, one of gold and the other of bronze. Bestowal of the awards will take place during the first week of November and Louis B. Mayer was made chairman of a special committee to emphasize the importance of this function and increase the attendance by special invitations to industry executives and artists of prominence in the East.

The Board approved a recommendation that the awards be by secret ballot. The final ballots will be submitted in sealed envelopes and not opened until the night of the dinner.

•

Dinner For Al Szekler

New York—Universal officials gave Al Szekler a dinner at the N. Y. Athletic Club last night in honor of his recent appointment as general manager.

•

Lewis Warner Improves

New York.—Lewis Warner, son of H. M. Warner, who has been critically ill in Havana and recently returned here, has been sent to a local hospital to complete his treatment.

•

Tiffany Gets Break

New York. — The decision to change the Warner Theatre to weekly change house gives Tiffany a break, as "The Single Sin" goes in there on March 14.

•

Mrs. Kalmus At Radio

The color selecting and blending for "Waiting at the Church," which Radio is to make all Technicolor, has been placed in charge of Natalie Kalmus, color expert for the Technicolor Company.

•

Exhibs Ask Public Aid

(Continued from Page One)

charges, etc.—block booking came in for the most attention. This is looked upon by all these exhibitors as the most harmful feature of the business.

They intend to lay their case before the public by means of the newspapers, billboards and radio broadcasts, stressing the point that the big chain houses are trying to kill off independent competition by this method of selling.

Bickford Seems To Be Sitting Pretty At MGM

Charles Bickford, who has just returned from location with C. B. De Mille's "Squaw Man" troupe, seems to be in line for something good at MGM if he continues to behave himself.

He had some disagreement with MGM heads after "Anna Christie" and was disciplined a bit. He promised to be good and apparently has kept his word, so that now it is rumored he may be tried in roles similar to those in which Paramount used Bancroft.

•

Billy Joy a Publisher

Billy Joy, with the assistance of Cliff Robertson as editor, pulled a casting house organ on the film colony this week. Billy, through its columns, tells the world just what he's doing for his clients. He runs pictures and everything.

•

Henry Hobart Back

Henry Hobart has returned to the Radio studios after several weeks of illness and is busy as associate producer on "White Shoulders."

•

Ruggles Picks Title

"Cockeyed Youth" has been selected as the working title for Wesley Ruggles' next picture for Radio. It is an original story.

Company To Bring German Films Here

New York. — The International Film Import Company is bringing 20 German films over for distribution in the United States and Canada.

These pictures are made by the Deutsches Lichtspiel Syndikat, of Berlin, which, in addition to producing, controls 800 theatres throughout Germany.

•

Roach In Market For More Good Comedy Cards

The boom in the shorts market has had its effect on the Hal Roach lot.

Now that Roach has called quits on all foreign versions, he is directing his efforts to supplementing his comedy units, the first step toward which already has been taken with the Thelma Todd-Zasu Pitts combination. These two will start on their first Roach comedy next week. It is understood Roach would like one or two more good comedy singles or doubles.

•

Phil Ryan Turns Out 3 Golf Two-Reelers

While several companies have been announcing that they would make sports shorts, Phil Ryan has been busy making three two-reelers, each featuring Harry Cooper, the noted golf pro. Rodney Gillian is associated with Ryan in this series.

•

Two More For Foreigns

New York.—Warners' National Theatre in Newark, and the Shubert Majestic, in Brooklyn, are starting a policy of showing foreign pictures.

•

Loew Execs To Africa

New York.—Ed Schiller and Harry Moskowitz, of the Loew theatre department, have sailed for South Africa to investigate the theatre situation there for MGM.

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PRODUCTION ACTIVITIES

PICTURES SHOOTING

Columbia Studios

"THE MIRACLE WOMAN"—Frank Capra directing. Starring Barbara Stanwyck with David Manners, Beryl Mercer, Sam Hardy.
"RED RIVER ROGUES"—From story by Stuart Anthony. Louis King directing. Buck Jones starred, with Loretta Sayers.
"THE GREAT AIR ROBBERY"—Christy Cabanne directing. Cast: Lloyd Hughes, Marceline Day, Wheeler Oakman, Walter Miller, Jerome J. Jerome, Emerson Tracy, Ed Le Saint, Bill O'Brien, Kit Guard, Ashley Buck and Jay Eaton.

Fox Studios

"CURE FOR THE BLUES"—From story by George Ade. Frank Borzage directing. Cast: Will Rogers, Fifi Dorsay, Donald Dillaway, John T. Murray, C. Henry Gordon, Lucile Brown.
"WOMEN OF ALL NATIONS"—From story and dialog by William K. Wells. Raoul Walsh directing. Cast: Edmund Lowe, Victor McLaglen, El Brendel.
"YOUNG SINNERS"—John Blystone directing. Cast: Thomas Meighan, Dorothy Jordan, Hardie Albright, Cecilia Loftus, William Holden, Lucien Prival.
"RIDING FOR A FALL"—From play by William Anthony McGuire. Screen play by William Conselman. Thornton Freeland directing. Cast: Spencer Tracy, Sidney Fox, Edward Horton, Lorin Raker.
"RED-HANDED"—From story by Kate McLaurin. William Cameron Menzies and Kenneth McKenna directing. Cast: Elissa Landi, Lewis Stone, Beryl Mercer.

Metro-Goldwyn-Mayer Studios

"A FREE SOUL"—Adaptation by John Meehan; from novel by Adela Rogers St. Johns. Clarence Brown directing. Cast: Norma Shearer, Lionel Barrymore, Leslie Howard, Clark Gable, James Gleason.
"DANCING PARTNERS"—From play by Alexander Engel and Alfred Grunwald. Jack Conway, director. Cast: William Haines, Irene Purcell, Charlotte Granville, Dorothy Appleby.
"CHERI-BIBI"—From story by Gaston Leroux. Continuity by Bess Meredyth, dialog by John Meehan and Edwin Justus Mayer. John Robertson directing. Cast: John Gilbert, Leila Hyams, Lewis Stone, Jean Hersholt, C. Aubrey Smith. Natalie Moorhead, Ian Keith, Tyrell Davis, Fletcher Norton, Anita Lewis.
"THE SQUAW MAN"—Play by Edwin Milton Royle; adaptation by Lucien Hubbard and Lenore J. Coffee; dialog by Elsie Janis. C. B. DeMille directing. Cast: Warner Baxter, Eleanor Boardman, Lupe Velez, Charles Bickford, Roland Young, Mitchell Lewis, Raymond Hatton, Victor Potel, Frank Rice, J. Farrell Macdonald, Luke Cosgrove, Paul Cavanagh, Julia Faye, Lawrence Grant, Chris Martin, Harry Northrup, Dickie Moore, DeWitt Jennings, Eva Dennison.
"NEVER THE TWAIN SHALL MEET"—From novel by Peter B. Kyne. W. S. Van Dyke to direct. Cast: Leslie Howard, Conchita Montenegro, Lloyd Ingraham, C. Aubrey Smith, Mitchell Lewis, Clyde Cook, Karen Morley, George Cooper, Gertrude Short, Roscoe Karns.
"TRIAL OF MARY DUGAN" (Spanish)—Original stage play by Bayard Veiller, adaptation by Rubio and Ugarte. Director, Marcel De Sano. Cast: Maria Tubau, Jose Crespo, Maria Guevara, Rafael Rivelles, Juan De Landa.
"PARLOR, BEDROOM AND BATH" (French)—Adaptation by Yves Mirande. Cast: Buster Keaton, Jeanne Helbing, Francois Rosay. Edward Brophy directing.

Metropolitan Studios

"MEET THE WIFE"—A Christie Production. Screen play by F. McGrew Willis and Walter De Leon. Director, A. Leslie Pearce. Starring Laura LaPlante, with Lew Cody, Joan Marsh, Harry Myers, Claud Allister.

Paramount Studios

"AN AMERICAN TRAGEDY"—From novel by Theodore Dreiser. Adaptation by Samuel Hoffenstein and Josef von Sternberg. Director, Josef von Sternberg. With Phillips Holmes, Sylvia Sidney, Frances Dee, Irving Pichel, Frederick Burton.
"DUDE RANCH"—From "The Lone Rider of the Mojave," by Milton Krims. Adapted by Percy Heath and Lloyd Corrigan. Dialog by Herman Mankiewicz. Frank Tuttle directing. Starring Jack Oakie, with June Collyer, Stuart Erwin, Eugene Pallette, Mitzi Green, Charles Sellon, Guy Oliver, Joe Bonomo.
"KICK IN"—From play by Willard Mack. Adaptation by Bartlett Cormack. Director, Richard Wallace. Starring Clara Bow. With Regis Toomey, Wynne Gibson, Juliette Compton and Leslie Fenton.
"THE VICE SQUAD"—Original by Oliver H. P. Garrett. Director, John Cromwell. Starring Paul Lukas. With Kay Francis, Helen Johnson.
"SKIPPY"—Original by Percy Crosby. Adaptation by Sam Mintz. Screen play by Joseph L. Mankiewicz and Norman McLeod. Additional dialog by Don Marquis. Director: Norman Taurog. With Jackie Cooper, Mitzi Green, Robert Coogan, Jackie Searl, Enid Bennett, Helen Jerome Eddy.
"UP POPS THE DEVIL"—Original by Frances Goodrich and Albert Hackett. Adaptation by Arthur Kober. Screen play by Eve Unsell. Director: Edward Sutherland. With "Skeets" Gallagher, Stuart Erwin, Carole Lombard, Lilyan Tashman, Norman Foster, Eddie Nugent, Joyce Compton, Effie Ellsler, Theodore von Eltz.
UNTITLED—(Spanish Picture)—Director: Edward Venturini. With Roberto Rey and Rosita Moreno.

Radio Pictures Studios

"MADAME JULIE"—From play by Irving Kaye Davis. Adaptation and dialog by Howard Estabrook. Director, Victor Schertzinger. Cast: Lily Damita, Miriam Seegar, Anita Louise, O. P. Heggie.
"TRAVELING HUSBANDS"—From story by Humphrey Pearson. Paul Sloane directing. Cast: Evelyn Brent, Hugh Herbert, James Gleason, Frank McHugh, Stanley Fields, Mae Clarke.
"TOO MANY COOKS"—From stage play by Frank Craven, adapted by Jane Murfin. William Seiter directing. Cast: Bert Wheeler, Dorothy Lee.
"WAITING AT THE CHURCH"—From screen story by Alfred Jackson and Barney Sarecky. Director, William J. Craft. Cast: Mary Brian, Geoffrey Kerr, Marie Prevost, Johnny Hines, Joseph Cawthorne.
"BIG BROTHER"—From story by Rex Beach, adapted by J. Walter Ruben. Fred Niblo directing. Starring Richard Dix, with Marion Shilling, Frank Sheridan.

RKO-Pathe Studios

"REBOUND"—From play by Donald Ogden Stewart, adapted by Horace Jackson. Edward H. Griffith directing. Starring Ina Claire, with Robert Ames, Myrna Loy, Robert Williams, Hedda Hopper, Louise Closser Hale, Leigh Allen, Hale Hamilton.

Tec-Art Studios

"HIS LAST RIDE"—A Beaux Arts Production. Directed by Duke Worne. Cast: Virginia Brown Faire, Charles Morton, Dorothy Revier, Frank Mayo, Francis Ford.
"CLEARING THE RANGE"—An Allied Production. Story by Jack Cunningham and Jack Natteford. Otto Brower directing. Cast: Hoot Gibson, Sally Eilers, Hooper Atchley, Eva Gripon, Robert Holmans, Edward Peil, George Mendoza.
"THE PHANTOM"—Produced and directed by Al Neitz. Cast: Allene Ray, Guinn Williams, Niles Welch.
"VOICE OF HOLLYWOOD"—A Louis Lewyn production.
"VAGABOND ADVENTURE"—Series, starring Tom Terriss and directed by Elmer Clifton.
"MICKEY MOUSE"—Cartoons, produced by Disney Brothers.
DETECTIVE SHORTS—G. C. Reed productions, directed by Cliff Reed.
"BEAUTY SECRETS"—Series of Technicolor novelties, produced and directed by Robert E. Welch.

Warner-First National Studios

Warner Brothers

"THE GENIUS"—From story by S. Diskoy, adapted by J. Grubb Alexander and Harvey Thew. Michael Curtiz directing. Starring John Barrymore, with Marian Marsh, Donald Cook, Carmel Myers, Charles Butterworth.

First National

"WE THREE"—From novel by Edith Fitzgerald, adapted by Florence Ryerson. John Adolfi directing. Cast: Rose Hobart, Ben Lyon, Claude Gillingwater, Emma Dunn, Joe Donahue, Florence Britton.
"THE IDOL"—Continuity and dialog by Joseph Jackson. Alfred Green directing. Starring Edward G. Robinson.
"UPPER UNDERWORLD"—From story by Rowland Lee, who will direct. Starring Walter Huston, with Loretta Young, Doris Kenyon, David Manners, Dudley Digges, John Halliday.
"THE RECKLESS ROUR"—From story by Florence Ryerson. John Francis Dillon directing. Starring Dorothy Mackaill, with Conrad Nagel, H. B. Warner, Joe Donahue, Joan Blondell, Dorothy Peterson, Helen Ware.

Charlotte House For Publix Chain

Charlotte.—Rapp and Rapp, New York architects, have submitted plans for the building of a 2,500-seat house on the plot recently occupied by the Imperial Theatre which was destroyed by fire. The house is to cost $350,000 and is leased to Publix.

Irene Dunne With Brenon

Irene Dunne's first starring picture for Radio will be "The Next Corner," now being adapted by Elizabeth Meehan. Herbert Brenon will direct.

James Whale at "U"

James Whale, formerly under contract to Tiffany, has joined Universal to direct a series of features on its 1931-32 program.

"Last Ride" In Work

"His Last Ride," the first of a series of eight melodramas, is now being produced by Duke Worne at Tec-Art studios, with Melville 'Bud' Shyer assisting in the direction. In the cast are Dorothy Revier, Charles Morton, Virginia Brown Faire, Frank Mayo and Tom Santschi.

Radio Pushes "Spy" Ahead of "High River"

Production on "High River" at Radio has been postponed until completion of "The Spy," which is scheduled to go into production next week with Richard Boleslavsky directing. "The Spy" is an original by Ben W. Levy and will feature Ivan Lebedeff in the title role.

THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.
Advertising Staff: Larry Hughes, Larry Urbach, Vic Enyart.
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741
New York office, 110 West 40th Street J. A. Milligan, Manager
Chicago office, 6 North Michigan Ave. Daryl Doran, Manager
London office, 80 Wardour Street Frank Tilley, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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The STROLLING REPORTER

Louis Mayer is ready to give the newspaper scribes a great break . . . if they can write snappy dialog . . . they can, Louis . . . and will . . . glad to learn Pete Smith is getting back into shape.

Phil Lonergan, who was knocking out originals when two-reelers were the thing, is still at it . . . have you noticed this high-yaller makeup now in vogue about the lots . . . whatever became of Lillian Walker and her dimples . . . and Wally Van and his smile.

Sure sign of success within writers ranks at MGM is to be moved from the "cells" over which Sam Marx presides to the front office and secretaries. . . . Marion Davies faces damage suit . . . just a traffic jam . . . a lot of actors waiting for the w. k. talkie break . . . Howard Strickling getting a kick out of the fat monkeys at the Chinese Zoo . . . "Trader Horn" is giving Al G. Barnes hot competition for circus honors . . . wonder when Dick Rowland will arrive . . . boys say there's tough pickings at Caliente . . . there's a nag running called Take A Chance . . . . Friday 13, had no place in Ina Claire's scheme of things.

Bill McNutt and his side-kick, Grover Jones, click again with comedy western . . . wonder when Sister McPherson will make her talkie . . Grubb Alexander reminiscing on the old quickie days . . . did you hear about the extra girl who was a party guest on a yachting trip to an island in the Pacific . . . the boy friend wanted to know if she was chaste . . . "and how," chirped the extra, "all over the island" . . . Hal Wallis never is too busy to see friend or foe. . . . Bob Benchley says too much sunlight slows up a writer . . . that musta been the trouble with Freddie Lonsdale . . . he shipped bac kto Europe with that no-more-pics gesture.

CREAM PUFFS & SLAMS

PHILADELPHIA

"RANGO"
Keith's Theatre

Bulletin: A series of amazing scenes filled with life and action and endless interest.
Record: An exciting and sometimes thrilling study of the manners and customs of thousands of monkeys.
Evening Ledger: Another triumph for Ernest Schoedsack. It is interesting to watch and, like its predecessors, weaves a little human interest into its story.
Public Ledger: The infinite artistry of it is a thing to delight the soul. It is a film no person with a feeling for beauty should miss.
News: It boasts nothing, parades nothing, and is secure in the knowledge that it is perfect in every detail, down to the most minute. It is one of the important pictures of the year.
Inquirer: A treat.

"CITY LIGHTS"
Erlanger Theatre

News: It is an agreeable revival of all the capital Chaplin dodges, engaging vulgarities and emotional obligatos.
Inquirer: Here is a new picture written, directed and acted by Chaplin, with the same broad sweeps of laughter and delicate strokings of pathos of the past.
Record: Gorgeously entertaining from beginning to end.
Public Ledger: Not only the best comedy of the year. It is the best comedy that Chaplin has ever turned out.
Bulletin: Chaplin is still the great master of pantomime and capable of quickly turning his audience from hilarity to pathos, though voiceless.
Evening Ledger: Chaplin knows exactly what makes people laugh and what makes them cry—and he also knows when they have had enough of either emotion. And thus the simplicity of his genius.

CHICAGO

"STOLEN HEAVEN"
Chicago Theatre

American: "Stolen Heaven" is a fast-moving and high-pitched picture.
Daily Times: It's an amusing little film, with two of the screen's most attractive young people in the leads—but it's not one that you'll take very seriously. You know from the very first that everything is going to turn out all right, and you keep wishing you could say "Dont' worry!" to the pair of them.
Tribune: Here's a pleasing little number that, somehow, should be more touching than it is. "Stolen Heaven" is interesting to watch, but never very convincing.
Post: Its dark theme is lightly, daintily handled and this manner is carried out in the direction and the action. I think you'll like it!
Herald-Examiner: This is a wistful little imaginative episode . . . a romantic pearl strung in the necklace of life's sordidness.

New "Caesar" Record

St. Louis.—The engagement of "Little Caesar" at the Capitol Theatre has broken all St. Louis picture records.

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Fox Situation Warm

(Continued from Page One)

Kuhn, Loeb and Company, the Paramount bankers, going through with their plan for refinancing Fox when the $55,000,000 short term notes are due. The Kuhn, Loeb proposition was to furnish $45,000,000 if Clarke could raise another $25,000,000, but with the understanding that all Fox dividends for two years would be passed and that the bankers would name the new head of the Fox corporation.

Whoever gets the concern, it seems certain that the present management will be out. It is probable that the coming week will bring forth many interesting developments.

New Pictures Not So Good In London

London.—The new American pictures opening here are not going over very well. "Bachelor Father" fell down badly at the Empire, and "Abraham Lincoln" made no hit at the Pavilion. "What A Widow" at the Astoria was a flop, as it was at its pre-release showing at the New Gallery.

"Monte Carlo" is holding up well in its last week at the Carlton, and "Hell's Angels," which has been transferred from the Pavilion to the Marble Arch, is doing very well.

•

Loretta Young Will Be Huston's Leading Woman

Loretta Young has been taken out of the cast of "We Three," in which First National was to star her, and will be leading woman for Walter Huston in "Upper Underworld." Rose Hobart will have the role in "We Three."

•

Hughes To Produce His Air Comedy Next

Howard Hughes' next production, to follow "Front Page," will be the air comedy, as yet untitled, now being prepared by Robert Benchley. Ed Sedgwick will direct. Casting will be started this week and actual production work is set for next week.

•

Music In Roach Shorts

With the return of feature musicals to the screen, short reelers are also incorporating singing and dancing, with Roach studio taking the lead. Bud Murray is training a special chorus number as a feature of Roach's "Let's Go Places."

•

Chaplin Gets Big End

Chicago. — The Chaplin picture, "City Lights," goes into the United Artists Theatre here next Saturday, with Chaplin getting the long end of the sixty-forty split.

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THE LOWDOWN

A near-catastrophe occurred at Pathe the other day when a three-year-old lion, appearing in a short, got his dander up and started after the entire company, including his trainer, and Olga, famous movie "cat" traineress. Cast and crew hit it for the high rafters. When the lion calmed down, it was decided to shoot another scene in which the lion was to poke gently at the trainer, doubling for one of the players. However, they misjudged the beast's temperament, and instead of taking a love pat at his master, the lion uncorked a haymaker to the jaw, leaving as evidence of the blow several healthy streams of blood. Shooting ceased for the day as far as the lion was concerned.

•

Quinn Martin, brought here by Fox from the screen editor's desk on the New York World, is going through a sort of novitiate on the Fox lot. Quinn has spent the last two weeks watching the movements of this and that director and absorbing the technique of screen writing before sitting down to his typewriter on an adaptation.

•

Sarah Mason, MGM writer, escorting her two charming children off the lot the other day, brought a comment from one of the executives anent the oft-discussed possibility of a woman making a home and having a career. "There's an example," he said. "She's been on this lot four years. She did the screen plays for 'The Broadway Melody' and 'Alias Jimmy Valentine,' and she's doing 'The Man in Possession' now. She's always busy, but she finds time to run her home and look out for those youngsters. And there's no husband staying home to mind the kids. Victor Heerman, her husband, is a pretty big shot himself as a director and he's a busy man. She's got the system of home and career worked out satisfactorily."

CREAM PUFFS & SLAMS

NEW YORK CITY

"THE EASIEST WAY"
Capitol Theatre

American: Sturdy stuff, if not likely to seem as daring as it once was. And it is played out with a skill that does not leave a thrill of the old story untouched.
Herald-Tribune: As familiar as it is, it is surprisingly effective minor entertainment.
Times: A disappointing audible pictorial version of Eugene Walter's old play.
Sun: On the whole, it is a good modernization of yesterday's popular hit.
Telegram: Constance Bennett's glamor and competent acting, backed by the public's love of hokum, combine in its favor.
News: We think you'll get a kick out of this one; probably enjoy a good cry, too.
Journal: It is Miss Bennett's fascinating personality that makes the slim situation both absorbing and undeniably box-office.

"HONOR AMONG LOVERS"
Paramount Theatre

Journal: Just fair.
News: More than fair entertainment, and yet it doesn't quite reach the very good ranks.
Sun: It doesn't come off, but it will probably make money in the sticks, where they like to gape at such stuff.
Times: Granted that it strikes a popular note, its incidents are frequently far from credible. It has, however, the virtue of being exceptionall well cast.
Herald-Tribune: The story is such lengthy, uninspired stuff, that the picture is a sad disappointment.
American: Miss Colbert and Mr. March play their parts as though they thoroughly enjoyed them, and that is a pretty good recipe for passing the enjoyment on to others.

PHILADELPHIA

"TRADER HORN"
Chestnut Street Opera House

Evening Ledger: For thrills that are out of the ordinary, and as far removed from what usually takes place in front of a camera, we recommend "Trader Horn," the stirring film version of the book. Besides all the excursions into natural history, the story is gripping.
Public Ledger: What they did about transferring "Trader Horn" to the screen is something to raise a hurrah and a couple of vivas about. You'll have to see it—if you don't your friends will bore you to death telling you about it.
News: Took a thrilled and delighted audience on a tour of the African jungle. It packs a tremendous kick.
Inquirer: Adjectives should be capitalized in praise of this picture. Here is adventure with a capital A.
Bulletin: Seldom has a film offered more thrills or been provocative of as many audible gasps of astonishment. It has the merit of excellent photography, intelligent direction and admirable continuity. Thrillingly interesting at every moment.

CHICAGO

"THE TRUTH ABOUT YOUTH"
Oriental Theatre

Post: There is nothing jazzy or sensational here, but there is much sentiment and quiet charm.
Tribune: The picture is an entertaining little confection that manages to hold your interest because of a certain general charm.
Daily Times: It's an amusing and enjoyable little story, with Mr. Tearle walking off with all the honors (youth not being everything!).
Post: There's a charm about this film that isn't often captured by Hollywood cameras and recorders. It's a delightful little romance with some unusual dialog and comedy twists.
American: The story in this one is interesting and satisfying, with Mr. Tearle carrying off main honors by his excellent handling of a difficult role. The picture is a break for the middle-aged gentry who figure themselves passed up by Romance.

"THE NEW MOON"
Roosevelt Theatre

News: No matter if you have walked out on certain singing pictures, vowing never to see and hear another, change your mind long enough to take in "New Moon." It is worth breaking a New Year's resolution over.
Tribune: If you enjoy music you'll enjoy "The New Moon," and if you don't enjoy music, why, well—just see it anyway.
Daily Times: Maybe you think you don't like musical comedies on the screen, but I'd advise you to see "New Moon" before you become too sure of it.
Herald-Examiner: "New Moon," as etched in screen form by Director Jack Conway, is . . . naughty . . . and full of comedy as well as romance and melody.

At Least Two More Stanwycks At Col.

Despite Barbara Stanwyck's recently signed long-term contract with Warners-First National, it will be many months before the star will be free to take up a permanent abode on the Burbank lot, as Harry Cohn, of Columbia, has plans of his own.

Miss Stanwyck has a three-picture agreement with Columbia and only one, "Ten Cents a Dance," has been made. In addition, Columbia has a two-picture option on the star's services which will probably be exercised if her box-office pull continues to rise at the present rate.

"The Miracle Woman," with Frank Capra directing at Columbia, is Miss Stanwyck's next. She will then go to Warners for "Night Nurse," and after its completion she will return to Columbia to finish her original contract.

•

Seton Miller To Adapt "Scarface" For Hughes

Seton Miller, until Wednesday, under contract to MGM, has been signed by Howard Hughes to work with Howard Hawks on the continuity and dialog of "Scarface," which will go into production soon under Hawks' direction. Miller, before leaving MGM put the finishing touches to "Sea Eagles," which Wallace Beery will do. Miller did adaptation for "The Dawn Patrol" and "The Criminal Code" among others.

•

New Pathe Comedy

Ralph Cedar picked up the megaphone on "Frozen Face," a two-reel funny, on the Pathe lot yesterday.

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More Life For Para. Ads

(Continued from Page One)

tures have not been what they should be. Results have proved that. For instance, "Cimarron," the great Radio Pictures hit, has been playing a lot of Publix houses. Publix—which of course means Paramount—decided that the exploitation given this picture by Radio and RKO was sufficient, so there was no need to waste money. The result was that in several spots, notably Denver, things were not so good.

This could not be any reflection on the picture when the business in other places was considered, so it must be laid to the treatment given it by Publix. And this was only one of many examples.

The result is that Paramount is going to advertise its pictures as they should be advertised. If a picture is worth a ballyhoo, it's going to get it. There was no difference of opinion on this point at Kansas City, Naturally, Sam Katz, upon whose shoulders the Publix theatres rest, was the most emphatic, but Mr. Zukor agreed and that settled the question.

In the future, when Paramount has a picture that is really a picture, there is going to be nothing niggardly about the advertising appropriation. The company has learned its lesson. It is going to talk to the motion picture public in terms that that public understands.

"SECRET SIX" HURT BY TREATMENT; "LIGHTNING FLYER" A POOR PICTURE

Story Unworthy Of The Fine Cast

"THE SECRET SIX"
MGM

Direction .....George Hill
Scenario and Dialog....Frances Marion
Photography .....Harold Wenstrom
Film Editor.....Blanche Sewell

Cast: Wallace Beery, Lewis Stone, Marjorie Rambeau, John Mack Brown, Jean Harlow, Clark Gable, Paul Hurst, Ralph Bellamy, John Miljan, DeWitt Jennings, Murray Kinnell, Fletcher Norton, Louis Natheaux, Frank McGlynn, Theodore Von Eltz.

Another gangster picture which will need considerable "fixing up" to justify its great cast. Both Frances Marion, who wrote the original, and George Hill, who directed, seem to have let their story get out of hand.

Based on real happenings, since every newspaper reader will perceive the similarity of the plot to a recent gang killing of a newspaper reporter, "The Secret Six," instead of establishing its main theme, runs away to depict the same scenes with which every gangster picture has surfeited the public of late.

It has moments of suspense and thrills, however, that justify, and when some judicious editing has been accomplished to speed up the action, "The Secret Six" will be good box-office material, though it will never be a great picture.

Wallace Beery does a type of role quite removed from those which have brought him into such high public favor, and is seen as a treacherous, yellow killer, neither better nor worse than his gangster comrades, though his characterization is flavored with humor.

Audiences who have already come to anticipate Marjorie Rambeau's screen performances will be disappointed in the way the picture more or less relegates this interesting actress to the background.

An outstanding personality of the film is Clark Gable, who is just coming into pictures. He is a young man to watch, having a certain charm that appeals particularly to the ladies, besides a convincing naturalness before the camera. He far outshines John Mack Brown as a fellow reporter in "The Secret Six."

Brown's leisurely Southern characteristics seem out of place among ruthless cut-throats and guerilla warfare. Neither is Jean Harlow impressive as the girl who betrays both her sweetheart and her benefactor.

Of all the characters portrayed in the picture that of Lewis Stone's is the most convincing and consistent. He is tremendous as the lawyer who defends gangsters to further his own ends.

The dialog is especially good, with many interesting lines supplied for every character.

The two motives for "The Secret Six," the title suggesting one, that of the secret tribunal formed to rid a city of gangsters when the courts prove uneffective, and the other, the murder of the newspaper reporter because he knew too much, are not given the prominence in the picture they deserve. Rather it tells of the rise of a slaughter house workman to the head of gangland and his eventual fall. Thus much of the originality of the story is sacrificed.

•

"Loose Ends" Not For U. S. Audiences

"LOOSE ENDS"
An Elstree Production

Direction .....Norman Walker
Photography.....Claude Friese Greene
From Play by.....Dion Titheradge
Screen Play.....Norman Walker

Cast: Edna Best, Owen Mares, Adrianne Allen, Miles Nander, Donald Calthrop.

A slow-moving drama which will have little appeal for the average American audience. It is further hampered by "stagey" performances on the part of the cast, and mediocre direction.

It is supposed to be an ultra-modern, ultra-sophisticated drama, but many of the scenes got a hearty laugh from the preview audience, especially when the heroine would rather have an illicit love affair than marriage. There are too many pictures of this type current in this country for moviegoers to be anything but fed up with another one, particularly when it's not very well done, as is the case with "Loose Ends."

The story tells of a prominent actress who marries a man she knows little about, but whom her friends suspect is the unknown author of her play. He turns out to be the author, right enough, and it also develops that he has served fifteen years for murder. The news is published, creating a sensation, and Nina (the actress) asks for a divorce. Her best friend, Brenda, (secretly in love with the husband) offers to be the other woman, in order to provide evidence for the divorce, after he explains that he murdered his sister's betrayer to avenge her suicide. He misunderstands, denounces her and leaves. But Brenda explains to Nina about the murder, and there's a happy ending for everyone but Brenda.

The direction is uneven; good in some sequences, poor in others. The choppy direction is apparent in the work of the players. Owen Mares, as the husband, is fine in some scenes, but obviously over-acts in others. This is also the case with most of the rest of the cast. However, Edna Best is good as Nina, and Adrianne Allen is a swell Brenda. Although bad direction is evident in both their portrayals, they overcome this handicap sufficiently to give the only convincing performances.

Is Old-Fashioned And Slow-Moving

"LIGHTNING FLYER"
Columbia

Direction .....William Nigh
Story, Continuity and Dialog.....
.....Barry Barringer
Photography .....Teddy Tetzlaff
Film Editor.....James Sweeney

Cast: James Hall, Dorothy Sebastian, Walter Merrill, Robert Homans, Albert K. Smith, Ethan Allen, Eddie Boland, George Meadows.

"The Lightning Flyer" will not do much to bolster any program. It is far too long and much too slow-moving. Most of its situations are too antiquated to bring even a faint tinge of suspense to the grown-ups, and there isn't a lot left over for the kids. The finish helps somewhat, but those last sequences are an exact repetition of the final scenes in a very exciting predecessor of about six years ago, called "The Signal Tower," without the same kick.

A "party boy" is thrown out by his father, a railroad president, to make good on his own, if possible. The boy goes to the very railroad yards where the father, years ago, started his career, and, under an assumed name, gets a job as a fireman. He falls in love with the daughter of one of his bosses and, much to the delight of his father (who has detectives on him) is promoted to engineer. Naturally, there is the villain who is robbing the freight yards and who causes the death of the boy's pal. The villain is sent to jail. The boy, to forget it all, takes a lonely post as night operator at the top of a steep grade. The villain escapes from jail and goes to "get" the boy, just as he is called upon to save the train carrying his father and girl from a runaway freight which is tearing downhill past his office. After a very unconvincing fight, the hero escapes death by a hairsbreadth and, of course, saves everybody.

James Hall, as the son, plays well. Dorothy Sebastian is good as the girl but badly photographed. Robert Homans, as the boy's father, has plenty of personality and is excellent.

The hinterland may go for this in a big way, but our advice to exhibs is to have a strong supporting program, for "The Lightning Flyer" is old stuff without any new touches.

•

"Mme. Julie" In French

Radio's French version of "Madame Julie" will have Jeanne Helbing, Emile Chautard, Geymon Vital and Georgette Rhoades in the cast. Henri de la Falaise will direct, with starting date set for March 18.

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'GOD'S GIFT' IN BAD TASTE. MANY GOOD SHORTS SHOWN

Should Provide Work For Censors

"GOD'S GIFT TO WOMEN"
Warner Bros.

Direction .....Michael Curtiz
From the story "The Devil Was Sick" by Jane Hinton.
Adaptation and Dialog..Joseph Jackson and Raymond Griffith
Photography .....Bob Kurrle
Film Editor.....Jimmy Gibbon
Cast: Frank Fay, Laura LaPlante, Joan Blondell, Charles Winninger, Alan Mowbray, Arthur Edmund Carewe, Billie House, Yola D'Avril, Louise Brooks, Margaret Livingston, John T. Murray, Armand Kaliz.

There is very little excuse for this picture other than as a pretty good example of how to waste a good cast. It is impossible to judge the box-office value of such an offering, for the censors probably will be so busy shearing that the result will be six or seven different versions.

If shown as previewed, it offers the slimmest sort of tale based on a man's capacity for loving much. He loses said capacity through supposed ill-health, but is willing to die in order to give the girl he really loves what she wants. He then finds that he doesn't die, (when he kisses the girl, of course,) and that the diagnosis of his physical troubles, (an aneurism that threatens to burst,) was just a trick on the part of the girl's fond parent to see whether he really would lay down his life for her. And there is nothing subtle or clever, nor even good slapstick to bolster up the meagre possibilities.

The authors have placed the locale of the story in Paris; which may or may not be a good reason to introduce a couple of scenes that are in bad taste, to say the least. And there is no dialog that can be accused of being funny in anything but a vulgar way.

Michael Curtiz has done the best he possibly could in directing this questionable picture and the large cast of characters is very good, though lost in small parts. Frank Fay is not exactly the Don Juan type, though he does well enough, and it is a shame to see Charles Winninger and Laura LaPlante—Laura better and lovelier than ever—wasting their time injecting the only really wholesome and delightful notes in the production.

Decidedly not for the kiddies, it will hardly wow a mature audience, and runs itself into the "why, and what of it?" class.

•

Sennett Has Good Novelty In Color

"SOME BIRDS"
Sennett-Color One Reeler

Probably suggested by the success of animal pictures and the equally successful screenings of strange people and things, Sennett is making a series of one-reelers in Sennett-color, that will more than satisfy people's curiosity along those lines.

This first one is an interesting, educational look at strange birds, made amusing by the comments of a small cast, and containing a few minutes of hearty laughs contributed by a famous parrot doing his act.

There should be a great spot for this kind of filler, for there isn't a man, woman or child who doesn't like to get the "lowdown" on nature. And when coupled with some funny lines, this series should create a demand for more of the same.

•

'Second Hand Kiss' Great For The Kids

"SECOND-HAND KISS"
Darmour

Direction .....Louis Foster
Story.....E. V. Durling
Photography .....James Brown
Film Editor.....Edgar Scott
Cast: Louise Fazenda, Jimmie Finlayson.

As a filler for the kid trade, this is a wow. Louise Fazenda, Jimmie Finlayson and a bunch of wild kids go through two reels of slapstick that will delight any ordinary child.

The plot deals with the marriage of two people who have been married before, each of whom has a youngster in a children's home. Neither knows about the other's child. After marriage, the first thought is to adopt a child. The wife wants to adopt her daughter, the husband wants his son, so there are several mix-ups and misunderstandings.

Finally they accept a suggestion of the superintendent of the home to take all the children in the institution to their house for a week-end so they can decide which one they want.

Of course the kids wreck the house and also the bride and groom. And to make matters worse, they learn by telephone that the orphanage has been burned and they will have to keep the kids till a new home is built.

•

"Beauty Secrets" Appeals To Women

"BEAUTY SECRETS FROM HOLLYWOOD"
Welshay Pictures Corp.

Direction .....Robert Welsh
Color Expert.....Natalie Kalmus
Photography .....Ray Rennahan
Cast: Dorothy Nourse, Rita Roselle, Gene Dvorak.

Here is a short, the first of a planned series of 26, which will have an immense appeal for the women and which also contains plenty of interest for men. In addition, it is all in Technicolor and is beautifully done.

The picture has to do with women's make-up. It takes the observer through all steps of the dressing from the rising hour in the morning until the woman is ready for the street.

The subject is expertly done and interestly portrayed. The fact that it is in color is hardly noticeable, except for the beauty of the general effect, as the producers have stuck to pastel shades and have not tried to impress upon the audiences the color work.

The two girls used are of distinctly different types, one a light blonde, the other a decided brunette. The accompanying explanatory lecture is well written and well delivered.

The company plans to release one of the series every two weeks. All will be made in Technicolor.

•

"Just A Bear" Has Plenty Of Laughs

"JUST A BEAR"
Sennett

Direction .....Babe Stafford
Screen Play....Mack Sennett and Staff
Photography .....Charles Boyle
Cast: Andy Clyde, Harry Gribbon, Patsy O'Leary.

Good, clean fun on a bear hunt. Andy Clyde and Harry Gribbon annoy each other and chase their way through two reels of laughs. This is a good filler, not only for the kids, but for the whole audience. There is but one situation, (how to avoid bears on a bear hunt), that is carried out hilariously and smoothly. The continuity shows no signs of jumpiness in piecing the gags together and the dialog is amusing.

Andy Clyde, as Poppa, and Harry Gribbon, as the dumb and playful suitor for the hand of daughter, divide comedy honors. And this Patsy O'Leary as the "heart" is a cute number.

•

Gleason Tied Up By RKO-Pathe For 5 Years

James Gleason has signed a five-year contract with RKO-Pathe under which he will become a star, write features and short subjects, perform as dialog director, and probably direct, all exclusively for that organization.

His first assignment is to write and star in a series of two-reel comedies which will go into production shortly.

•

Joe Shea Transferred

Joe Shea, recently transferred from the Fox studio publicity department to assistant story editor to Al Lewis, will leave for New York on March 10 to scout for new story material.

•

Record For "Dracula"

Philadelphia.—Universal's "Dracula" broke all week-end records at the Stanley Theatre here.

The Smart Sure Touch of a Dialog Expert Adds to a Picture's Box Office Value.
GENE LEWIS
GRanite 6777

'Dog Doctor" A Hit For Andy Clyde

"THE DOG DOCTOR"
Sennett

Direction .....Phil Whitman
Screen Play....Mack Sennett and Staff
Photography .....Charles Boyle
Cast: Andy Clyde, Dot Farley, Patsy O'Leary.

Still another highly amusing and well-knit two-reeler from the Sennett studios.

Andy Clyde here plays the part of Dr. Martin, owner of a dog and cat hospital. His family forces him to give it up because they have social aspirations that do not fit the profession of a vet. And then Andy riotously breaks up his family's first big "social" by accidentally letting into the house a flock of dogs he has rescued from the pound.

This is entirely Andy Clyde's comedy and it is his excellent work that puts it across so successfully. We have not had the opportunity of seeing many of his comedies, but if he does his stuff as well in the others as in this one, the boy is definitely good. It's a reliable stock character made better by Mr. Clyde. And what we have seen of his series of comedies convinces us that exhibs can't balance a feature program better than booking these to fill.

•

Double, Even Triple Features In Chicago

Chicago.—Seventy-five per cent of the local theatres are playing double features, some even going to three. This is causing considerable anxiety over the possibility of getting enough product.

•

Says Hughes-Franklin Will Have 500 By Sept.

Kansas City.—Max M. Kravetz is authority for the statement that the Hughes-Franklin chain will have 500 theatres by September 1.

•

"Cimarron" Big Gross

Chicago.—The gross of "Cimarron" for its four weeks at the State-Lake Theatre here will reach $120,000.

•

Roxy Stock Dividend

New York—The Roxy Theatre Corporation has declared its regular quarterly dividend of 87½ cents a share on the Class A stock.

THIS IS The HARRY WEBER AGENCY YEAR

LEON ERROL

THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.

Advertising Staff: Larry Hughes, Larry Urbach, Vincent Treanor, Jr.

Circulation Manager: Nat Bregstein

Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California.
Telephone HOllywood 4741

New York office, 110 West 40th Street
J. A. Milligan, Manager

Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager

London office, 80 Wardour Street
Frank Tilley, Manager

Paris office, 122 Boulevard Murat
Jack Spector, Manager

Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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EXHIBS AGAINST USE OF ADVERTISING REELS

(Continued from Page One)

class in an effort to find out what they would do when the opportunity was presented to run the pictures.

The reply from the first-runs shows an inclination by these houses to duck the reels, with the explanation that, although the audiences seem to enjoy them while on the screen, there is a mumbling when they leave the house. They seem to say: "Why must we pay to see pictures that have cost neither producer nor the theatre any money to produce or run, and maybe both of you are getting paid to handle them?"

The replies from the neighborhoods and small towns which have been playing them were favorable to the idea, even in the face of fan opposition, because by this means the exhibs are able to fill in with shorts without any expense, and any money saved in putting together a program is figured money made.

The exhibs in the jerks who have not had an opportunity to play the pictures are most favorable, as it will save film rentals and they welcome the idea with open arms.

Hefty squawks were registered in the survey from houses not producer-controlled, due to advertising appearing in feature length pictures, which, they figure, brought the producer plenty of dough. All these squawks were backed up with the names of the pictures and the sequences in question. The theatre boys register the fact that distributors are continually on their necks for higher percentages and film rentals, and, at the same time, they are collecting heavy royalties from advertisers for the insertion of certain brands of goods in different parts of the picture.

Just how far and how long the producers will continue the 'sponsored entertainment" and to what extent they intend to educate the public to this form of entertainment is in a cloud right at the present time. The whole proposition seems to be in the experimental stage, with the producers-distributors and theatre operators connected with them ready to make a switch at any moment when there seems to be sufficient opposition to the idea.

THE LOWDOWN

Advertising sanctums around Broadway are boiling over a recent experience with a New York trade daily. The advertising head of this daily (which terms itself "the leading newspaper of the motion picture industry") has been quoting its circulation as 8,300 and, as a result, getting that amount of inserts on ads of that type from the various companies. Recently a letter coming from one of the executives of the paper quoted the circulation at 5,200. Now the gentlemen in charge of the advertising departments are asking what happened to the extra 3,100 inserts.

•

A writer on a company's payroll for the past four years, always delivering a fair job, approached the production head regarding the terms of his option that commanded a hundred or more advance on his salary. The exec kept him waiting for two weeks and finally had an office girl tell him they would not meet the raise. The next day the writer signed up at another studio at twice the salary and, when the exec heard of this, he tried to get him back at that double figure. Of course, he had no luck.

•

A film worker got mixed up in a traffic jam with a prominent studio executive and promptly bawled out the exec in colorful, round tones. The big shot retaliated by informing the worker that he would be fired as quick as he could make out a closing slip. In fact, he fired him on the spot. The lowly worker hastened to inform the exec that he hadn't worked on his lot for over six months.

•

Belle Bennett is sponsoring a "Chicken Shack" restaurant on Ventura Boulevard, with her husband, Fred Windermere, in charge.

Paramount To Produce New Gold-Digger Story

"Girls About Town," a dramatic story of gold-diggers, will be produced by Paramount with a cast headed by Paul Lukas, Kay Francis and Lilyan Tashman.

The story is by Virginia Kellogg, a recent addition to the Paramount writing staff, and Percy Heath is doing the adaptation.

•

L. A. Business Spotty

(Continued from Page One)

night, the gross was a bit short of $2,000.

CHINESE—"Trader Horn" still going on with a good profit for the house in the seventh week with $17,200.

CRITERION—"Dance, Fools, Dance" made the box-office dance at a merry clip with $22,100. Crawford great bet here.

EGYPTIAN—"Bachelor Father" fair with $4,500.

LOEW'S STATE—"Min and Bill." After running six weeks at the Carthay Circle this baby put in a healthy week here to the tune of $28,500.

ORPHEUM—"Cimarron" sixth and last week okay with $14,300.

PANTAGES—"Royal Family" average with $12,100.

PARAMOUNT — "Unfaithful"; Big with $27,400 but almost five grand less than the last Chatterton picture.

RKO—"Lady Refuses" and so did the patrons; $7,400.

WARNERS DOWNTOWN—"Captain Applejack" not hot with $9,000.

WARNERS HOLLYWOOD — "Viennese Nights" O.K. with $13,500.

Will Evans May Join Moss Empires

London.—There is a persistent London rumor that Will Evans, recently resigned from Gaumont, will join Moss Empires Theatres and convert the vaudeville houses into straight pictures.

•

Publix Leases New Amarillo House

Amarillo, Texas.—Publix has leased for twenty-five years a theatre under construction at Ninth and Polk streets, which is expected to be completed in three months.

•

John Colton In The East For Paramount

New York.—John Colton is working in the New York studio of Paramount, preparing an original for Tallulah Bankhead.

•

Radio Holds Mae Murray

Mae Murray has been retained by Radio for a second picture. She will play the feminine lead opposite Lowell Sherman in "High Stakes."

•

Kitty Kelly Ill

Sequences calling for the appearance of Kitty Kelly in "White Shoulders" at Radio are being re-written due to the illness of the actress.

What's New — Ask
The
HARRY WEBER
AGENCY
THEY KNOW

The Smart Sure Touch of a Dialog Expert Adds to a Picture's Box Office Value.
GENE LEWIS
GRanite 6777

PRODUCTION NOTES

Columbia's "The Great Air Robbery" will be released as "The Sky Patrol."

•

Frances Dee, Norman Foster, Jean Arthur and Claire Dodd to cast of "Confessions of a Co-ed" at Paramount.

•

Rockcliffe Fellows and William Davidson to cast of 'The Vice Squad" at Paramount.

•

Noel Francis has been borrowed from Radio by First National to play in "Upper Underworld."

•

Eulalie Jensen to cast of "Up Pops the Devil" at Paramount.

•

Mae Busch returns to the screen after a long absence in a supporting role in Larry Darmour's "Defender of the Law," production to start soon.

•

Harry Joe Brown Unit Moving To RKO-Pathe

Harry Joe Brown and the Charles Rogers production personnel will vacate the Universal lot for quarters at RKO-Pathe Saturday. Rogers has two more features to produce under his agreement with Radio.

•

J. R. Freuler Goes East

John R. Freuler, president of National Players Ltd. and Big Four Film Corporation, today left Hollywood for Milwaukee to complete arrangements for filming and distributing two western talkies, starring Wally Wales, to be produced at Universal.

•

Viertel At Paramount

Berthold Viertel has been signed by Paramount to direct "Blind Mice," taken from the Broadway stage success. Mr. Viertel was formerly with Fox and wrote the story of "The Four Devils" which Murnau produced.

•

To Re-make "Drusilla"

Radio has decided to remake "Drusilla With A Million." This was made as a silent several years ago by FBO, and considered one of its outstanding features.

HOOPER ATCHLEY
as the District Attorney
in
"MILLIE"
Coming to THE ORPHEUM

LEON ERROL

THE Hollywood REPORTER

Vol. III. No. 30. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, March 3, 1931

NEW PARA. AD POLICY

TRADEVIEWS

FOR SOME REASON or other we cannot take at face value the loud and impassioned squawks made by Carl Laemmle, Earl Hammons and others about the danger to exhibitors of running the advertising films that are being sponsored by Oscar Hanson.

Mr. Hammons says that he was approached by a couple of big advertisers to make such films, but nobly refused. The Fox Film Corporation has announced that it will not make any. Mr. Laemmle is somewhat emotional in his opposition. He appeals to the exhibitors not to "prostitute their screens." He advises them that the screens do not belong to them but to the people who plank down their dough at the box-offices. He tells them that any profits they may make by running this product are not real profits. All in all, he makes a very convincing and somewhat pathetic wail.

•

HOWEVER, Mr. Hanson seems to be pursuing the even tenor of his way without being at all disturbed. The exhibitors of the Northwest have voted to use his commercial films, and so have theatre owners in various parts of the country.

And why not? Some of these advertising films are darned good entertainment. One of them recently was booked into scores of theatres in the state of Washington on its entertainment value alone. And they don't cost the exhibitor anything. He can fill up the chinks in his program at no cost to himself.

•

AND, AS SHAKESPEARE once said, there's the rub. If an exhibitor can get shorts for nothing, why should he pay good money to Educational and Universal and Fox and others for program fillers? Obviously the exhibitor's answer is that he shouldn't.

Obviously also, you cannot expect producers of shorts for which they expect to get money to look with any degree of equanimity on any proposition which will supply theatres with shorts free and thereby cut into the sales of such product. Such an attitude would be more than human, and no one ever accused any producer of being that.

Executives Decide To Quit 'Stiff-Bosomed' System and Tell Patrons What They Have

One result of the Saturday meeting of Paramount executives in Kansas City—and by no means the least important—is the decision that this company shall quit its "stiff-bosomed" advertising policy and get down to earth, telling the motion picture public what it has to sell.

As a matter of fact, this was one of the important questions considered at the meeting. This is proved by the presence in Kansas City of Russell Holman, Paramount's advertising manager. Holman is the guy who gets out the announcement books in addition to handling the advertising. Others at the meeting were Adolph Zukor, Jesse Lasky, Sidney Kent, B. P. Schulberg, Walter Wanger and Ralph Kohn.

There was no doubt in the minds of any one of them that the advertising and exploitation of Paramount pic-

(Continued on Page Two)

•

Sparks To Take All Publix In Florida

Jacksonville.—Publix is said to be ready to turn over to E. J. Sparks all its houses in Florida except those in Miami. It is felt that a local operator may be able to make them pay.

Sparks already has 52 houses, and the additions from the Publix chain will make him the biggest operator in the state.

•

Grainger Here Monday

James R. Grainger is expected to arrive here next Monday to confer with Fox studio executives on next year's product.

•

N. E. Theatres Change

Boston.—Markel and Sherman, of this city, have added four more houses to their already large chain in New England.

•

Barrymores Back Today

John Barrymore and Dolores Costello are expected to return to Hollywood today from their yachting and hunting trip to the Mexican coast.

Warners To Quit ERPI Equipment

New York.—It is understood that all Warner theatres acquired in the future will be equipped with the RCA-Photophone system instead of with ERPI product. One house, Warners' new theatre in Erie, Pa., is already so equipped.

This action is a result of a controversy of long standing over accounting for installations.

•

Midnight Shows To Fight Block Booking

Dallas.—The Allied theatres of Texas are running Saturday midnight shows to raise funds for the war chest to be used in the effort to push the Brookhart anti-block booking bill.

Para. May Build Several In Phila.

Philadelphia.—The fact that the neighborhood houses acquired here by Publix are on lease and not by purchase has led to the belief that the company is testing out locations and is preparing to build several houses here.

George Skouras, in charge of the Publix houses, has taken offices in the Tower Theatre in West Philadelphia.

•

100 Per Cent Attendance Expected By The MPTOA

New York.—Owing to the many important problems to come up, 100 per cent attendance is expected at the meeting of the MPTOA to be held here March 10-11.

•

Columbia Expanding Its New York Offices

New York.—Columbia has taken additional floor space at 729 Seventh avenue and now occupies two and one-half floors.

•

Rushing "Common Law"

John Farrow is rushing the screen version of "The Common Law" for early production on the RKO-Pathe lot. Constance Bennett will star.

•

B. P. Schulberg Back

B. P. Schulberg returned last night from Kansas City, where he attended the conference of Paramount executives.

PHILA. GROSSES GOOD; "MY PAST" BIG SUCCESS

Philadelphia.—Grosses for the past week showed good figures for most of the first runs, though the holdovers took a dive. The biggest noise was the continued prosperity of the Mastbaum, which grossed $57,000 for the fourth week of its "Birthday month" season, with "My Past" as the feature. The Birthday idea has proved a real profit-making month with an average gross of almost $54,000 a week for the period.

Chaplin's "City Lights" crashed big on its start. It took $38,000 for five full days and a reserved seat opening.

(Continued on Page Four)

Brin Can't Get Pics. Will Sell His Houses

Milwaukee.—L. K. Brin is considering selling all his Milwaukee first-run houses. He is unable to get adequate product and will let them go to the highest bidder among the distributor-owner circuits.

•

'Way Down East,' Cameo

New York.—The synchronized version of "Way Down East" will go into the Cameo Theatre Friday.

"MANY A SLIP" Directed by VIN MOORE

WHEN SENSATIONS ARE MADE

note the Selznick clients!

"THE FRONT PAGE"

direction by
LEWIS MILESTONE . . . . . *a Selznick client*

adaptation and additional dialogue by
BARTLETT CORMACK . . . . . *a Selznick client*

from the play by
BEN HECHT . . . . . *a Selznick client*
and
CHARLES MacARTHUR . . . . . *a Selznick client*

Myron Selznick, Inc.

TITAN NAMES THAT

NONE GREATER IN THE ARENA

LIGHT THE WORLD!

RADIO'S FLARING SCROLL OF GENIUS UNFOLDS AGAINST THE SKY . . .

Great Names! Great Personalities! Flashing Their Magic Across the Broadways of the World! Investing Current and Forthcoming Radio Attractions With the Drive of Their Box-office Power and the Punch of Their Histrionic Skill!

DOROTHY LEE

ROBERT AMES

BETTY COMPSON

JOS. CAWTHORN

MARY ASTOR

RALF HAROLDE

JOHN DARROW

EVELYN BRENT

JACK MULHALL

AND A STARRY LEGION OF OTHERS . . . LEADING MEN AND WOMEN . . . CHARACTER PEOPLE AND COMEDIANS . . . AND TYPES THAT BESPEAK BRILLIANT PRODUCING AND BRILLIANT CASTING.

Radio PICTURES

Reg. U. S. Pat. Off.

OF SHOW BUSINESS TODAY!

30 ASST. DIRECTORS ARE TAKEN INTO ACADEMY

About 30 new members have been voted into the Assistant Directors' section of the Directors' Branch of the Academy. They are Scott R. Beal, "Lucky" Humberstone, Ray Lissner, Charles Woolstenhulme, William F. Tummel, H. Sutch, Arthur A. Jacobson, Robert Riss, W. J. Reiter, Edwin L. Marin, Joe McDonough, Lew Borzage, John S. Waters, Charles Dorian, William Kaplan, Robert A. Golden, Fred A. Fleck, Sidney S. Brod, T. C. Atkins, George Yohalem, Jay C. Marchant, Hugh S. Boswell, Gordon Hollingshead, Cullen Tate, Jasper Blystone, James D. Anderson, Charles T. Barton, W. Errol Taggart and Harry Bocquet.

Members voted into the other branches of the Academy since January 1 are Lee Marcus, Joseph I. Schnitzer, Willard Mack, William Slavens McNutt, Harley L. Clarke, Nicholas M. Schenck, Dr. N. M. LaPorte, Robert Stepenhoff, Andre Bohem, Ernest Westmore, E. E. Paramore, Jr. and Lumsden Hare.

•

Magazine Publishers After Story Thieves

Big league publishers of the wood pulp western magazines are establishing spotters in Hollywood to keep a close check on the small time producers of western pictures for plagiarism. Some of these producers, the publishers say, have made generous use of western story material without permission or compensation to the authors or publishers. Any violation of the copyright laws will be pressed and a lot of state right and so-called independent producers may be slapped with court orders for full accountings.

•

"U" Writers Are Busy

Although Universal studio production is at a standstill, the writing department has been increased to 18 writers engaged in preparing 15 feature stories selected for the 1931-32 program. First of this string will go into production April 3, according to Carl Laemmle, Jr.

•

McCarey In Demand

Sam Goldwyn has asked Howard Hughes for the services of Leo McCarey to direct Eddie Cantor in "Palmy Days." McCarey's contract with Fox was recently bought up by Hughes.

New Ideas To Be Shown At Convention Here

It is understood that many new ideas in motion picture equipment will be shown at the meeting of the Motion Picture Engineers, to be held in Los Angeles, beginning April 24.

•

New One By Faragoh

Francis Edwards Faragoh is writing the screen play and dialog of "The Impatient Virgin," Don Clarke's best seller, which Universal will produce.

•

Two Yanked In Phila.

(Continued from Page One)

up, and the Mastbaum was all right with "Millie." "It Pays to Advertise" at Keiths and "Girls Demand Excitement" at the Fox lasted four days each. "Stolen Heaven," previously held up by the censors, was rushed into Keith's to good business, and "East Lynne" had a fine opening at the Fox. The grosses were:

BOYD—"Dance, Fools, Dance," was very good with $24,000.

CHESTNUT—"Trader Horn" held its good business with $17,000.

EARLE—"Aloha" with "The Unhonored Bride" tacked on as a sub-title and with Gene Dennis, girl psychic, on the stage, held house to an average, $19,000.

ERLANGER—"City Lights" took the sharpest drop of week, down to $25,000.

FOX—"East Lynne" got $11,000 for first two days. "Girls Demand Excitement" closed after four days with $12,000.

KEITHS—"Stolen Heaven" had a good two days with $6,000, after "It Pays to Advertise" had been pulled with only $8,000 for four days.

MASTBAUM—"Millie," with no star appearance, still held the house up to $47,000, considered good.

STANLEY—"Dracula" looks good for three weeks, with $25,000 for the first.

STANTON—"New Moon" started off very weak, with $15,000 for its first week.

Pictures current are: Boyd, "Dance, Fools, Dance"; Earle, "Fair Warning"; Chestnut, "Trader Horn"; Fox, "East Lynne"; Erlanger, "City Lights"; Keiths, "Stolen Heaven"; Mastbaum, "Gentleman's Fate"; Stanley, "Dracula"; Stanton, "New Moon."

Pathe Suit Goes On

New York.—Supreme Court Justice McCook has denied the motion for a dismissal of the suit for a receivership of Pathe, recently brought by Lena Vincent and other minority stockholders.

Olsen and Johnson Are Out Of Warners

Olsen and Johnson have completed the last picture under their present contract with Warners, "Gold Dust Gertie," with Winnie Lightner, and leave today to try out their unit show in the sticks before opening in New York the latter part of this month. They will do the RKO loop.

It is understood their contract will not be renewed with Warners and there is a strong possibility that they will sign with Radio upon completion of the tour.

•

Acad. Meeting March 18

The second meeting of the Academy's Art and Technique Committee will be held at the Beverly Wilshire Hotel, March 18. L. B. Mayer will speak for the Producers' branch, Howard Green for the Writers, Marie Dressler for the Actors, and a director yet to be chosen for the Directors. William De Mille will preside.

DeMille Company Is Sued As Usurer

Charging the Cecil B. DeMille Productions, Inc., with usury, the directors of the Elmer Oil Company, a Beesemyer concern, have sued for $161,250, this amount being three times the sum of the alleged usurious payments, plus interest.

The complant sets forth that the Elmer company borrowed $225,000 from the DeMille company in four loans, agreeing to pay royalty certificates for $53,750 in excess of the legal interest.

•

"U" Publicity To Move

After seven years in the same location, the Universal studio publicity offices are about to move in new quarters where added facilities can be had to take care of the increase in personnel expected when the studio reopens.

•

Farrell Shorts Go Well

San Francisco.—Mark Corey, RKO-Pathe local manager, has sold the series of Johnny Farrell golf shorts to a number of circuits, including the Arkush, Blumenfeld, Golden State, George Mann, T. & D. Jr., and West Coast.

•

Change Of Title

Constance Bennett's newest RKO-Pathe starring film temporarily titled "Lost Love" will be released as "Born to Love."

Starting This Week

Studio	Title	Star	Director
Columia	"Miracle Woman"	Barbara Stanwyck	Capra
First National	"We Three"	Rose Hobart	Adolfi
Fox	"Red-Handed"	Elissa Landi	McKenna-Menzies
MGM	"Dancing Partners"	Wm. Haines	Conway
MGM	"Girls Together"	Joan Crawford	Nick Grinde
Metropolitan	"Elbow Room" (short)	Glenn Tryon	H. Beaudine
Metropolitan	"The Comedian" (Spanish)	Ernesto Vilches	Vilches
Pathe	"Rebound"	Ina Claire	E. H. Griffith

THE Hollywood REPORTER

TODAY'S FILM NEWS TODAY

THE LARGEST PAID
Exhibitor Circulation In The Daily Field

Printing All the News
WHILE IT IS NEWS

PRODUCTION
DISTRIBUTION
EXHIBITION

FINANCIAL
FOREIGN
INDUSTRIAL

SUBSCRIBE NOW
$10.00 a Year

PUBLISHED DAILY
EXCEPT SATURDAYS, SUNDAYS AND HOLIDAYS

——— Use This Blank and Mail to ———

THE HOLLYWOOD REPORTER
5746 SUNSET BOULEVARD
HOLLYWOOD, CALIF.

With Your Check

Name.....

Address.....

City.....

Occupation.....

FOX FILM HAS CERTAIN 'WOW' IN "QUICK MILLIONS"

Rowland Brown's First Shot A Hit

"QUICK MILLIONS"
Fox

Direction .....Rowland Brown
Story .....Courtney Terrett and Rowland Brown
Additional Dialog.....John Wray
Photography .....Joseph August
Film Editor.....Duncan Cramer
Cast: Spencer Tracy, Marguerite Churchill, Sally Eilers, John Wray, Warner Richmond, Robert Burns, George Raft.

By the process of elimination, Rowland Brown has succeeded in making at once the most fluid and artistic picture since "A Woman of Paris." Though "Quick Millions" is a story of racketeers and as far removed in theme from the Chaplin opus as a story could be, one cannot help but make the comparison, for the method of telling is the same, as is the resultant success.

We must dwell upon the direction since, in our estimation, whether or not he ever makes another picture half as well as he has made this one, Brown has earned his place beside those few who have definitely added to the screen's achievements—particularly in method. This is a director's picture and obviously, Brown has been allowed to "have his way." He should be. He has plenty.

The story opens with "Bugs" Raymond and his pal driving a truck. But "Bugs" has bigger ideas—and brains—and luck. Within a few years he has mastered several rackets. He and his gang have the gas-stations, trucking, etc., of this particular city under their thumbs. They are rich. He has Daisy too. She loves him. But he airs her. "Bugs" has class—and that's his trouble. He aspires to an "honest racket" and a lady whom he doesn't get. By tying up the building project of one of the town's leading citizens, he slugs his way into a respectable firm and into the home of his new partner. He gets a swelled head. His ex-pal takes "Bugs'" place with the gangsters and, in the end, pretending to do a job for "Bugs," takes the "master mind" for a ride. The final scene and its tag-line have, so far, no equal for irony and "kick."

The synopsis may sound banal—but take our word for it, the picture is not. It is great. It is real, gripping. It belches truth without moralizing. It has plenty of humor. Its characters are people—not actors. It would be very difficult to describe here the almost unbelievable simplicity and lack of theatrics which mark every scene.

Spencer Tracy as "Bugs" again comes through with a smooth, natural characterization. Sally Eilers, John Wray, Warner Richmond, Marguerite Churchill, George Raft—all are excellent.

The picture only "talks" when talk is essential and the dialog is at all times a job to be proud of.

The b. o. on this picture is very problematical. It should go great guns in the big cities where the population is wised to a certain degree in the tactics of gangsters. In those rural districts where metropolitan dailies are circulated and read, it should also get a play. But where people are not familiar with methods used by the racketeering trade, we fear the picture will be a total loss as the telling of the story depends too much on that knowledge.

•

"Front Page" May Follow "Kiki" At United Artists

Howard Hughes and Al Lichtman have a deal on with the local United Artists theatre to show "The Front Page" following the run of "Kiki," which the U. A. house plans to run two weeks. The exploitation campaign for the Hughes picture will be most elaborate.

•

Progress On Cast of "Spent Bullets"

After scouting several weeks to cast the four principal male characters in "Spent Bullets," First National has finally selected two in Elliott Nugent and Leslie Fenton. Two more are sought. Richard Barthelmess is the star of the picture.

•

Warners Start House In Their Home Town

Youngstown, O.—The cornerstone of the new Warner Theatre has been laid here. The house will cost $1,000,000. This is the home town of the Warner brothers.

•

Para. Loans Actress On A Twelve-Hour Call

Paramount released Arlene Judge from her part in "An American Tragedy" so she could begin work on "White Shoulders" for Radio. In case Paramount wants the actress for any retakes in "Tragedy" she must return on 12 hours' notice.

•

Ayres Back At "U"

The rift between Lew Ayres and Universal over salary has apparently been cleared up, as the actor returned to work today and is engaged in making additional scenes for "Up for Murder," made several months ago under the title of "Fires of Youth" by Monta Bell. Edward Cahn will direct the remakes.

•

Dog Directors Sign Up

Zion Myers and Jules White, directors of the famous MGM "dog comedies," have been signed to a new contract by that company.

•

Welman Transferred

Trudy Welman has been transferred from dailog to script department for work on "Going, Going, Gone," at Radio.

"Way Of All Fish" New and Amusing

"THE WAY OF ALL FISH"
RKO

Direction .....Mark Sandrich
Adaptation and Dialog..Scott Darling, Mauri Grashin, Mark Sandrich
Photography .....Eddie Cronjager
Film Editor.....Ted Cheesman
Cast: Ned Sparks, Addie McPhail, Roberta Gale, Charles Dow Clark, George McFarlane, Bud Jamieson, Harry Holman, Bob McKenzie, "Mike" the Bird.

Lou Brock has produced a good one in this short. It has a plot that affords something different in this type of entertainment. The dialog is fresh, clean, and full of amusement, and the direction of Mark Sandrich keeps the picture moving and holds the interest.

The story is written around Ned Sparks who, as a clerk in a lawyer's office, has not much opportunity to indulge in his favorite sport, trout fishing. Not having had a vacation in four years, Sparks has to content himself with casting from his bedroom into the bathtub. Sparks' nagging wife, Addie McPhail, is good. The sister-in-law, Roberta Gale, has stage dancing aspirations.

The balance of the cast all play their parts well, including the trick bird, who talks, whistles, coughs and makes a lot of other funny noises.

Warners Hold Ruth Chatterton

With plenty of pressure brought from many individuals in the Producers Association at recent meetings, Warner Brothers have let it be known that they will not hand Ruth Chatterton back to Paramount.

•

Bacon and Cameraman To Tour With Tent Show

Lloyd Bacon and a cameraman left for San Francisco last night to join a tent show to gather atmosphere for "Side Show," which will co-feature Winnie Lightner and Charles Butterworth for Warners.

•

Arthur Robison Will Direct "Great Lover"

Arthur Robison is to direct Adolphe Menjou in MGM's "The Great Lover." Gene Markey is doing the adaptation and dialog.

•

Green Will Direct

George Green, RKO-Pathe comedy writer, will direct James Gleason's first two comedy shorts. Shooting will not start until Gleason finishes in "Whoop de-Do Kid" and "A Free Soul."

•

New One For Quillan

Charles R. Rogers has purchased "Eddie Cuts In," an unpublished story by George Kibbe Turner, which will be a future RKO-Pathe starring vehicle for Eddie Quillan.

•

Harry Campbell Dies

Boston.—Harry Campbell, New England district manager for Fox, is dead of heart trouble.

N. Y. Grosses Sag in Spots. Chicago is About Average

(Continued from Page One)

EGYPTIAN—"Don't Bet On Women"—$3,500.
LOEW'S STATE—"Parlor, Bedroom and Bath" about $18,200.
ORPHEUM—"Millie"—$9,800.
PANTAGES—"Finn and Hattie"—$9300.
RKO—"Lonely Wives"—$7700.
UNITED ARTISTS — "Conquering Horde"—$6700.
WARNERS DOWNTOWN—"Widow from Chicago"—$15,800.
WARNERS HOLLYWOOD—"Kiss Me Again—$14,000.

•

Grosses In N. Y. Houses Sagging Badly In Spots

New York—Business for the past week has been nothing about which to write home. The high spot of the week was the Roxy which, with "Body and Soul" as the picture feature of its anniversary week, pulled in $105,000. Other reports:

ASTOR—"Trader Horn" still good with $18,700.
CAPITOL—"Great Meadow" poor with $48,900.
COHAN—"City Lights" holding up to $42,400.
CENTRAL—"Ingagi" around $10,000.
GLOBE—"Cimarron" still good with $16,300.
MAYFAIR—"Lonely Wives" poor with $19,600.
PARAMOUNT—"June Moon" just fair—$56,500.
RIALTO—"Dishonored" in second week got $40,000.
STRAND—"Red Hot Heiress" bad with $20,200.
WARNERS—"Single Sin" got $5500.
WINTER GARDEN—"My Past," last five days, $6000.

•

"City Lights" Big Draw of the Week in Chicago

Chicago—Outside of "City Lights," which pulled $42,500 at the United Artists Theatre, "Unfaithful" at the Chicago was the only thing that did better than average business. The record:

CHICAGO—"Unfaithful" very good with $48,500.
McVICKERS—"East Lynne" in second week off to $22,000.
ORIENTAL — "50,000,000 Frenchmen" pulled $42,000.
PALACE—"Seas Beneath" nothing extra with $21,000.
STATE LAKE—"Millie" in second week dropped to $18,500.

PARAMOUNT'S PLAYER LIST LONGER THAN EVER

Paramount now has the largest list of contract stock featured players in the history of its organization and present plans are to make it larger within the next three months. The list today shows 22 actors and 21 actresses, in addition to 15 stars now under contract.

The roster of stock actors includes Clive Brook, Martin Burton, Jackie Coogan, Stuart Erwin, Norman Foster, "Skeets" Gallagher, Phillips Holmes, Paul Lukas, Fredric March, Cyril Maude, Frank Morgan, Barry Norton, Guy Oliver, Eugene Pallette, Ramon Pereda, Charles Ruggles, Jackie Searl, Stanley Smith, Charles Starrett, Regis Toomey, William Boyd and Tom Douglas.

Actresses under contract include Jean Arthur, Carman Barnes, Mary Brian, Claudette Colbert, Juliette Compton, June Collyer, Frances Dee, Kay Francis, Wynne Gibson, Mitzi Green, Miriam Hopkins, Carole Lombard, Marcia Manners, June McCloy, Rosita Moreno, "Ginger" Rogers, Sylvia Sidney, Fay Wray, Lilyan Tashman, Helen Johnson and Claire Dodd.

•

London Newspapers Peeved With Chaplin

London.—The London newspapers, especially the Daily Mail, are rather peeved over the fact that only one ticket was allotted to each paper for opening of "City Lights" at the Dominion.

The Daily Mail gave the picture a feature story and a lot of social gossip in addition to the review, and could get no seats for news and gossip writers.

•

"Rebound" Tomorrow

Rehearsals are complete on the "Rebound" set at RKO-Pathe and actual production will start tomorrow with Ed Griffith directing and Ina Claire starring.

•

"Gang" Working Again

"Our Gang," with Margaret Mann back in the fold, started shooting yesterday at Hal Roach's, with Bob McGowan directing. The "gang" is doing another grandmother story, title of which has not been selected.

•

Mike Boylan At MGM

Mike Boylan has joined MGM's writing staff. He moved into the office vacated last Wednesday by Jeton Miller, who joined the Howard Hughes forces. Mike has not been given an assignment, but in all probability will do an adaptation.

•

Stars In Pathe Shorts

New York.—Lee Marcus announces that hereafter all RKO-Pathe shorts will have casts headed by well-known stars.

•

Irene Purcell To MGM

New York.—Irene Purcell, stage star, has signed a contract with MGM and has left for Hollywood.

Buck Jones Will Have Society Girl As Lead

Loretta Sayres, Columbia's society deb, will make her initial appearance on the screen as a leading lady in Buck Jones' production, "Red River Rogues." Robert Ellis is the heavy and the cast includes Harlan Knight and Clarence Muse, the latter of "Porgy" fame. Shooting stars today.

•

Two Big Sales Meetings For Warner-First Nat.

The first joint sales convention of Warner-First National forces will be held on the regional plan in April. The western and southern divisions will convene in San Francisco, April 27, 28, 29. The eastern force will convene in Atlantic City, April 15, 16, 17.

•

Cromwell To Direct Cooper In "Glass Key"

John Cromwell will direct "The Glass Key," a mystery newspaper story by Dashiell Hammett. It will be the next starring picture for Gary Cooper.

•

Seitz A Supervisor

George B. Seitz is being placed in the position recently vacated by Benny Zeidman at Columbia, but he will direct as well as supervise. He recently directed "Tol'able David" and "The Flood," both of which Zeidman supervised. "Fifty Fathoms Deep" is the first which Seitz will supervise.

•

Walker At Vitaphone

New York.—Johnny Walker has signed to doa series of Vitaphone shorts.

•

Phila. Business Good

(Continued from Page One)

"Trader Horn" likewise took good money with the holiday opening, clicking to $13,500 for the first four days. Should hit close to $20,000 for the week. Competition hurt "Rango," which only did $14,000 on the week at Keith's. "Beau Ideal" was another disappointment, clicking only $7,500 and withdrawn after a week at the Stanton. The estimated grosses follow:

BOYD—"Illicit" was weak in second week with $13,000.

CHESTNUT—"Trader Horn" very good; $13,500 in four days at road show scale.

EARLE—"The Painted Desert" up to average with $20,000.

ERLANGER—"City Lights" very good with $38,000 for five days and a reserved seat opening.

FOX—"The Seas Beneath" good with $29,000.

KEITH'S—"Rango" got only $14,000 being hurt by "Trader Horn."

MASTBAUM—"My Past" sensational with $57,000.

STANLEY—"Cimarron" very fair with $13,000 for third week.

STANTON—"Beau Ideal" not good with $7,500.

Bobby Jones Takes Tests For Newsreels

Bobby Jones, the "Plus-Four" of golfdom, had his first movie workout as a preliminary to his Warners-First National golf pictures, at the Lakeside Country Club yesterday, when a battery of news and studio cameras shot him in action and with studio executives, including J. L. Warner.

Shooting on the first of the series of 12, which will deal with the technique and use of the putter, will start the latter part of this week with George Marshall, a four handicap man, directing. Rumors have it that the studio will rush work on the reels as Jones is anxious to get back to Atlanta and his family.

•

Richard Wallace To Direct Carman Barnes

Richard Wallace has been assigned to direct the first Carman Barnes starring picture for Paramount. It is an untitled original by Zoe Akins.

•

New Grashin Comedy

Mauri Grashin, who wrote "Way of All Fish" for the Louis Brock comedy series for Radio, is working on "Clean-up on the Curb," which will be Rosco Ates' next. Lloyd French will direct.

•

Montagne On Way Back

Edward Montagne, scenario editor for Paramount, will return next Wednesday with a portfolio of story material to be considered for production.

Exhibs Squawk At Chaplin Demands

Philadelphia—The MPTOA of Eastern Pennsylvania, Southern New Jersey and Delaware are raising loud and determined squawks against the fifty per cent demanded by Chaplin for "City Lights." They declare they will not play the picture at that figure.

The Harold Lloyd cut of 40 per cent for "Feet First" was bad enough, but the 50-50 is too much.

•

Son Of London Editor Is RKO Press Agent

London.—David Blumenfeld, son of the editor of the London Daily Express, has joined the publicity department of the English RKO Theatres Company. He will also do publicity for Basil Dean Film Productions, with Dean himself attending to the theatre and production ends.

•

Murnau To New York

F. W. Murnau will leave for New York the latter part of this week to attend the opening of his latest picture, "Tabu," to be released in New York by Paramount within three weeks. The picture will not be shown again until a general release date set for next September.

•

New House For Warners

Lynchburg, Va.—The Warners have taken over the Trent theatre here for first runs.

THE Hollywood REPORTER

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W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.
Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart.
Circulation Manager: Nat Bregstein
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California.
Telephone HOllywood 4741
New York office, 110 West 40th Street
Fred Schader, Manager
Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager
London office, 80 Wardour Street
Frank Tilley, Manager
Paris office, 122 Boulevard Murat
Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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THE LOWDOWN

Seemingly Theodore Dreiser has washed his hands of the Paramount-Josef von Sternberg production of his novel, "An American Tragedy." Paramount paid, it is understood, $60,000 for the rights and, although not compelled to submit the script to Dreiser, decided to do so as a courteous gesture. So, the story goes, the script was sent to the author at New Orleans and, a few days later, Sam Hoffenstein, who did the adaptation with von Sternberg, trekked to the Louisiana city to bring back the script and Dreiser's corrections and suggestions. He returned with the former, but the only word from Dreiser, whom he did not see, was a note that the whole thing was so different from what he thought it should be, he hadn't the heart to stay and talk it over. Wherefore, he had disappeared.

•

A comedy director who has succeeded in getting himself hauled before the desk sergeant on many occasions for automobile accidents while under the influence, was finally handed a jail sentence instead of a fine. His studio went to bat for him and succeeded in convincing the judge that the director could employ many people if they would let him work. The judge compromised by permitting the director to work during the week, but he must show up at the jug Saturday night at 6 p. m. and is released Monday morning at 6 a. m. This goes on until the sentence is worked out in week-ends.

•

Jay Belasco, former comedy star for Christie and others, is making his return to pictures after several years of serious illness from which the doctors say he is completely cured. He is working at RKO-Pathe.

Chicago Goes For Foreign Talkies

Chicago.—The foreign talkie fever which is causing the exhibs in the de luxe houses throughout the country plenty of headaches, has caught on here, with more than ten houses in the loop going strong for the foreigns. Business so far O. K.

•

Big Names Engaged For "Humanette" Cast

The "Humanette" series of shorts, now being produced for Radio by Leigh Jason, has reached such importance that the producer has engaged the entire Gus Arnheim band, the Rhythm Boys and Charles Judels for his next cast. Al Boasberg and Charles Saxton are writing the treatment.

PRODUCTION NOTES

RKO-Pathe's short comedy which Harry Sweet is directing with Edgar Kennedy, Jim Finlayson and Monte Collins will be released as "Not So Loud."

•

Robert Wilber added to cast of "Big Brother" at Radio.

•

Nicholas Soussanin added to "White Shoulders" at Radio.

•

Title of "Madame Julie" has been changed to "The Woman Between" by Radio.

•

Andre Luguet engaged by Warners to support John Barrymore in "The Genius."

•

Arnold Korf to Josef von Sternberg's "American Tragedy" on the Paramount lot.

•

Fay Wray and Jean Arthur to "Step Daughters of War" on Paramount lot.

•

Jack Neville has finished the screen play of "The Flood" at Columbia and is free-lancing.

•

Frankie Darrow to cast of "The Genius" at Warners.

•

Ross Lederman has been retained by Columbia to direct three of the new series of Buck Jones starring pictures.

•

Allan Mowbray to play George Washington with George Arliss in "Alexander Hamilton" at Warners.

•

Norman Foster, Carole Lombard and Charles Starrett will be featured in Rupert Hughes' "No One Man." Viola Brothers Shore did the adaptation, Ethel Doherty the continuity. No director has been chosen.

London Exhibs Balk At Chaplin's 50-50 Demand

London. — The Chaplin picture, "City Lights," playing the Dominion Theatre, is not the sensation it was expected to be.

The London exhibitors are not falling very hard for the 50-50 demand by Chaplin. The Gaumont theatres have already turned down these terms.

•

"Frankenstein" Will Be New Universal Thriller

John L. Balderstein's dramatization of "Frankenstein" will be used by Universal as a follow-up on "Dracula." The novel, "Frankenstein," was written in 1817 by Mary Wollencroft Shelley and was recently dramatized by Balderstein, who also wrote the stage play of "Dracula."

•

"Mannie" Cohen To Run Para. Foreign Newsreels

New York.—Emanuel Cohen, of Paramount, will remain in Europe to take charge of the new native newsreel production there. He is now organizing a unit in London, and will then organize in Paris and Berlin. Other countries will be served from these offices.

•

Vitaphone Expanding

New York.—Owing to increased production of shorts, Warners are to enlarge the stage facilities of the Vitaphone studios in Brooklyn. Victor Moore, musical comedy lead, has just been signed. He will play in "Baby Face," a gangster film burlesque.

•

Harry Langdon In Vaude.

New York.—Harry Langdon is to take a whirl at vaudeville and has just opened at Fay's in Providence.

Picture Shortage Worries Publix

New York—The production and release situation of pictures, particularly those made by Paramount, is causing plenty of headaches on the part of Publix.

Proofs of this shortage are easy to find. "Front Page" is being rushed into the Rivoli almost a month before it was scheduled to open, to take care of the nose dive done by Mary Pickford's "Kiki." "Reaching for the Moon" was held over its limit at the Criterion because there was nothing available to put in its place, and now it is understood that another independent production, Columbia's "Dirigible" will succeed it this coming week. The Paramount Brooklyn has also gone to the indies for bookings, playing Tiffany's "Hell Bound." All these things are making Publix execs think very carefully.

•

Gary Cooper To Star In Hemingway Story

Gary Cooper has been definitely set as the star of Paramount's "A Farewell To Arms," Ernest Hemingway's best-seller. No director has been chosen.

•

Educ. Lining Up Stars

Educational is lining up a new string of stars to be featured in the various series of short subjects for the 1931-32 program. First of these, to be known as the Virginia Brooks comedies, will go into production around June 1.

•

Co-Star Comedy Team

RKO-Pathe is planning to co-star Franklyn Pangborn and Edgar Kennedy in a series of six shorts, originally slated to star Pangborn individually.

HUGHES HAS FOUR GOING INTO PRODUCTION SOON

Howard Hughes has found that story for Billie Dove. He has picked one of Ernest Pascal's novels, "The Age For Love." Pascal also has been placed on the Hughes writing staff to do the screen version and dialog. Frank Lloyd will direct.

The next Hughes production to go into work will be "Scarface," and is now being whipped into shape by Seton Miller, W. R. Burnett and Howard Hawks, who will direct.

Following "Scarface" will be the air comedy, upon which Bob Benchley is at work. Ed Sedgwick will direct.

Then will follow Garrett and Carroll Graham's "Queer People," upon which the Graham boys and Leo McCarey are working.

Starting This Week

Studio	Title	Star	Director
Fox	"Daddy Long Legs"	Gaynor-Baxter	Santell
Warners	"Night Nurse"	Stanwyck-Lyon	Wellman
Warners	"Passionate Sonata"	Dolores Costello	Henley

Jones Finishes First

Bobby Jones finished the first of his golf series in six days for First National and starts today on his second. The Flintridge course is being used.

•

Dolores Costello Starts

Dolores Costello faced the camera today for the first time in two years. She is playing the star role in "Passionate Sonata" for Warner Brothers, under the direction of Hobart Henley.

•

"Bad Sister" Premiere

Universal's "Bad Sister," taken from the story of "Gambling Daughters," will have its western premiere at the Los Angeles RKO theatre March 26.

•

New Co-Directing Team

A co-directing team has been chosen by Paramount for "In Defense of Love." It is composed of Marion Gering and Slavko Vorkapich. Gary Cooper and Carole Lombard will be featured.

BARRYMORE AND MAYO TRIUMPH IN "SVENGALI"

Warners Click With Fine Picture

"SVENGALI"
Warner Bros.

Based on "Trilby" .....
.....by George du Maurier
Directed by .....Archie Mayo
Screen Play and Dialog.....
.....J. Grubb Alexander
Photography .....Barney McGill
Sets .....Anton Grot
Starring .....John Barrymore
Cast: Marion Marsh, Luis Alberni, Lumsden Hare, Donald Crisp, Paul Porcasi, Carmel Myers and Bramwell Fletcher.

A public which is eagerly awaiting another great characterization from John Barrymore, backed up by a classic story and super-fine production, will be amply rewarded with "Svengali." Not since the days of "Dr. Jeykl and Mr. Hyde" and "Beau Brummell" has Barrymore delivered so fine a performance.

In all its departments, "Svengali" stands as a picture worthy of praise. It has been translated to the talking screen with no little humor, much understanding and, Heaven be praised, sans hokum, by J. Grubb Alexander. It has been ably directed by Archie Mayo, who herewith settles any doubts as to his versatility. The weird and artistic settings of Anton Grot (especially in the earlier sequences) are interestingly and beautifully photographed throughout by Barney McGill.

The story of the bestial, talented, hypnotic Svengali, and the young, beautiful Trilby who won fame and destruction under his spell, is familiar to thousands, but not, we are certain, in such revealing detail and sympathetic light as it is here presented.

The picture is primarily the story of Svengali's great love for his Trilby —a love which consumed and tortured him with jealousy, for he knew always that when his hypnotic spells over her ceased, not only her voice but her affection for him ceased too. So gripping and moving is Barrymore's portrayal, that, in the end, at his death, the audience must be glad that he "takes her with him."

The supporting cast is excellent, some especially fine and amusing parts being contributed by Luis Alberni, Donald Crisp and Lumsden Hare.

And now we must speak of Marion Marsh, for whom so much was anticipated when she was signed to play Trilby, her first large part. This little lady more than lives up to all those "great expectations." She brings an almost childish beauty to this oft-played part, and plays it with finesse.

Even though Barrymore has sunk his teeth into the part of Svengali with such great results, it is too fine to be classed as an out and out "performance" picture, for "Trilby" too, has "her public" and Warner Brothers are to be commended for bringing these characters to the screen, at a time when other producers seem to be leery of the fine old masterpieces.

Exploiting By Plane

New York.—Billy Ferguson, MGM exploitation chief, is using a plane in handling the "Trader Horn" road shows. The picture plays Kansas City March 14, Oklahoma City and St. Louis March 15, and New Orleans March 18.

Plenty Laughs In New Chase Comedy

"ONE OF THE SMITHS"
Hal Roach

Direction .....James Parrott
Photography .....Art Lloyd
Dialog .....H. M. Walker
Film Editor.....Vincent Currier
Starring .....Charley Chase
Cast: Peggy Howard, Eddie Baker.

Although this picture does not contain as many belly laughs as one is accustomed to find in a Charley Chase comedy, it is more genuinely funny than the majority of them. There is more grown-up entertainment in it.

Charley is a musical instrument salesman who is sent by his firm to investigate why the people in the Ozarks make only a down payment on tubas and horns and then they and the music makers disappear and no more payments are forthcoming. Charley's job is to get the remaining payments or the instruments. When he arrives in the mountain country, there is some highly amusing satire on backwood epics, and then Charley discovers the reason for the disappearance of the tubas and horns. They have been made into fancy stills.

There are some good semi-slapstick goings on in a train and a comical hunt for Charley in a dance hall, but most of the proceedings are a burlesque on the feud country. Charley Chase has improved considerably and the girl interest, Peggy Howard, is plenty personable.

•

Stuart Walker Signed As Paramount Director

Stuart Walker, known for years in the repertory theatre field, has been signed by Paramount as a director. He will come to Hollywood within a short time. Walker is credited with having discovered more good actors and actresses than any other producer.

•

Kennedy With Pathe

New York—Joseph P. Kennedy will remain with Pathe under its new set-up, according to Hiram S. Brown. The contract of John C. Flinn has expired. H. F. Lally remains at the West Coast studio.

•

"U" Serial In East

New York.—Universal is making the second episode of its serial, "The Shadow," at the Audio Cinema studios here. George Cochrane and Joe McGuire are directing.

"Rider of Plains" Good For All Ages

"A RIDER OF THE PLAINS"
Trem Carr

Direction .....J. P. McCarthy
Photography .....Archie Stout
Story and Adaptation..Wellyn Totman
Cast: Tom Tyler, Andy Shuford, Lillian Bond, Al Bridge, Gordon De Main, Ted Adams, Fern Emmett, Slim Whittaker.

Exhibs whose patrons go strong for Westerns need not worry when they book this one. Its appeal will be to the kids and adults alike.

The authorities would like to get something on Blackie Saunders, whose plea has been self-defense when he bumped off annoying men. But underneath his bold, bad exterior, is a heart of purest gold, as witness his love for the little child who is his "partner." They drift into a new town, and Sandy, the kid, gets them both into trouble by bragging about how tough his partner is. They stay, however, because Blackie has fallen in love with Betty, a sweet young thing who believes in him after the parson convinces her that he can't be all bad since he loves Sandy so much. The parson, unbeknownst to his flock, was formerly a bad man, a pal of Blackie's. Although he is strictly on the level now, when the post office is robbed, the sheriff, having found out who he once was, accuses him and Blackie of the theft. But leave it to the kid to pin the guilt on two other men. And then you just know the hero's going to keep out of trouble from now on, because he marries the heroine.

Little Andy Shuford is a natural and unaffected Sandy, all-boy, all-lovable. Tom Tyler is the hard-ridin' hero and Lillian Bond is Betty; they're an acceptable pair of lovers, and turn in convincing performances. Ted Adams does excellent work as the parson, and Gordon DeMain is okay as the sheriff. Miss Whipple, the old maid who is responsible for Sandy's being taken away from the bad influence of Blackie, is ably portrayed by Fern Emmett.

Mr. McCarthy has done a good job with the direction, and Archie Stout handled the photography very well.

Exhibs Squawk On Substitutions

Philadelphia.—Many local exhibitors, especially the independents, are raising loud squawks about substitutions, which, they say, have been increasing lately. Formal protests will be made by the exhibitors of Eastern Pennsylvania, Southern Jersey and Delaware following the kick already registered by the New Jersey MPTO.

Although the complainants name no company, they state that one outfit alone forced twenty substitutions on them last season.

•

LeRoy Will Direct "Five-Star Final"

The camera having clicked on the final shots of "Broad-Minded," with Joe E. Brown in the stellar role, Mervyn LeRoy, First National's young director, has left for New York to see the New York stage performance of "Five Star Final." Mervyn apparently is set for this one, written by Louis Weitzenkorn. The author was signed by Paramount to write originals and is now at work on the Paramount lot on his first.

•

New Company Formed For Short Production

Bryan Foy, Gene Marcus and Duane Esper have formed a company to lease and operate the old Ambassador studios in Culver City for the production of several series of short subjects. The first will be a series said to have a Columbia release.

•

Pete Smith Back Soon

Pete Smith is on the last stretch of recuperation from a long illness at Palm Springs and is expected to be back at his desk as publicity director for MGM within the next ten days.

•

Two Houses For Roxy

New York.—It is understood that S. L. "Roxy" Rothafel will assume the management of two Radio theatres in Radio City when he returns from his tour, April 1.

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Advertising Staff: Larry Hughes, Larry Urbach, Vincent Treanor, Jr.

Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California.
Telephone HOllywood 4741

New York office, 110 West 40th Street
J. A. Milligan, Manager

Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager

London office, 80 Wardour Street
Frank Tilley, Manager

Paris office, 122 Boulevard Murat
Jack Spector, Manager

Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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THE LOWDOWN

The theatrical producers who avidly signed up a feminine movie star to play one of the leads in their forthcoming production of a Broadway show in L. A., are not so sure that they got a bargain, after all. She has been showing up for every rehearsal very much under the influence of giggle water, and even though the contract reads "play or pay," they are thinking seriously of bouncing the movie star at the last minute and putting her understudy in her place.

•

Wesley Ruggles is now paying for the terrific strain of work heaped on his shoulders with the production of Radio's "Cimarron." He is at his Malibu Beach home in absolute seclusion under the eyes of specialists and nurses in an effort to right a heart condition brought on by overwork.

•

Whatever is United Artists going to do with its two prize beauties, "Sons O' Guns" and "The Greeks Had a Word For It"? The purchase prices will top $225,000 with an even chance that neither will ever see the screen. And speaking of story buys, First National seems to have the plum of the year in "Five Star Final." The play has a kick that lays the patrons low and, with Walter Huston in the Arthur Byron role, the picture should be one of the best bets of the next season.

•

Superstitions apparently have no terrors for MGM or for Norma Shearer. Nor, incidentally, for Fox West Coast. The opening date of Norma's latest picture at the Carthay Circle is Friday, the Thirteenth.

CREAM PUFFS & SLAMS

SYRACUSE, N. Y.

"THE SOUTHERNER"
Loew's State Theatre

Herald: There are two scenes which you should especially enjoy. The story itself, analzed, impresses as thin and not always plausible, while the finale is weak theatre.
Post Standard: The only fault I could find with the whole picture is that it leaves you sort of up in the air at the end.
American: If Lawrence Tibbett doesn't put it over, then it just can't be done. He sings in a manner to charm a bird out of a tree.

"BODY AND SOUL"
Fox Eckel Theatre

American: Altogether there are many thrills, as well as many laughs for those who are not so keen for too much gripping drama.
Herald: Rates as good entertainment.
Post-Standard: A new star flashes into the screen firmament in an entertaining picture.

"LONELY WIVES"
Keiths Theatre

Post-Standard: If you like to laugh, by all means see this picture because it will keep you howling.
Herald: One of those delightful farces. If you like your entertainment a trifle naughty, a trifle gay and very implausible you'll enjoy it.
American: One of the best examples of the laugh-digger school of farce yet.

"FATHER'S SON"
Strand Theatre

Herald: Here's a neat little sermon which all mothers of real boys should capitalize—besides being fair entertainment of a different sort than the usual sex and crime stuff.
Journal: This is the kind of a play that I would advise every father and mother to see, and also take the youngsters along.
Post-Standard: It's a nice picture—wholesome and true to life.

"CONQUERING HORDE"
Paramount Theatre

Post-Standard: Well, if you like good old-fashioned melodrama, here it is.
Journal: It isn't so historic, but it's more a typical western. It is astonishing the interest that is aroused by these westerns.

INDIANAPOLIS

"DON'T BET ON WOMEN"
Apollo Theatre

Times: If you go in for smart remarks and equally smart situations played in the smartest fashion, then you will have a corking time seeing this picture.
News: An amusing comedy, light as the proverbial feather, filled with good, hearty laughter and filled too, with much piquant wit.
Star: A pleasure we would not have you miss. It is the brightest, wittiest comedy we can recall at the present writing.

"INSPIRATION"
Palace Theatre

Star: Distinguished by direction and performance.
Times: Despite its faults you will find the picture interesting because of Garbo.
News: Garbo lends glamour to a tawdry story.

"THE PAINTED DESERT"
Lyric Theatre

Star: Capable direction and an excellent cast are the secret of this melodramatic success.
News: A beautiful production, pictorially.

"FATHER'S SON"
Circle Theatre

Times: The picture will interest you and the experiment will be a pleasant one.

"STOLEN HEAVEN"
Indiana Theatre

Times: The story often drags. Miss Carroll and Mr. Holmes do nice work.

ST. PETERSBURG, FLA.

"ILLICIT"
Plaza Theatre

Independent: It is a stage play, not a movie, and to movie fans it will seem a trifle slow with overmuch dialog. But the lines are clever and entertaining.

"CHARLEY'S AUNT"
Capitol Theatre

Independent: A series of laughs from the time Charlie Ruggles makes his first appearance until the closing scene.

"REACHING FOR THE MOON"
Florida Theatre

Independent: Ridiculous enough to be entertaining.

$1,500,000 Pathe Studio Expansion

Plans for a $1,500,000 studio expansion and improvement program for the RKO-Pathe studio in Culver City are now in the hands of the New York office, awaiting approval.

Plans call for three new stages, revamping one open air stage, and the erection of a film laboratory.

•

Donaldson In Liberty

Bob Donaldson's series of stories under the title of "Air Devils" will start in Liberty Magazine next week. This is the material Donaldson wrote in collaboration with Frank Clarke, who figured prominently in the making of "Hell's Angels" for Howard Hughes.

•

Radio Buys Three Stories

Radio has purchased "Pick-Up," an original story by Louis Weitzenkorn, which will be produced as a special, with Bertram Millhauser supervising. William LeBaron has also bought Tom Gill's magazine story, "In the Mexican Quarter," and an untitled original by James Whittaker.

•

George Rosener Here

George Rosener arrives today from New York to join the RKO-Pathe writing staff. His first assignment will be the treatment for "Put on the Spot," which will star Helen Twelvetrees.

ATTENTION!

Casting Directors and Studio Managers

•

HARRY HOLMAN would like to have you see him play one of his comedy classics at the Hollywood Pantages Theatre, up to and including Wednesday Night.

•

THIS ACT WILL MAKE AN EXCELLENT TWO-REEL COMEDY.

•

Have you seen Harry Holman in "Give Me Action"; and "Hard Boiled Hampton," two-reelers made for Pathe; and, "Big Deal," made for Warner Brothers.

•

OFFERS INVITED WITH OR WITHOUT MY OWN ACTS.

Harry Holman
ROOSEVELT HOTEL
HOllywood 2020

THE Hollywood REPORTER

Vol. III. No. 33. Price 10c. TODAY'S FILM NEWS TODAY Friday, March 6, 1931

FOX MAY LOSE LOEW'S

TRADEVIEWS
by W. R. Wilkerson

SOMETHING should be done about color. True, every studio in Hollywood and many organizations not connected with studios, are playing with this or that process, but "playing" with color is not going to get it any place.

If the big Electrics had done the same half-hearted experimentation with sound after the talkies made their first appearance as is being done with color, sound would have been resting on the shelf by now, a discredited effort.

•

THE ELECTRICS tackled sound with a battery of the world's best engineers and shoved plenty of money into the pot to provide experimentation that has brought talkies to the sound perfection of today.

If color is ever to amount to anything, some such procedure will have to be adopted with financial resources enough to see the work through.

There is a defnite place for color in the motion picture. It can be so used that it will add greatly to the attractiveness of a film, will bring out beauties that cannot be shown in black and white. But—it must be right.

The public has been washed up with color because of its imperfections. These things can be corrected, but never with the present progress—or lack of it—that is being manifested in every experimental laboratory.

•

THE INDUSTRY is going to see some very fine pictures coming out of the New York studios of Paramount. We say this for the reason that the spirit maintained by every person connected with this big plant, from the lowest to the highest, is one that will carry any organization through with flying colors.

Walter Wanger has surrounded himself with an excellent staff and, due to the studio location, has a call on the New York stage for many things that go into a successful picture. Artists, writers and others, who fear Hollywood and have no desire to desert New York, require little coaxing to sign a Paramount contract for work in the Long Island studios.

New Financing Plan Said To Require Control Of Loew's and British Gaumont Interest

New York.—Harley Clarke needs between $75,000,000 and $85,000,000 to clear all the existing indebtedness of Fox Film and have sufficient money to use as a working capital for the next year.

Wall Street hears that several banking groups are willing to do the financing, but want more than Clarke has offered in way of security and promises for the return of the money.

The latest heard around the "Street" is that Clarke will give up his 660,900 shares of Loew's Inc., representing a value at the present market of $38,322,200, in addition to giving up all the stock interest in the United American Investing Corp. This company owns a substantial interest in

(Continued on Page Three)

•

De Sylva Will Continue Pictures

The split-up of DeSylva, Brown and Henderson will not affect the Fox contract, as the three pictures remaining on the agreement will be taken over by Buddy DeSylva, who will start work on the Fox lot August 15. His first will be for Janet Gaynor. The United Artists contract has been torn up.

The split was a friendly one, with Lew Brown and Ray Henderson declaring for New York and the stage and Buddy DeSylva holding out for pictures. DeSylva leaves for New York tonight and will return here May 15.

•

Rosenzweig Coming

New York.—Charles Rosenzweig, vice-president of RKO, leaves for Hollywood today to consult with Joe Schnitzer on plans for holding the company's convention here May 1.

•

Phila. Censors Busy

Philadelphia.—The local exhibitors are greatly worried over the increased activities of the censor board which has cut the hearts out of "Blue Angel," "The Easiest Way," "Stolen Heaven" and "Millie."

Monogram Takes Stern Bros. Studio

Monogram Pictures, the new independent producing concern, has taken over the old Stern Brothers studio and will make additions to increase the facilities.

Trem Carr, in charge of Monogram production, will be here next week and will start work on April 15, planning to have four pictures ready for release July 1.

•

Warners Reduce Loans

New York.—Warner Brothers are said to have reduced their bank loans to $2,500,000, which is considerably less than the figure at the end of their last fiscal year, August 31.

•

Sunday Shows For Texas

Austin.—The bill legalizing Sunday shows, sponsored by Senator Woodul, of Houston, has been reported favorably by the Senate committee.

Am. Legion Honor For RKO-Pathe

Community Post No. 46, of the American Legion, has presented an honor certificate to RKO-Pathe studios at Culver City for "constructive work in relieving the present unemployment situation." A second certificate was given Hal Dodds, assistant casting director.

Both were presented by District Attorney Fitts at the regular meeting of the post.

•

'Mother's Millions' Goes To Universal

It is understood that the Harry Gumbin production, "Mother's Millions," has been sold to Universal on a part cash and part percentage deal.

The picture received wide acclaim when shown here in preview and marks the first production of Gumbin, who looks to be a sure bet of the new producers.

•

MGM Executives In Big Pow-wow Next Week

With the arrival of Nicholas Schenck and Felix Feist Saturday, and with J. Robert Rubin already here, the big pow-wow of New York and studio executives of Metro-Goldwyn-Mayer will go into session next week.

•

New Warner Contract For John Barrymore

The announcement that John Barrymore would retire after his next Warner picture, "The Genius," seems to have been a bit premature. Mr. Barrymore is said to have just signed a new contract for a long term.

EXHIBS ASK PUBLIC AID IN BLOCK BOOKING WAR

Minneapolis.—The aid and sympathy of the public in the fight against block booking are to be asked by the Northwest Exhibitors, the body of independents which has just completed a two-day convention here.

A number of grievances were aired at the meeting, but out of all of them—Sunday showings, taxes, score

(Continued on Page Two)

Bow Director Changed

Richard Wallace has replaced Lothar Mendes as director of the current Clara Bow picture, "Kick In."

•

"Easiest Way" Held Over

New York—"The Easiest Way" has been held over at the Strand, with "Great Meadow" to follow.

"EAST LYNNE" SCREEN PLAY BY Bradley King AND Tom Barry

THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.

Advertising Staff: Larry Hughes, Larry Urbach, Vic Enyart.

Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California.
Telephone HOllywood 4741

New York office, 110 West 40th Street
J. A. Milligan, Manager

Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager

London office, 80 Wardour Street
Frank Tilley, Manager

Paris office, 122 Boulevard Murat
Jack Spector, Manager

Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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THE LOWDOWN

There is a decided rift in the marital lute of a prominent screen comedian and his wife, herself a star. The comedian has been looking upon the mule when it was white, it is said, his last glance lasting five days and winding up with the arrival of himself and a pal at the comedian's beach home. Whereupon, in walks Friend Wife and kicks both of them out.

●

Giving the producers the "grease" is a new name for one of Hollywood's oldest tricks. One of the newer film writers has been showing at the office for lunch and quickly slipping out, calling it a day. When he got wind that the execs were wise and were contemplating the gate for him, he changed his tactics. Now he checks in at nine in the morning and leaves at five p. m. He calls it "greasing 'em."

●

An actor recently agreed to play the feature role in an indie production, (that was on a twelve day shooting schedule) at $100 a day. He figured to make $1200. Imagine his surprise, on getting his call to report at the studio to learn that work on the entire production had been cut to a six-day shooting schedule.

●

Things are getting so tough at the local Fox studio, layoffs are being doled out for two, three and four days, in order to slash payrolls as much as possible.

●

Mark Sandrich, directing shorts for Louis Brock at Radio, boasts a lot of movie relations. He's a cousin of Carmel Myers, actress, and Zion Myers, producer of MGM's dog shorts. His sister, Ruth Harriet Louise, is the wife of Lee Jason, producer of Radio's Humanettes.

CREAM PUFFS & SLAMS

NEW YORK CITY

"LAST PARADE"
Mayfair Theatre

American: Columbia Pictures is to be commended for the courage with which it put a relentless and moving finale upon "The Last Parade."
Herald-Tribune: The story moves with the rapidity of the old silent films, is packed with action and is sure-fire in its sudden, thrilling climaxes.
Times: Until the final scene comes to the screen, "The Last Parade" is quite an effective drama of gangsters and murder in a big city. But the closing glimpse is something that could better have been left to the imagination.
News: Here is another topnotch gang talkie. It moves fast.
New York Sun: This one is more or less the usual melodramatics fairly well depicted and rather harmless, as it savors so much of "fiction" that it is probably based on an actual case.
World-Telegram: Here you get an expert blending of hokum with some fairly legitimate melodramatics, so that you don't really mind the abviously contrived situations, or the deliberate appeal to the sentimental side of one's nature.
Journal: It's a fast-moving yarn, packed with action and thrills, and unfolded with the benefit of good acting and better than average dialog.

PHILADELPHIA

"DANCE, FOOLS, DANCE"
Boyd Theatre

Bulletin: Through all the mad mixture of stale news, old plays, new melodramas and scenario scraps, put together with technique, moves the lithesome Joan Crawford, succeeding as in her wont in making the trivial seem really worthwhile looking at and listening to.
News: A colorful and beautifully turned-out screen play, acted, directed and photographed with dexterity and adroitness.
Public Ledger: For those who like the high-life-low-life type of story this film will provide a great deal of entertainment; nor will the drawback of a little too much plot spoil the enjoyment of those who find Miss Crawford's lively capabilities refreshing to behold.
Record: This picture has everything necessary to make a popular motion picture.
Evening Ledger: A film made to order for Crawford fans. There is plenty of good melodramatic action, several comedy touches and now and again a legitimate dramatic punch.
Inquirer: An exciting and well-made gangster picture.

"DRACULA"
Stanley Theatre

Inquirer: Provides talking and shivery entertainment of an interesting quality.
Evening Ledger: For those who like their dash of horror, "Dracula" is to be recommended in no uncertain terms.
Record: Replete with film chills. Easily one of the best.
Public Ledger: This picture achieves a notch above the ordinary trapdoor and winding sheet type of mystery film.
News: All the delicious thrills are here with additional glamour of the camera.
Bulletin: It becomes even more harrowing on the screen.

"ALOHA"
Earle Theatre

Record: The story is not a new one but it never fails to be touching.
Public Ledger: Has little to say and takes a long time saying it.
Evening Ledger: Altogether, the picture is a weak and unconvincing production.
Inquirer: Winsomely pleasing.

"IT PAYS TO ADVERTISE"
Keith's Theatre

Inquirer: The result is something less than exciting or hilariously amusing.
Evening Ledger: It is still a laugh-getter.
Record: A movie play with little action and much talk. But it is interesting and satisfying.
Bulletin: An insignificant offering except that it gives "Skeets" Gallagher an opportunity to be as funny as he can.
Public Ledger: Ranks as pleasant comedy and entertainment for the whole family.

"MILLIE"
Mastbaum Theatre

Inquirer: It wanders along in episodic fashion and even without a knowledge of the book, one can detect the fine hand of the censor.
Record: One of the present season's best films.
Public Ledger: Perhaps the picture is just a typical Hollywood program piece, rolled out according to formula—and with the formula not too good.
News: The kick in "Millie" is the cast. They all give you a run for your money.
Bulletin: With the exception of some good acting by a few in the cast, there is little to recommend this adaptation of the Clarke book.
Evening Ledger: Fortunately, the principal role is played so well here by Helen Twelvetrees that it stands head and shoulders above any of the minor faults of the picture.

Monogram Would Take Tiff. Studio

Ray Johnston, Trem Carr and others connected with the newly formed Monogram Pictures, have put in a bid to L. A. Young for a lease with a right to purchase the Tiffany studios.

●

Gleason At MGM For Three Weeks More

James Gleason will be tied up at MGM for three weeks with Norma Shearer in "A Free Soul" before he can move to RKO-Pathe on his new five-year contract. He will then appear in a Pathe feature picture before starting on the six two-reel comedies in which he will star.

●

New Lead For Haines

MGM yesterday signed Charlotte Granville, for the past two years featured in David Belasco's Broadway plays, for the role in William Haines' new starring film, "Dancing Partners," which she played on the New York stage.

●

Mrs. Graham Not Dead

New York.—The report yesterday of the death of Mrs. John Cecil Graham, wife of Paramount's London managing director, was erroneous. Mrs. Graham is very ill in Switzerland with slight hope for her recovery.

●

Reception For Chanel

United Artists will hold open house for the press next Tuesday afternoon so the scribes can meet Gabrielle Chanel, Parisian modiste under contract to Samuel Goldwyn, who arrives the end of this week.

●

Tilden Due Today

William Tilden and Irene Purcell arrive from New York today to start work at MGM. "Big Bill" Tilden will make a series of tennis shorts, while Miss Purcell will be a featured player.

●

Cut Rates In Phila.

Philadelphia.—The Norris, Grand and Williamsport theatres in this city are advertising and running five-cent movies.

●

"City Lights" In Denver

Denver.—"City Lights" will have a day and date run at the Tabor and Aladdin here, opening March 13.

●

British Co. Wants Tiffany

(Continued from Page One)

American units to operate in the BIP studios at Elstree.

Young has also become interested in a plan to take the material already produced and go in for a non-theatrical hookup with an equipment organization that is said to have contracts for the furnishing of sound equipments and product to more than 2,000 hotels, clubs, recreation organizations of big corporations, etc. Young figures that this business, plus that already booked with a great percentage of indie houses, will return to him a lot of money he has invested, and it is this money that he is set on getting back in his washup of motion pictures.

PUBLIX FLIES ITS OWN FLAG ON PHILA. TOWER

Philadelphia.—For the first time in Philadelphia motion picture theatre history, a house is bearing the Publix trademark on its advertising. The Tower Theatre, recently purchased by Paramount-Publix, is the flagship in this new invasion and, under the direction of George Skouras, has started a policy of stage presentations. At the present time, the Publix stage show contract is still held for this territory by Stanley-Warner.

The Tower, a 3,000-seat deluxe house in West Philadelphia, will have a policy of second runs for the time being, but is later expected to use simultaneous runs wtih Keith's, the Paramount outlet down town.

Skouras also announced the closing of the Frankford Theatre, another recent acquisition, for complete renovation, while a cooling system will be installed there as well as in the Roosevelt, the third Friehofer house recently leased.

It is understood that negotiations by Paramount for the Nixon Theatre, another large neighborhood house, have been completed by cable to Fred G. Nixon-Nirdlinger.

It is rumored that Paramount is seeking to lease at least 30 houses in this territory, while the prospects for building new theatres also seem imminent. At the present time, at least 50 independent theatres are booking Paramount way here.

3 Shorts At RKO-Pathe

RKO-Pathe will put three shorts in work this week. Harry Sweet will direst "One of Those Things," with Ed Kennedy, James Finlayson, and Monte Collins. Charles Lamont will make "The Gossipy Plumber," and Wally Fox is to direct "Three Dumb Clucks."

Chanel Due This Week

Gabrielle Chanel, the Paris modiste under contract to Samuel Goldwyn, who was to arrive here today but was overcome with "flu" in New York, is expected here this week.

Rogell Will Direct Race Film For Pathe

Production on "The Kid From Madrid" at RKO-Pathe has been postponed as the next Eddie Quillan starring picture until "Whoop-de-Do" is completed. This change was made to capitalize on the present racing activities at Agua Caliente, where many of the actual racing scenes will be made. Al Rogell will direct.

Athletic Clubs Help Sunday Opening Bill

Philadelphia. — Representatives of 25 athletic clubs in Philadelphia held a meeting at the Mitchel Athletic Association headquarters in South Philadelphia to organize support for the Musmanno Bill, expected to legalize Sunday sports and amusements, which is now before the Pennsylvania Legislature.

Two more Sunday meetings are planned by the athletes, and a delegation will be sent to the meeting of the Law and Order Committee in Harrisburg on March 17.

New Technical Man Engaged At Radio

Leigh Griffith, former head of the Langley Field research laboratory, has been added to the technical staff at Radio Pictures to design equipment for the new studio laboratory. Actual construction of the lab is expected to start sometime in May at Waring and Gower streets, opposite the Radio lot.

"Uncle Carl" Resting

Carl Laemmle, Sr. is taking his first vacation in a year. He is at Murietta Hot Springs, with Jack Ross, Dave Bader and Alfred Stern.

Dick Schayer At "U"

Richard Schayer, formerly a writer on the MGM staff, has joined Universal as scenario editor.

Indie Exhibs Will Demand Reductions In Rentals

(Continued from Page One)

purchase of tickets, has been another tremendous handicap.

Many film buyers write in that the percentage with a guarantee must go unless the distributing companies selling the pictures and demanding the guarantee will also guarantee that key run houses under the control of the producer-distributor maintain admission prices in keeping with the class of house and amount of the entertainment. They contend it is impossible to meet the guarantees asked when their patrons can jump in a car or walk around the corner and see the same attraction for less money than the indie house must charge to meet the cash demand of the distributor.

Another thing that is causing havoc in the ranks of the small theatre owners is the protection being given the deluxe theatres over towns 50, 75 and 100 miles away and the terrific zoning restrictions being granted the key houses in the big cities over the neighborhood theatres.

Theatre men throughout the country claim producers are crippling the entire industry by their failure to develop box office names.

"Good titles and even good pictures will not attract the ticket buyer unless he is interested in some personality in the cast, and the action of last year in dropping names and delivering pictures with the so-called 'all-star casts' has been one of the main reasons for poor business," says a prominent mid-Western exhibitor.

"Give us attractive looking boys and girls who can act in the casts, and we will develop them for the producers. We have to have them; can't get along without them."

PRODUCTION NOTES

"Skeets" Gallagher, Stuart Erwin, Edward Nugent and Joyce Compton have been added to the all-star cast of Paramount's "Up Pops the Devil," which Eddie Sutherland is directing from the Hackett-Goodrich stage play.

Paramount has placed Frederick Burton, Evelyn Pierce, Claire McDowell, and Albert Hart in Josef von Sternberg's production, "An American Tragedy," in which fifty well known players appear.

Virginia Sale added to the cast of First National's "We Three."

William Jackie has the comedy role in Al Neitz's picture, "The Phantom," filming at Tec-Art.

Junior Coghlan, former DeMille player, has been placed in "Chasing Trouble," the RKO-Pathe short being directed by Fred Guiol with Franklyn Pangborn and Dot Farley.

Tom Wilson goes to Paramount for a role in "Night Court."

Carey Wilson has been signed to do the adaptation of "Lilies of Broadway," the William Hurlbut play which John Murray Anderson will direct for Universal.

H. & F. On Deal For Hanson Houses

It is understood that the Hughes-Franklin circuit of theatres will soon acquire the holdings of the Pacific Coast Theatres, Inc., now controlled by Mark Hanson.

There are eight houses in this string, seven being in Los Angeles and the other in Pasadena. The L. A. houses are the Larchmont, Cozy, Arroyo, Western, Knoll, Marcal and Marquis. The Pasadena house is the Egyptian.

Warners Making Plans For Sam Morris Drive

Extensive plans are now being laid out for the Warner West Coast theatre circuit in preparation for launching the Sam Morris drive during the month of May. A line-up of the best available pictures will be played during this month.

The opening of Warners' new Beverly theatre between May 1 and May 10 will be one of the outstanding events in the Morris drive.

New Broadcast Station

United Artists started the work of constructing a complete modern radio station today on the old Buster Keaton studio lot. When completed it will absorb the present KMTR license, now operated by the Hearst papers. This new station will plug U. A. pictures and the Hughes-Franklin theatres.

New York's Best Hotel Value

1, 2, and 3 ROOM SUITES

Residential—Transient

* * * offering unusual comfort and privacy in the heart of Manhattan at a modest tariff.

* Radio outlets . . . Electric refrigeration . . . Period salons and roof patios for private functions . . . Swimming pool . . . Golf . . . Riding . . . and other unusual features. Adjacent to Theatres and Smart Shops.

Single Rooms four dollars per day and up. Double rooms eight dollars per day and up. Suites of living room and bed room from ten dollars per day.

Largest Single Rooms in New York

The Park Central

PHONE—Circle 7-8000

56th Street at 7th Avenue, New York City

J. E. Frawley, General Manager

'WHAT A FLIRT' WILL PLEASE. 'BOARD AND ROOM' DELIGHTS

Tarkington Story Splendidly Acted

"WHAT A FLIRT"
Universal

Direction .....Hobart Henley
Photography .....Karl Freund
Story .....
Raymond L. Schrock and Tom Reed
Adaptation and Dialog....Edwin Knopf
Film Editor.....Maurice Pivar
Cast: Conrad Nagel, Sidney Fox, Bette Davis, Zasu Pitts, Humphrey Bogart, Slim Summerville, David Durand, Charles Winninger, Emma Dunn, Bert Roach.

"What a Flirt" is a nice, homely little comedy-drama that the entire family will go for. Based on Booth Tarkington's "The Flirt," it has lost none of its original appeal.

It's the story of a small-town family. Marianne is the daughter who longs to travel and see something of life. Flirting her way through two engagements is her way of escaping the boredom of her existency—then Val Corliss comes into her life, and she thinks she sees her way out. He professes to be starting a factory and asks her father to persuade his friends to invest. But her father refuses to do this until he has investigated, so Marianne forges his name to a letter telling the friends its all right to go ahead. Then she elopes with Corliss, who tells her they will be married in some other town.

Comes the dawn, and Marianne, in a hotel room, finds herself deserted. She returns home to Dick, one of her ex-fiances, and tells him she has changed her mind and will marry him immediately. But Dick has made other plans; he is now in love with her sister Laura, a quiet, retiring miss who has always been secretly in love with him. So Marianne wishes him luck and returns home, to find her father besieged by his friends, demanding their money back now that Corliss has flown. Marianne confesses to forging his signature and her father plans to sell the house and cash in on his insurance to pay them back if they will keep his daughter's name out of it. Marianne marries Wade, another of her former fiances, who helps her father out of the jam, and gone is her selfishness—the little gal has learned a lesson.

But the bare outline of the story fails to convey its charm, which lies mainly in the homely situations; spiteful little brother, Hedrick, whistling on the porch while his sister is entertaining; the family dinner, at which she attempts to impress Corliss, spoiled by Hedrick and her plumber brother-in-law; Minnie, the maid, who just won't be abused or do anything she doesn't have to.

The funniest lines belong to David Durand, as Hedrick. He is the lovable, annoying little tease that Tarkington imagined, and his performance is perfect. Another whose lines are partly drowned out by the laughter of an appreciative audience is Zasu Pitts as Minnie; she is grand. Sidney Fox is an appealing Marianne, and Conrad Nagel and Humphrey Bogart, as Dick and Corliss, turn in good performances. As a matter of fact, the entire cast does well by the picture and the result is a light, enjoyable hour.

Hobart Henley's direction, too, is largely responsible for that satisfied feeling you're going to have as you leave your neighborhood theatre.

●

Laurel and Hardy In New Laugh-fest

"LAUGHING GRAVY"
MGM
A Hal Roach Production

Direction .....James W. Horne
Photographer .....Art Lloyd
Screen Play.....H. M. Walker
Film Editor.....Richard Currier
Starring .....
.....Stan Laurel and Oliver Hardy
Supporting Cast: Charles Hall.

Since the world has been trained to think the Laurel-Hardy way, it won't make much difference that their latest, "Laughing Gravy," is not quite as good as most they've made. Most audiences require little more than the mere appearance of these two comedians on the screen to send them off into gales of laughter, and there are some really funny minutes scattered throughout the picture, so that there need be no fear for the box-office.

The story revolves about Mr. Laurel and Mr. Hardy, whose love for their dog, "Laughing Gravy," leads them into all sorts of scrapes, since it is necessary to hide him from their landlord, who doesn't like dogs. They get frozen in the snow, climb up and down chimneys, almost slide off roofs, etc., etc., only to have the dog discovered and be asked to leave. Then comes a letter, notifying Laurel that he is sole heir to his uncle's fortune if he will give up Hardy. Because Hardy insists on keeping the dog, Laurel gives up the money to stay with him, infuriating Hardy, who thought love for himself prompted Laurel's noble gesture.

Laurel and Hardy are swell, as always, Charles Hall is good as the landlord, and the direction and photography are O. K. It's the lack of novelty in the situations that brings "Laughing Gravy" below par.

●

Leon Janney Will Play Penrod For First Nat.

Leon Janney will have the leading role in Booth Tarkington's "Penrod and Sam" when it goes into production at First National this spring. The company has taken a five-year option on the youngster. Janney has gone to New York to make appearances in Warner houses and will return late in April.

Waldemar Young is doing the adaptation of "Penrod and Sam," and Robert Milton probably will direct.

New Comedy Team Decided Success

"BOARD AND ROOM"
Radio

Direction .....Gregory LaCava
Story ..... Douglas McLean
Screen Play.....Gregory LaCava
Additional Dialog.....Ralph Spence
Photography ..... Jeff MacKenzie
Cast: Hugh Herbert, Edna May Oliver, Dorothy Lee, Robert Emmett Keane, Russell Gleason, John Harron, Charles Sellon, Hector V. Sarno, Mark Fealy.

Movie fans will discover in this picture two new feature favorites, Hugh Herbert and Edna May Oliver. And they will discover them in a homely, diverting domestic comedy that has been well written, well put together, and that has plenty of the kind of human touches that amuse and endear themselves to movie audiences. There isn't much to exploit in this one, but word of mouth advertising will give the box office a nice healthy glow. It's the type of picture that any audience will enjoy, and it is darned good entertainment.

It is the story of Joe Austin, a kindly, naive soul, (who was always going to get work tomorrow), and how he bungles his way in and out of one fortune and into another. His wife is Sarah, who runs a boarding house. She loves Joe, but can't do anything about him, cannot forget she was a Cranston of Fall River. She also tries to guide her daughter into "better things," only to find that daughter and Joe had the right idea about men, or rather one boy, all along. This one boy, Larry Owen, is the inventor of the gadget that finally brings permanent comfort and a son-in-law to the Austin family.

Douglas McLean, Gregory La Cava and Ralph Spence have done a right neat piece of work on this picture. The story has a familiar ring, but the situations are handled in an entirely refreshing manner. There is hokum, of course, but it is good inoffensive hokum. There are plenty of laughs both in action and dialog; the boarding house scenes and the boarding house characters are excellent, and the sequence dealing with a party at a Long Island home is priceless. It calls forth spontaneous applause, and the direction is perfect in timing.

Herbert puts an entirely different slant on the quiet, rather meek husband, who is something of a nonentity. He ambles amusingly through the part and, no matter what he does, he is lovable. Edna May Oliver is just grand. She has a glorious idea of humor and even when she is henpecking someone, she never loses the sympathy of the audience.

Dorothy Lee and Russ Gleason are a personable pair of parted lovers, and John Harron, Charles Sellon, Hector Sarno and Mark Fealy all give excellent performances that round out a well-balanced cast of characters.

JAMES MURRAY

Has Just Been Signed For An Important Part in

'KICK IN'

A Paramount Picture

●

Watch This Young Man Stage a Great Come-back.

We Predict That He Will More Than Justify the Wonderful Things Said About Him in the Past.

DICK POLIMER
Agency
GLadstone 6159

THE Hollywood REPORTER

Vol. III. No. 47. Price 10c. TODAY'S FILM NEWS TODAY Thursday, March 26, 1931

TELEVISION FOR RKO

Development So Far Advanced That Theatre Chain May Use Broadcasts Within Six Months

Chicago.—Despite the secrecy surrounding experimental work with television now being carried on by the National Broadcasting Company, it is reported from inside sources that experiments have reached a level of practical perfection and will be ready within the next six months to be shown simultaneously in all RKO theatres through a coast to coast hook-up with NBC.

It is believed that the new form of entertainment will be introduced to the public by way of short novelty subjects, which will be broadcast from the NBC studios from film furnished by Radio Pictures. The initial showings will be an added fea-

(Continued on Page Two)

TRADEVIEWS
by W. R. Wilkerson

KEEP YOUR EYES and ears on Rowland Brown.

Unless some one or some thing succeeds in stifling the ideas and originality of this young fellow, he will leap all the hurdles to the top of the ladder so far as the making of screen entertainment is concerned.

If he never does another picture, his "Quick Millions" will have sufficient influence to give him a rating with the real creators of the business.

•

AND BROWN should be permitted to do as many pictures as his brain and actual working time will permit, for the man has something new to tell and a startling manner of telling it in pictures. He has ideas and an utter disregard of picture conventions. The old formula of doing things is given the go-by. He has brought a de-hokumized method of story, treatment and direction that will cause almost every writer and director in the business to throw away the old and rally to the new.

Another remarkable incident in the production of "Quick Millions" is that in this day of penny wise and pound foolish picture-making, Brown was able to sell a studio on an okay for the thing he wanted to do in the manner he accomplished it. For, with the stereotyped material reaching our screens for the past few months, it would seem a hopeless task for any individual to sell a production executive on "something new." But somebody on the Fox lot listened, was impressed, and diverted a few dollars for Brown to shoot out.

•

YOU ARE GOING to hear plenty of arguments by people who have been privileged to see the picture regarding the box-office possibilities of "Quick Millions." Both sides will have sufficient basis for their views. The final answer will rest with the box-office itself. And you will not have long to wait for some indication as the Fox Theatre in San Diego will uncover it next Thursday for its world premiere.

Para. Pays Plenty To Protect Title

With "The Vice Squad" practically completed, Paramount has bought the Van Raalte novel of that name and thrown the story away simply to protect the title of the picture. Van Raalte asked $25,000 for the rights and it is understood Paramount paid it.

Fox Theatre Heads Not To Be Changed

New York.—There will be no change in the handling of the Fox Theatres, according to Harry Arthur, in charge of the Eastern division. This applies, he says, to both Eastern and Western divisions. Oscar Oldknow is still in charge and will continue so.

Mr. Arthur also stated that the report that the Fox theatres will take over the Hughes-Franklin chain is baseless. The only theatres in which Fox would be interested, he says, are those in California.

•

RKO Spurns Negri Price For Theatre Tour

New York.—Radio-Keith-Orpheum has turned down Pola Negri for a personal appearance tour of its houses, due to the figure she put on her services. This is said to be $5,000 a week.

Pola arrives next week and will go direct to Hollywood to take up her contract with RKO-Pathe.

Double Features In De Luxe Publix

New York.—Several of the de luxe Publix houses are so far in the red and so rapidly getting in deeper that the experiment of double features is being tried in the hope of increasing business.

Among the cities where the new scheme is being tried out are Atlanta, Birmingham and Toledo.

•

Felix Feist To N. Y.

His three weeks' conference with studio executives completed, Felix Feist, MGM general sales manager, is on his way to the home office.

L. A. BUSINESS AVERAGE. "MOROCCO" BEST DRAW

Business in the Los Angeles theatres has kept along about average for the past week. There were no high spots, the best being the Paramount Theatre which got $22,000 with "Morocco." Other grosses:

CARTHAY CIRCLE—"Strangers May Kiss," second week, $17,500.

CHINESE — "Trader Horn," ninth week, $12,800.

CRITERION—"Dance Fools, Dance," second week, $11,700.

(Continued on Page Three)

Radio To Hold Salesmen For Unpaid Contracts

New York.—The members of the sales force of Radio Pictures have been informed that they will be held responsible for unpaid exhibition contracts and they are advised to clean up all their accounts before the annual convention next month.

D.A.R. Objects to a British Washington

The D. A. R. and other patriotic organizations loosed a storm of protests upon the executives of Warner and First National studios when they learned of the company engaging Alan Mowbray, an English actor, to play Washington in "Alexander Hamilton."

They were informed that George Arliss, a British citizen, wrote the play and played in it on the stage and that George Washington was an English subject before becoming president. Mr. Mowbray will play the part.

•

"Safe In Hell" Will Be A Warner Special

Warner Brothers have decided to make "Safe In Hell" one of the specials of the year with Roy Del Ruth directing. The play is localized on a penal island and affords abundance of opportunity for production value.

•

Para. Will Make Thirty At Astoria Studio

New York.—It is understood that Paramount will make 30 of its 70 features this year at the Astoria studio. The results from the product made at the Eastern plant this year have been most satisfactory.

•

Darmour To New York

Larry Darmour leaves for New York March 30 to arrange for further distribution of a new series of short subjects that he is about to produce.

"MY PAST" Screen Play and Dialogue by CHARLES KENYON

THE Hollywood REPORTER

Vol. III. No. 37. Price 10c. TODAY'S FILM NEWS TODAY Thursday, March 12, 1931

EXHIBS TABOO AD REELS

TRADEVIEWS
by W. R. Wilkerson

THE SMARTEST move that Joe Schnitzer has made since taking over the production reins at Radio was the appointment of Howard Estabrook as story head of the studio. The appointment does not carry "scenario editor" with it. The assignment is far greater than such a title would imply. Howard is to be a sort of editorial supervisor of all stories and scripts. It will be his job to see that a play or a yarn purchased by the company will not be "written into a flop" by the extraction of every vestige of its story value.

If Estabrook had never done anything but "Cimarron" his qualifications for the above job would be sufficient, for in that adaptation he gave to Radio a screen translation of the Edna Ferber story that retained all the story values that caused Radio to pay $125,000 for the rights. He did not rewrite Miss Ferber's story, he did not add "picture sequences" that make of most treatments a lot of trash. He realized that in "Cimarron" Radio had a great piece of property and he set about retaining all of the values that caused the story to be a best seller.

•

AND WHILE on the subject we suggest keeping an eye on Schnitzer. He is going to make himself felt in the production end of the industry in the same manner that made of him one of pictures' outstanding salesmen and executives. Joe has a foundation that few can boast of. He knows exhibition, distribution and what goes into the moulding of an organization. He took an organization (FBO) at a time when it was nothing better than a rumor (and a bad one at that) and ran it into black figures quicker than you or I would ever think.

•

HE WILL succeed in production to even a greater extent than in his other successful endeavors for the reason that he is an organizer, is human and can cater to the reactions of people working under him in a manner that causes them to swear by and for him. Schnitzer is always the student, always learning, grabbing at every source for knowledge that will make his task more easy.

Say Fans Squawk Even If The Reels are Really Entertaining. Thumbs Down on Feature Ads

In a survey just completed by this publication through 1200 letters sent to as many theatres regarding the sponsored or advertising shorts being shown in spots, it is evident that this type of entertainment is on its way out, due to the attitude of the fans who "pay admissions to see advertisements projected for them."

The survey took in most of the first-run theatres in the circuits which have been plugging these shorts, in addition to houses in the neighborhoods and small towns which have either had a shot at the reels or have not as yet run them. The questionnaire was directed to this latter

(Continued on Page Two)

•

Fox Financing Hurting Loew's

New York.—Insiders see in the unsteady movement of Loew's Inc. indications that the unsettled condition of the Fox financing has created a weakness for what is ordinarily a very strong stock.

The Fox financing is the subject of in and out rumors on the "Street." Bears were responsible for the yarn yesterday that all negotiations had flopped. This was denied by one of the Fox directors, who insisted the whole refinancing program would be announced in a few days, with the hint that a new issue would be put out at a higher rate than the present value of Fox Film.

•

Helen Wills Offered $125,000 For Shorts

If present negotiations are consummated, Helen Wills will receive $125,000 to appear in a series of short subjects for Radio.

The stories will be centered around tennis, with a romantic background.

•

Compson In "Helga"

Betty Compson's next starring picture for Radio will be "Helga," an original screen story by Martin Flaven. George Archainbaud will direct.

D. W. Griffith Wins Award Of $67,445

D. W. Griffith was yesterday awarded a judgment of $67,445 for receipts alleged to be due on a contract for the showing of "America" at the Forum Theatre in 1924. The defendants were the B. & H. Circuit Inc.

Supreme Court Judge Collier ordered judgment in the full amount asked. According to the contract, the Griffith company was to receive 70 per cent of the gross over $10,000, with a guarantee of $75,000.

•

Steffes-Saperstien in New York For Meeting

New York.—Al Steffes and Aaron Saperstien, Allied leaders, are here for the Allied meeting.

BUSINESS IN THE LOCAL HOUSES GOOD AND BAD

The Criterion, Paramount and Loew's State have just finished very big weeks with their attractions. The Chinese showing "Trader Horn" in its seventh week did okay, with "East Lynne" sliding badly in the sixth week at the Carthay. The rest of the houses did about average, with "Cimarron" closing a most profitable six weks' engagement at the Orpheum.

CARTHAY CIRCLE—"East Lynne" flopping badly. For the first three days of the sixth week, ended last

(Continued on Page Two)

F. W. Murnau Dies After Auto Smash

F. W. Murnau died in a Santa Barbara hospital yesterday from injuries received when his car swerved over an enbankment near that city.

Murnau, who sprang into the directorial limelight with "Sunrise," was on his way to San Francisco and was to sail for Germany on a vacation trip.

He was born in Heidelberg, Germany, in 1889, and educated at the university there. He began his theatrical career as a member of Max Reinhardt's original cast interpreting "The Miracle." He came to America in 1926 under contract to Fox, where he directed "Four Devils" and "Sunrise." His latest directorial work was "Tabu," produced in the South Sea Islands with an all-native cast.

•

"Jimmie" Walker Arrives Here Today

James J. Walker, mayor of New York, will arrive in town late this afternoon on the Chief for a short vacation. He is accompanied by Mr. and Mrs. A. C. (Blumey) Blumenthal. It is understood that His Honor will go direct to Palm Springs where the Untermeyer house has been made ready.

•

Horace Liveright Is Signed By RKO-Pathe

Horace Liveright, publisher and stage producer, has been signed to a long-term contract at RKO-Pathe. He will assist Charles R. Rogers in an executive capacity, devoting his time primarily to finding and acquiring screen story material.

Richard Bennett With Marian Davies At MGM

Richard Bennett has been signed by Metro-Goldwyn-Mayer for a featured role in "Five and Ten," which is to star Marion Davies under the direction of Robert Leonard.

•

Fox Meeting April 27

The Fox sales convention is set for April 27, at Atlantic City.

Adaptation and Additional Dialog of "FRONT PAGE" By Bartlett Cormack

THE Hollywood REPORTER

Vol. III. No. 39. Price 10c. TODAY'S FILM NEWS TODAY Monday, March 16, 1931

'U' AND ALLIED IN DEAL

TRADEVIEWS
by W. R. Wilkerson

THIS—TO BE alliterative — is a paean of praise for Paramount. As part of its share in making attractions that will "bring the kids back to the theatres," it has turned out "Skippy," which will not only bring back the kids, but should bring every father, mother ,aunt, uncle, grandparent and big brother and sister along with them. Here is a picture with a universal appeal if there ever was one.

Someone in the Paramount organization, with the kid angle in mind, suddenly remembered that "men are but children of a larger growth," and "Skippy" is for kids of all ages. It would have been easy to err in this production and make it simply for the children. But those who wrote the story and Norman Taurog, who directed it, have not made this mistake.

•

THE KIDS IN the picture are perfect, and every grown-up will appreciate them. The parents — although the younger patrons will not realize it—are no less perfect. The mother who always understands, the father, who seldom if ever does, are wonderfully well drawn.

The scene in which the father, sitting on the bed beside his weeping son, tries to figure out what is the trouble and fails miserably, finally deciding that a bicycle will heal the wound, whatever it is, will bring lumps to many throats and tears to many eyes. Not only because of the really marvelous playing of the scene by little Jackie Cooper, but out of sympathy for the befuddled adult male, whose boyhood days are so far behind him that he cannot get the mental angle of his son.

•

THERE IS NO straining for comedy, for pathos, for any other effect anywhere in the picture. It is all natural, immensely human. It was written by people who can still remember their childhood, and directed by a man who, we are convinced, is still a boy and always will be.

This is not the place to give credit; that is done elsewhere. But if this picture doesn't break house records, if it doesn't get more word-of-mouth advertising than any film in months, the motion picture producers would better go out of business.

N. Y. 'Hip' To Go

New York.—A landmark will pass on July 1 when RKO vacates the Hippodrome, for years the home of great stage spectacles, and the demolition of the building will be started. A giant skyscraper will occupy the site.

MPTOA Takes A Crack At Pathe

Philadelphia. — The MPTOA of Eastern Pennsylvania, South Jersey and Delaware has taken a crack at Pathe by urging the members, if the company does not deliver all the features announced, to refuse to play Pathe shorts. The statement that Pathe might not deliver everything was made at the meeting of the Board of Managers of the owners' organization.

The Board also advised members to refuse to play pictures which demand forty or fifty per cent. This is aimed at the Lloyd and Chaplin pictures.

•

Will Horwitz Resigns

Dallas.—Will Horwitz, the Dallas censorship advocate, has resigned as president of the Allied Texas unit. H. A. Cole, whose resignation was reported, denies that he has quit.

•

Grainger Here Today

James R. Grainger, vice-president and general sales manager for Fox Film, arrives here from New York today.

Oldest Independent Distrib. and Strong Exhibitor Body in Booking Deal for 6500 Houses

New York.—The Allied Exhibitors organization, said to represent almost 6,500 independently owned theatres, and Universal Pictures Corporation, the oldest independent producer-distributor, are planning to join hands in a tremendous booking deal.

The Allied Exhibs are determined to get a hook-in with a producer-distributor that will guarantee them a certain amount of product during the year at a reasonable price, and they offer in return the 6,500 or more theatres in their organization. In digging out the best possible tie-in, they look to Carl Laemmle, who has always been the mainstay of the independent theatre owner, for this supply of film.

The exhibs had deals with both Tiffany and Radio Pictures last year. The former made delivery so far as possible, and the latter sidestepped the agreement, not in whole, but sufficiently not to be included on the Allied 100 per cent bookings.

Allied sees in Universal a diversified program that will fit in most advantageously with the class theatres as a whole and, seemingly, the only thing holding the deal up is a get together on price.

•

Mid-West Exhibs Joining Allied

Milwaukee.—More than twenty members of the Motion Picture Theatre Owners of America have left that organization within the past two weeks to join up with Allied. John Ludwig and L. K. Brin are the most distinguished of the rebels.

Distribs Deny Forcing Shorts

New York.—The major distributors have assured M. A. Lightman, president of the Motion Picture Theatre Owners of America, that they have never insisted that exhibitors must book their shorts before they would get a crack at the features. Those on record with such assurances are Paramount, Metro-Goldwyn-Mayer, Radio Pictures, Warners, Universal and Columbia.

Lightman, it is understood, will quiz his members for instances where the exchanges have demanded such terms and, on the presentation of such information from the exhibitors, he will again face the distributors for an answer.

•

Wilmer and Vincent Adding To Their Chain

Philadelphia—Wilmer and Vincent, now controlling a circuit of 40 houses, will build four new ones of 3,000 to 4,000 seats each. They will be located in Richmond, Va., and Reading, Harrisburg and Altoona, Pa.

•

Zukor Arrives Today

Adolph Zukor arrives in Hollywood tonight from New York on his annual Spring inspection trip of current production. Only recently Mr. Zukor came west as far as Kansas City for a conference of Paramount executives. Paramount officials insist there is no particular significance to his visit this week.

A. & P. 'SPONSORED' FILMS ORDERED FROM WARNERS

New York.—The Atlantic and Pacific Tea Company, one of the largest chain store concerns in existence, has just signed a contract with Warners for the production and distribution of four "sponsored" shorts, to be made

(Continued on Page Three)

To Roadshow "Dirigible"

New York.—Columbia will roadshow "Dirigible," starting with a Broadway opening, probably at the Criterion this week.

"DANCE FOOLS, DANCE" Directed by Harry Beaumont

LENT TAKES ITS TOLL OF BUSINESS IN PHILA.

Philadelphia.—Lent took its toll of business in Philadelphia. There were no decided disappointments in the local field, but few of the houses maintained anything like the February level.

The Mastbaum kept going very well with $45,000 for "Gentleman's Fate." The John Gilbert stock has been sagging as the result of his first talkies, but good notices helped to interest the fans in his new film and the "word of mouth" advertising brought them in. The Fox, which originally hoped to do over two weeks with "East Lynne," decided against keeping the picture, though the $29,000 intake for the week ($40,000 for the eight days) means a corking week's business. "City Lights" stopped its slump, doing $22,000 at the Erlanger, comparing favorably with preceding week. Grosses for the week follow:

BOYD—"Dance Fools, Dance" had a fair second week with $15,000.

CHESTNUT—"Trader Horn" consistently good with about $15,000. Matinees off but nights good.

EARLE—"Fair Warning," with Gene Dennis, girl psychic, on stage, kept house at average of $18,000.

ERLANGER—"City Lights" snapped up a bit to $22,000.

FOX—"East Lynne" pulled $29,000. Good, but not quite enough to hold it over.

KEITHS—"Stolen Heaven" gave the house its best week for some time; $16,500.

MASTBAUM — "Gentleman's Fate" kept house gross well up to $45,000.

STANLEY—"Dracula" had a good second week with $21,000 and is held over.

STANTON—"New Moon" in second week dropped to $8,000.

Attractions for the current week are:

Boyd, "Kiki"; Chestnut, "Trader Horn"; Earle, "Cohens and Kellys in Africa"; Erlanger, "City Lights"; Fox, "Along Came Youth"; Keiths, "Honor Among Lovers"; Mastbaum, "Ten Cents a Dance"; Stanley, "Dracula"; Stanton, "The Last Parade," renamed "The Gangster's Last Parade" for this city.

•

Universal Will Make Scandinavian Versions

While most of the major studios are concentrating on Spanish and French versions of pictures, Universal plans to indulge heavily this coming season in versions for the Scandinavian countries. A deal is now on to acquire the English screen rights to "Faust," which also carries a clause for the Scandinavian rights.

•

Theme Songs Returning

First National is adding its contribution to the revival of theme songs in pictures. "One Little Word From You" by Bert Kalmar and Harry Ruby, authors of "Three Little Words," is being spotted in "Broad-Minded."

New Picture Studio To Be Built In Canada

Windsor, Ont.—A project is under way here for the building of a motion picture studio. Promotion is being handled by Fred W. Martin, in conjunction with Lloyd Hammond, a Detroit film man, and George Weeks, of Sono-Art.

•

Roxy Soon On Hiring Job For Radio City

New York.—"Roxy" will return here April 1 and will begin to assemble his organization for the Radio City project. He will take offices on or around Broadway and will start hiring immediately.

•

Harris Story Supervisor

Edward Montagne, associate editor at the Paramount studios, has been given a new contract. Robert Harris, formerly of Universal, has been signed as a supervisor.

•

A. & P. "Sponsored" Films

(Continued from Page One)

and released as quickly as possible.

To offset any adverse fan opinion or newspaper knocks, the A. & P. will put on a tremendous newspaper advertising campaign to dovetail with the showing of these ad reels in the Warner houses.

It is said that the A. & P. company sold itself on the great value of screen advertising and is going to do everything possible to make this advertising "take" with both public and press.

"Suicide Fleet" Boyd's First For RKO-Pathe

Bill Boyd's first starring vehicle of the four scheduled for him on RKO-Pathe's program will be "Suicide Fleet," an original story of submarine warfare by Lew Lipton. Marion Jackson is preparing the adaptation.

Boyd returned Saturday from his vacation trip to Honolulu.

•

Old Chaplins With Sound On The Market

New York.—The expected Chaplin reissues are on the market. This time they have complete musical scores. Most of them are of the old Keystones and are being sold on States Rights.

•

Ben Lyon Leading Man For Constance Bennett

Ben Lyon, now playing the male lead in "We Three" at Warner-First National, has been selected as leading man for Constance Bennett in "Virtue's Clothes" when that starts at the same studio.

•

"U" Declares Dividend

New York.—Universal has declared a $2 quarterly dividend on its first preferred stock.

•

Katharine Brown Here

Katharine Brown, in charge of the Eastern story department of Radio Pictures, is in Hollywood conferring with William LeBaron on stories.

Columbia Signs Up Jones For 16 More

Columbia has exercised its option on Buck Jones, calling for 16 Westerns in the next two years. The star's original contract called for eight pictures with an option of 16 more.

The present demand for action Westerns is so great that Columbia is now preparing three stories for the Jones unit, which will be produced at the earliest possible date.

•

Indie On Newspaper Yarn Produced Here

George Batchelor, independent producer, is on his way here from New York to produce a gangster newspaper yarn, titled "The Inside Story." Barney Girard, stage producer and writer, will be affiliated with him. Production will be at Tec-Art.

•

Tashman Assigned

Lilyan Tashman's first assignment under her new five-year contract with Paramount is in Ruth Chaterton's "Women Love Once," adapted from Zoe Atkins' "Daddy Goes a-Hunting," by the author. Edward Goodman will direct.

•

"Tabu" In New York

New York.—"Tabu" opens here at the Central Park Theatre next Wednesday.

THE BEST ONLY

The HARRY WEBER AGENCY

The Smart Sure Touch of a Dialog Expert Adds to a Picture's Box Office Value.

GENE LEWIS

GRanite 6777

HOOPER ATCHLEY

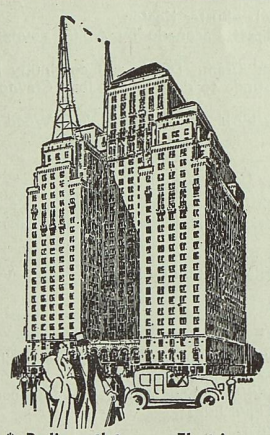
as the District Attorney

in

"MILLIE"

NOW AT THE ORPHEUM

LEON ERROL



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56th Street at 7th Avenue, New York City

J. E. Frawley, General Manager

THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.

Advertising Staff: Larry Hughes, Larry Urbach, Vincent Treanor, Jr.

Circulation Manager: Nat Bregstein

Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California.
Telephone HOllywood 4741

New York office, 110 West 40th Street
J. A. Milligan, Manager

Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager

London office, 80 Wardour Street
Frank Tilley, Manager

Paris office, 122 Boulevard Murat
Jack Spector, Manager

Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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5 IN WORK, 7 MORE READY AT WARNER-FIRST NAT.

With five features now in work at the Warner-First National studios, the combined companies have seven new pictures prepared to start shooting within the next fortnight.

The new features to start under the Warner banner will be "Night Nurse," with Barbara Stanwyck and Ben Lyon, William Wellman directing; "Alexander Hamilton," with George Arliss and Doris Kenyon, John Adolfi directing; "Heat Wave," to star William Powell under the direction of Alfred E. Green, and "Passionate Sonata," starring Doroles Costello with Hobart Henley directing.

New productions to be started by First National are "Five Star Final," with Edward G. Robinson under the direction of Mervyn LeRoy; "I Like Your Nerve," with Douglas Fairbanks, Jr., to be directed by Robert Milton, and "Spent Bullets," starring Richard Barthelmess, under the direction of Wilhelm Dieterle.

Glenn Griswold Made A Fox Vice-President

Chicago.—Glen Griswold, former editor of the Chicago Journal of Commerce, has been appointed a vice-president of Fox Film Corp., by Harley L. Clarke. Griswold will devote his energies to the public relations and advertising policies of the company.

●

New Contract At MGM For Edgar Allan Woolf

Edgar Allan Woolf, as the result of his work on the script of Bill Haines' "Tailor Made Man," has been given a five-year contract by MGM. Edgar will be given his first assignment under his new contract this week.

"Front Page" A Smashing Hit

(Continued from Page One)

men are waiting to witness and record the hanging for murder of a "red," whose life is really being sacrificed to make a political hey-day. Hildy Johnson, star reporter of the Morning Post, on a farewell tour preparatory to his marriage and resignation from reporting, steps into one of the biggest stories of his career when the condemned man escapes, drops into the press room and Hildy hides him in a rolltop desk until the arrival of Walter Burns, his editor.

A reprieve arrives for the murderer, but the mayor and sheriff bribe the bearer to go away and arrive too late, because their re-election depends on the taking of this man's life. As Walter Burns and Hildy Johnson are about to be arrested for aiding and abetting an escaped criminal, the dumb messenger with the reprieve walks in and spills the beans. And all through the story, Burns has been trying to persuade Johnson not to get married and give up newspaper work. Finally, however, he gives Johnson and the girl his blessing and sends them on their way and then—but that's the crowning howl of the show and our advice is to see it.

Bartlett Cormack has done an admirable job with the adaptation. Not a swear word is left and not a telling line has been omitted. All the brilliant satire on newspapers and politics has been retained, and Lewis Milestone is just the lad to have given it the directorial pace and action to make it a wow of a picture, perfectly balanced between drama and comedy. As he tells the story, there is not a line out of place, there is not a unnecessary piece of action—the man has a positive genius for doing the right thing at the right time—making a moving, a very moving, picture out of a play.

And Menjou! It would seem that all his previous movie career has been a mere marking time until such an occasion as this could give him the opportunity to hit his full stride. As Walter Burns, dynamic demon of news, who never lets a good man go, who is a composite portrait of legend and fact about editors, he is marvelous. It's a question whether the part was made for him, or he for the part, so perfectly do the two fit. It isn't a new Menjou—it's Menjou in a role that allows full play for his talents. Praises be.

And Pat O'Brien! As the fast-talking, fast-thinking star reporter, trying to be loyal to the two great loves of his life—newspapers and Peggy—he is swell. He's a discovery and it's no dishonor to him that an older, wiser hand at the game should gain the greater precedence in the credits; he puts up a great fight for first honors.

And Edward Everett Horton, as the fussy, walking house of sanitation, Bensinger; Walter Catlett as newsman Murphy; George E. Stone as the pathetic, misguided "Red," and Mae Clark as Molly, the dubious lady who loves him for his kind words and actions to her and fights for his life; Slim Summerville as the perfect dumb cluk, Pincus, the reprieve bearer; Matt Moore as the lazy drawling reporter, Kruger; Frank McHugh as McCue, the humorous "legger" whose sentences are punctuated with a razzing laugh; Clarence Wilson as the fawning, thick-headed sheriff; Spencer Charters as the goofy Woodenshoes, holder and declaimer of theories; Maurice Black, delightful Italian henchman of Walter Burns, Diamond Louie; Effie Ellsler, as the fussy, distrusting, bungling mother of Peggy; Mary Brian as the lovable Peggy; Dorothea Wolbert as Jenny, and James Gordon as the Mayor—each one perfect, each one making it difficult not to stop and rave over his or her individual performance.

And the photography and the cutting are both noteworthy. As we said before, if this picture isn't heartily consumed by the public, there's no use trying to feed them comedy.

"THE FRONT PAGE"
Howard Hughes Production
United Artists

Direction .....Lewis Milestone
From the Play by.....
Ben Hecht and Charles McArthur
Adaptation .....Bartlett Cormack
Photography .....Glen MacWilliams
Film Editor.....W. Duncan Mansfield

Cast: Adolphe Menjou, Pat O'Brien, Mary Brian, Edward Everett Horton, Walter Catlett, George E. Stone, Mae Clarke, Slim Summerville, Matt Moore, Frank McHugh, Clarence H. Wilson, Freddie Howard, Phil Tead, Eugene Strong, Spencer Charters, Maurice Black, Effie Ellsler, Dorothea Wolbert, James Gordon.

THE LOWDOWN

Advertising sanctums around Broadway are boiling over a recent experience with a New York trade daily. The advertising head of this daily (which terms itself "the leading newspaper of the motion picture industry") has been quoting its circulation as 8,300 and, as a result, getting that amount of inserts on ads of that type from the various companies. Recently a letter coming from one of the executives of the paper quoted the circulation at 5,200. Now the gentlemen in charge of the advertising departments are asking what happened to the extra 3,100 inserts.

●

A writer on a company's payroll for the past four years, always delivering a fair job, approached the production head regarding the terms of his option that commanded a hundred or more advance on his salary. The exec kept him waiting for two weeks and finally had an office girl tell him they would not meet the raise. The next day the writer signed up at another studio at twice the salary and, when the exec heard of this, he tried to get him back at that double figure. Of course, he had no luck.

●

A film worker got mixed up in a traffic jam with a prominent studio executive and promptly bawled out the exec in colorful, round tones. The big shot retaliated by informing the worker that he would be fired as quick as he could make out a closing slip. In fact, he fired him on the spot. The lowly worker hastened to inform the exec that he hadn't worked on his lot for over six months.

●

Belle Bennett is sponsoring a "Chicken Shack" restaurant on Ventura Boulevard, with her husband, Fred Windermere, in charge.

PRODUCTION NOTES

Columbia's "The Great Air Robbery" will be released as "The Sky Patrol."

●

Frances Dee, Norman Foster, Jean Arthur and Claire Dodd to cast of "Confessions of a Co-ed" at Paramount.

●

Rockcliffe Fellows and William Davidson to cast of 'The Vice Squad" at Paramount.

●

Noel Francis has been borrowed from Radio by First National to play in "Upper Underworld."

●

Eulalie Jensen to cast of "Up Pops the Devil" at Paramount.

●

Mae Busch returns to the screen after a long absence in a supporting role in Larry Darmour's "Defender of the Law," production to start soon.

What's New — Ask
The
HARRY WEBER
AGENCY
THEY KNOW

The Smart Sure Touch of a Dialog Expert Adds to a Picture's Box Office Value.
GENE LEWIS
GRanite 6777

HOOPER ATCHLEY
as the District Attorney
in
"MILLIE"
Coming to THE ORPHEUM

LEON ERROL

THE Hollywood REPORTER

Vol. III. No. 29. Price 10c. TODAY'S FILM NEWS TODAY Monday, March 2, 1931

TWO GROUPS AFTER FOX

TRADEVIEWS

THIS QUESTION of advertising—of the "high-hat" as opposed to the ballyhoo system—is creating a lot of discussion, and rightly so. Recently Carl Laemmle issued a blast against the former type of ads and an appeal for the good, old hokum that used to pull the people into the theatres.

Now Adolph Zukor is quoted as feeling the same way about the matter. He apparently has listened to Sam Katz, who is disappointed in the amount of business done by "Rango," which was taken into New York on rubber heels. This picture should have been a great bet, one of the greatest that Paramount has, but lack of proper and sufficient exploitation has hurt the box-office.

•

PERHAPS BOTH Mr. Zukor and Mr. Katz also have "Laughter" in mind. There is another example of how too little advertising can pull down the business on a picture that should be a stand-out. "Laughter" presented Nancy Carroll in a new type of role, but that was not exploited to any extent. It also had Fredric March and Frank Morgan, two fine actors, neither of whom was especially well known to picture fans, and that angle was neglected.

The picture was of the type that pleases all the public; plenty of hokum, but good hokum, entertaining and pleasing. But it didn't do the business it should have done.

•

LOOK AT THE other side. Think of "Cimarron" and "Trader Horn." The "Cimarron" campaign had every fan waiting in line to see the picture long before it came along. The same thing with "Horn." The campaigns were handled by showmen who knew they had something the public wanted and were not backward nor niggardly in telling about it.

After all, Barnum was right. Among the many slogans credited to that great showman, was this: "If you want to sell 'em, tell 'em."

•

THE EPIDEMIC of cutting admission prices seems to be spreading all over the country among the little fellows. They should remember this: It is easy to cut prices. It is mighty hard to raise them again.

Gnats and Camels

A trade paper says Frank Whitbeck is to be ousted by Fox West Coast because of salacious ads for "Body and Soul." It seems he used in the local ads the same nude silhouette that is shown on the title of the film all over the country. Let's see—wasn't there something about straining at a gnat and swallowing a camel?

New Bill Is Tough On The First Runs

Raleigh.—Things are going to be rather tough for the first run houses if a bill recently passed by the lower branch of the Legislature goes through the Senate.

It provides that no distributor shall deliver any pictures to a first run house without offering them at the same time to all exhibitors ready to play them. This would destroy the protection of all the first runs.

•

Anti-Daylight Saving Passed In Indiana

Indianapolis.—The Indiana Legislature has passed the anti-daylight saving bill.

•

Joe Brandt Coming

New York.—Joe Brandt is leaving for Havana for a short rest and, upon his return in ten days, will go to Hollywood.

Hearst-Hughes-William Fox In Lead--Kuhn-Loeb May Do Re-financing With Kent Head

With two banking groups obviously in readiness to acquire control of the Fox Film Corporation, the situation is getting acute. The possibility of the concern being taken over by the Hearst-Howard Hughes-William Fox combination seems to be stronger. This deal is being talked in many places in New York, and reports in Hollywood yesterday said that Hughes and several of the executives of Metro-Goldwyn-Mayer spent the week-end at the Hearst ranch at San Simeon.

A second dispatch from New York stated that there was a possibility of Sidney Kent, general manager of Paramount, being the new head of Fox on the expected retirement of Harley Clarke.

This was based on the chance of

(Continued on Page Two)

•

Helen Hayes Signs at MGM for 5 Years

New York.—Helen Hayes, now starring on Broadway in "Petticoat Influence," has been signed by MGM on a five-year contract and will leave for Hollywood in a couple of weeks.

Her first picture will be "Lullaby," which Edgar Selwyn will direct.

•

So. Dakota Kills Tax

Pierre.—The South Dakota Legislature has killed the bill for a ten per cent admission tax.

'Cimarron'–'Horn' In London Race

London. — Metro-Goldwyn-Mayer is rushing preparations for the opening here of "Trader Horn," trying to get it on by March 4 so as to beat the premiere of "Cimarron." The "Trader Horn" date was announced after all the "Cimarron" details were set.

Frank Tilley put over a deal with the Daily Mail for the serial rights to "Cimarron," starting the same week the picture opens and running two months. The Mail paid a record price in competition with other papers. It will co-operate with the theatre opening by putting out a thousand 16-sheet posters.

•

Lapsing Of Option Costs Fox $353,000

Boston.—Under a recent court decision, the failure to take up the option on the Hotel Touraine and adjacent property costs Fox $353,000. This was the amount of the original deposit.

•

Ohio Legislature To Act On Bomb Sentences

Columbus.—The MPTO of Ohio is working for the passage of the bill providing jail sentences for stench bombers, which comes before the Legislature this week.

•

Publix Gets Two In N. J.

New York.—Publix has taken over the Newark Theatre, in Newark, and the United States Theatre in Paterson from the Adams Brothers.

NEW INDIE PRODUCERS TO BUILD STUDIO HERE

New York.—Monogram Pictures, the new producing and distributing company formed by a number of leading independents at the two-day meeting in Atlantic City, will build a studio in Hollywood to cost $500,000.

Ray Johnston, president of the new company, asserts that 89 per cent of the country is already signed up under its franchise plan. The company intends to produce and distribute 16 pictures this year. Its officers are:

President, Ray Johnston; vice-presi-

(Continued on Page Four)

Jesse Goldburg On Way

New York.—Jesse Goldburg has left for Hollywood to become supervisor of production for the Van Beuren Corporation in making shorts for RKO-Pathe. Harry Scott takes his place as general sales manager.

•

More Theatres Cutting

Minneapolis. — Ten independent theatres in the downtown district have out their admission prices to ten cents for all day.

"FIGHTING CARAVANS" Written by EDW. E. PARAMORE, Jr. KEENE THOMPSON AGNES LEAHY

THE Hollywood REPORTER

Vol. III. No. 36. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, March 11, 1931

"FRONT PAGE" A SMASH

TRADEVIEWS
by W. R. Wilkerson

TODAY'S SPASM must be turned over to Lewis Milestone, ("Millie" to most of us,) because his direction of "Front Page" serves further to convince the industry that this young Russian, only a few years in our midst, is at the top of the heap among the directors making motion pictures. He is an artist, a showman, a box-office director, a moulder of public thought, and one of the greatest insurance policies to a producer that the business has ever known.

Milestone is an artist and a showman because he thinks FOR the public and makes pictures on a basis that gives every selling angle free play.

•

HE MADE "All Quiet" a dramatic sensation—the dean of all war pictures. He gave the public the sorrowful truth and made them like it, pay for it; this same public that is not supposed to go for sad pictures.

And now he gives them "Front Page." A brilliant satire, a load of laughs, a story with a dramatic punch, but a story whose action is contained in words that make no compromise with sentimentality, hokum, romance, human interest and all the other things the public allegedly likes.

He proves the old adage that "it's not what you say, but the way you say it." And he says plenty. He gracefully skirts the objectionable, because he knows when a laugh's a laugh and not just a wisecrack. He takes situations that would be a dead lot in the hands of anyone less skilful and works them into scenes that out-Barnum Barnum.

He knows how to serve the mixture of truth, humor and tragedy so that it tickles the public's palate and makes them swallow something they never knew they liked.

•

MILESTONE is the best insurance policy that a producer can get in that he is sure-fire with his handling of a story; he seems flop-proof; he works fast and always within a budget, and turns out a product that rakes in the profits for the producing company. Whatever his price, Milestone is worth it, providing the company has a story that will fit into the financial scheme of things.

Three Guesses

A publicity story sent out by the New York office of Warner Brothers, reads: "Ruth Chatterton, who will soon be a Warner star, is due in California now to begin a picture for ANOTHER COMPANY."

Hammons Signs For Tiffany

New York.—The Tiffany-Educational-World Wide deal was signed today. The terms were not made public.

It is understood that many of the Tiffany exchanges will remain intact, while others will be closed and the Educational offices will be used for the distribution of the joint product.

•

Walter Huston To Star In "Blue Moon Mystery"

Contrary to all reports, Walter Huston's second starring picture for First National will be "Blue Moon Mystery," the first story written directly for the screen by S. S. Van Dine. Florence Ryerson is now making the screen treatment.

'CIMARRON' BAGS LONDON; FIRST NIGHT IMPRESSIVE

London. — The greatest picture premiere in the history of London was staged for Radio Pictures' "Cimarron" at the Leicester Square Theatre Friday night. Leicester Square was packed with onlookers, attracted by the big display afforded by sun arc lamps used for the occasion. All the exploitation known to Hollywood and New York, but strange to London, was put into effect by the company in booming the picture to a great start.

The first-night audience was the most distinguished that ever witnessed a picture. Cabinet members, royalty and society leaders were out in full regalia.

With Bad Spots of Stage Play Eliminated, Picture Packs a Wallop That Will Bang B. O.

Boy, oh boy, what a picture! What an adaptation, what direction, what a Menjou, what a treat is in store for the fans! Every line packs a kick and a laugh and serves as the logical comedy and emphasis for a sound dramatic, forceful story. Hats off to Howard Hughes for buying it. A medal for Milestone for his expert, inspired direction. Loud and prolonged applause for Menjou who steps out and shines above, nay, dominates a cast that is individually and wholly perfect. If they don't pay and pay to enjoy this one, then the Great American Sense of Humor is a joke.

The whole story takes place in the press room of the criminal courts building where a group of newspaper-

(Continued on Page Three)

•

MPTOA-Allied Merger Up Again

New York.—More talk is heard here of a possible combination of Allied Theatres and the Motion Picture Theatre Owners of America into one exhibitor body. The fact that both organizations will meet in New York during the same week lends some credence to the yarn.

Pete Smith Back At Desk

Pete Smith, looking fit and sporting a Palm Springs tan, is back at his desk as head of MGM publicity, after an absence of nearly six months. Pete will devote two hours each day as a starter on resumption of duties until he again becomes acclimated after his long lay-off.

•

Ruth Chatterton Back

Ruth Chatterton arrived from New York yesterday and will start work next week as the star of Paramount's "Women Love Once" which Edward Goodman will direct.

Connie Bennett At Warners May 1

May 1 has been selected as the starting date for Constance Bennett's first starring picture on her contract with Warners.

The title of the picture will be "Virtue's Clothes," taken from the novel "Jackdaw's Strut." Archie Mayo will direct from the treatment now being written by Charles Kenyon and Raymond Griffith.

•

Belgian King Asks To See "Trader Horn"

New York.—The local office of Metro-Goldwyn-Mayer has received a request, through the Stockholm office, for a private screening of "Trader Horn" for the royal family of Belgium.

•

RKO-Pathe Meet In Chicago In April

New York.—The first annual sales meeting of RKO-Pathe will be held in Chicago during early April.

•

Franklin After Chain

H. B. Franklin is now negotiating for the A. H. Blank chain of nine theatres scattered throughout the state of Iowa.

•

Grainger Here Sunday

J. R. Grainger, vice-president and general sales manager of Fox Film, will arrive in Hollywood Sunday. His trip West was delayed a week, due to conferences with Harley Clarke.

Adaptation and Additional Dialog of "FRONT PAGE" By Bartlett Cormack

THE Hollywood REPORTER
TODAY'S FILM NEWS TODAY

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.

Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart.

Circulation Manager: Nat Bregstein

Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741

New York office, 110 West 40th Street Fred Schader, Manager

Chicago office, 6 North Michigan Ave. Daryl Doran, Manager

London office, 80 Wardour Street Frank Tilley, Manager

Paris office, 122 Boulevard Murat Jack Spector, Manager

Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

Tod Browning was put on the spot recently by two of our best producers, Irving Thalberg and Ben Schulberg. It seems that Tod had finished his Universal contract, went out to MGM to see some old friends, ran into Thalberg who inquired: "Would you like to come back to MGM?" They talked things over and Irving offered $50,000 a picture. Tod said: "I will let you know later." While this was going on, Browning's manager had extracted an offer from Paramount for $80,000 a picture. Browning goes to MGM as Irving told Ben he spoke first, with Tod asking himself: "Is there no justice?"

•

The lowdown on the bust-up between a well-known stage and screen actor and his ex-musical comedy sweetheart is this: A few months ago, still a New Yorker at heart (for Hollywood actors don't GIVE!) instead of just lending it, he gave the actress his Malibu mansion. No sooner were the papers signed, than she sent for those members of her family still in the East. They moved in. He moved out. That "put her out"—and they're still on the outs.

•

Universal doesn't seem to have much luck in acquiring "popular girls," talented though they may be. Their most recent New York importation has succeeded in making herself as disliked around the studio as did one of her predecessors. She is little and young—but affects the airs of a temperamental old prima donna, and everyone from the prop boys up has learned how generally obnoxious one tiny brunette can be.

CREAM PUFFS & SLAMS

PHILADELPHIA

"THE ROYAL BED"
Karlton Theatre

Public Ledger: As delightful and as deftly handled an excursion into gentle satire as any the screen has offered.
News: An entertaining and smart comedy, if not an important one. It is a diverting evening's entertainment.
Evening Ledger: Were it not for the fine acting of Lowell Sherman, "The Royal Bed" would be a rather dull picture.
Record: A story that would have been dreary in less clever hands was unfolded in a manner that leaves a quiet little chuckle running almost continually through the audience.
Inquirer: The dialogue is fairly scintillating in smartness, the situations amusing, and the action smooth and interesting.
Bulletin: Every bit as good as the play, well acted, well directed and a good, adult bit of entertainment.

"THE GREAT MEADOW"
Earle Theatre

News: By the looks of things "The Great Meadow" started to be an epic, and was misled to far fields.
Evening Ledger: The story loses little of its striking saga-like character translated to the films, though it lacks a desirable plotted compactness.
Public Ledger: The action should be compelling, fraught-with-feeling movement, but somehow the film misses that. However, it is replete with human toucehs.
Inquirer: A story true to historic fact, yet woven with sentiment and understanding.

"STRANGERS MAY KISS"
Mastbaum Theatre

Inquirer: Pretty as ever and with the usual amount of Shearer mannerisms, Miss Shearer again gave one of her coolly, self-possessed performances. But for all that, the picture is practically stolen from her by Robert Montgomery.
Record: An interesting picture from beginning to end. Robert Montgomery came close to stealing honors from Miss Shearer.
Evening Ledger: "Strangers May Kiss" could have been a powerful and effective bit of work; the start was made in the right direction, but it turned out just another movie.
News: Norma Shearer never seemed lovlier, more charming, more daring, more sophisticated than in this picture. And Bob Montgomery! Oh, boy, has he a part to play and toy with!
Bulletin: It is entertaining cinema, not so much for the script as for the brilliant performances of Robert Montgomery and Norma Shearer.
Public Ledger: The story is nicely balanced, with adroit interpolation of comedy touches. Robert Montgomery is responsible for most of the laughs and almost walks off with the picture.

"DON'T BET ON WOMEN"
Fox Theatre

Evening Ledger: A more than usually entertaining picture of the suave and sophisticated variety.
Record: A weak plot is saved by the creation of many amusing situations and the fine by-play work of Una Merkel and J. M. Kerrigan.
Inquirer: Neither Edmund Lowe nor Jeanette MacDonald wins the honors in this picture. Roland Young and Una Merkel walk off with them instead.
Bulletin: It presents Edmund Lowe and Jeanette MacDonald at their best, which means that Jeanette doesn't sing.
News: Positively sparkling and apparently fresh in many instances. An extremely competent and well-selected cast adds no little to the satisfying effects of the whole.

"Black Crows" Working

Charles Mack and George Moran, of Moran and Mack fame, who made two pictures for Paramount, are now back in New York making records for one of the major recording companies.

•

"Girl Habit" For Para.

Charlie Ruggles heads the cast of "Girl Habit" at Paramount Long Island studio. Edide Cline signed to direct.

•

"Rancho" In Technicolor

Paramount has decided on "Rose of the Rancho" in preference to "The Vanishing American" for Technicolor. Contract signed yesterday.

Lawson Finishes Two

Having been signed by Radio less than two months ago to write four original stories within a year, John Howard Lawson has already completed two and is on his way back to his home on Long Island to finish the order.

•

Another Dorothy Lee

New York.—Dorothy Lee, an ingenue, has been signed by MGM and leaves for Hollywood April 1.

•

Marilyn Miller Delayed

New York.—Marilyn Miller has postponed her return from Germany until April 1 as she is ill with influenza.

Al Jolson Sours On The Pictures

New York.—With better than $300,000 tucked in his pocket for not a single day's work in the proposed production of United Artists' "Sons o' Guns," plus the knowledge that no picture producer would have him for a gift, Al Jolson rushes a story to the public prints that he will "pass up pictures for the stage."

Al says: "There is more to show business than checks, which is all you get in Hollywood. Personal contacts with an audience are worth more than all the money Hollywood can furnish."

•

W. A. McGuire Play For Bert Wheeler's Next

William Anthony McGuire's play, "If I Was Rich," has been purchased by Radio and will serve as the next Bert Wheeler lone starring vehicle.

William A. Seiter, who is now on a vacation for two weeks, will begin preparation for the production upon his return.

•

314 Juicers Working On 6 Pictures At Radio

Radio now has a staff of 314 electricians working daily to handle the necessary lighting equipment for the shooting of six pictures now in work.

•

Lovelace In Agency

Hunter Lovelace has joined the organization of Ruth Collier, Inc., as head of the story and material department. He will leave for New York in a few days

•

RKO To Have Television

(Continued from Page One)

ture to the regulation RKO theatre programs and, as television develops with the novelty of the short subjects waning, they will be supplanted by full length features.

It is further predicted that after the RKO theatres get the initial break at introducing television, the broadcasting will expand to cover and supply the chain of Translux houses, which will further eliminate the cost of operating these automatic theatres. As for putting television into the homes, the cost for the next two or three years would be prohibitive to the average home owner.

"THE BEST IN MUSIC"
Adolf Tandler
(Scores, versions or titles)
Phone: Santa Monica 65413

Harmony, Efficiency and Success
The
HARRY WEBER
AGENCY

UNION RULING BAR TO RETURN OF MUSICALS

Anticipating the return of screen musicals, producers are trying to solve the problem of meeting the present Musicians' Union ruling that restricts musicians from working more than nine hours for screen recording during any one week.

This ruling was made several weeks ago by the Union in an effort to help the present unemployment conditions among the musicians. It works a hardship on the studios which are desirous of securing big name orchestras that might have a box office draw in selling the picture.

As it now stands no producer can engage a band to act in a picture longer than one day a week, unless that band is steadily employed outside the studios within the districts of the local union.

If a producer wanted to engage a well known visiting band to work in a picture he would be forced to use it only one day each week until the picture could be completed.

The present ruling only helps to furnish more work for musicians used in scoring a picture.

•

Rogers' Production To Be A Pathe Release

Charles Rogers' production, "The Registered Woman," now shooting at Universal, starring Helen Twelvetrees, has been switched from the scheduled Radio Pictures release and will be issued as a Pathe product.

It will be classed as the first of the four Pathe releases, starring Twelvetrees, on the current program.

•

Another For May Robson

The Gumbin brothers, who skyrocketed into the production field with "The Mad Parade" and "Mother's Millions," are clearing the decks of their stage at Metropolitan Studios for the third production venture. It will be an original for May Robson, and Jimmie Flood, who megaphoned "Mother's Millions," will direct.

•

New Pub. Men At Para.

Paramount has increased its studio publicity staff through the engagement of Neville Reay and Barney Hutchinson, both formerly of Warner-First National, and Russell Phelps, formerly of United Artists.

•

Gang Pictures Stick

Paramount has five features in work or final preparation that can be classed as direct underworld stories or semi-underworlds. Titles are: "Night Court," "City Streets," "Glass Key," "Kick In," and "Behind the Law."

•

Herzbrun Opens Office

Walter Herzbrun, formerly of the William Morris agency, has opened an office of his own where he will handle stories, writers and directors.

•

Abe Levine In Agency

Abe Levine, recently casting director at the Tiffany studio, has joined Lichtig and Englander as an associate.

Clarke After More Broadcast Stations

New York.—It is understood that Harley L. Clarke, who already is interested in several radio stations in the Middle West, is negotiating for others for the purpose of completing his proposed national chain. The plan is to publicize Fox pictures and theatres in the same manner as the Publix and RKO.

•

Summerville Comedy For Latin-America

Popularity of Slim Summerville in the Latin-American market has prompted Universal to make a feature length comedy directly for this market. Production has started despite a general shutdown of the studio.

Supporting the star in this feature are Tom Kennedy and Lupita Tovar, with Kurt Neumann directing.

•

Pangborn At Pathe

Franklyn Pangborn yesterday completed his role in Charles Rogers' production "The Registered Woman" and starts today in a Pathe short-reel comedy under the direction of Fred Guiol. Pangborn was formerly a Pathe contract player.

•

Carroll After Chevalier

New York.—In spite of the fact that Maurice Chevalier's contract with Paramount still has some time to run, Earl Carroll is trying to get the French star for a musical show to open the new Carroll Theatre.

PRODUCTION NOTES

Recent additions to the cast of "An American Tragedy" at Paramount include Emmett Corrigan, Charles Middleton, Bodil Rosing, Claire McDowell, Wallace Middleton, Vivian Winston, Arlene Judge, Evelyn Pierce and James Durkin.

•

Donald Crisp, Paul Hurst, Wade Boteler and Donald McKenzie added to "Kick In" at Paramount.

•

Helen Johnson, Rockliffe Fellows, Esther Howard and Harry Akst added to "Night Court" at Paramount.

•

Roy Chanslor is due here this week from New York to join the Columbia writing staff.

•

Keene Thompson and J. Walter Ruben given new term contracts to write for Radio.

•

Walter De Leon has been retained on a long term contract to write for First National.

•

After working in pictures several years, Johnny Sinclair received his first screen credit job in a small part for "Dude Ranch" at Paramount. "Chick" Collins also added to the cast.

High Schools Force Theatres To Cut

Canton, Ohio. — The local theatres are up against such strong competition from the four local high schools, which have their own equipment, that they have been forced to cut prices to ten and fifteen cents.

Broadway Sending Many Original Plays Here

An avalanche of original plays by recognized New York playwrights has hit Hollywood with such force that a number of major studios have increased their reading departments to avoid missing anything that might make a good screen play.

Heretofore the New York playwrights have devoted their off season to preparing new plays for the Fall, but with the demand for screen stories, they find it profitable in many cases to sell the screen rights first and the stage rights last.

•

"Mexico To-day" To Be Released As Talkie

New York.—The material gathered recently in Mexico by John Bransby, traveler and big game hunter, is to be released by Talking Picture Epics under the title of "Mexico To-day."

Halperins Will Produce Again

The recent indie move to form their own production units in Hollywood, with Trem Carr at the production helm, brings the announcement that the Halperin brothers, Victor and Edward, will start production this month on a series of what they term "high class" independent features. The Halperins are not directly connected with the Monogram outfit of independents.

Their action is in line with the general step that is being taken by independent producers to give product that ranks with the best and with the showing of which the indie theatres are assured of the full cooperation of the independent organization.

The Halperins are considering two originals for the first two of the series.

•

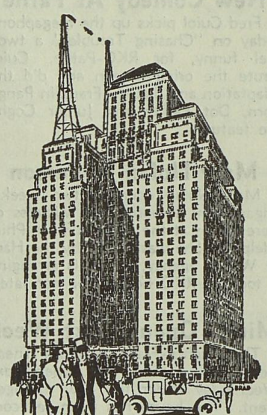
Ruggles To Do His Own

Wesley Ruggles' next directorial effort for Radio will be an original story of his own, as yet untitled. Howard Estabrook is now engaged in writing the screen treatment and it will go into production within the next three weeks. This is a story that Ruggles has been packing around for four years, waiting for an opportune time to produce it.

•

Shuberts Want Lionel

New York.—It is understood that the Shuberts are to stage a revival of "Peter Ibbetson" and are negotiating for Lionel Barrymore to play in it.



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Directed by

PAUL SLOANE

"TRAVELING HUSBANDS"

•

WITH APPRECIATION TO MYLES CONNOLLY, Associate Producer; Humphrey Pearson, Max Steiner and my entire staff who so brilliantly functioned to make RADIO proud of this product.

AND MY COMPLIMENTS TO the finest group of players it has ever been my privilege to direct: EVELYN BRENT, DOROTHY PETERSON, HUGH HERBERT, Frank Albertson, Constance Cummings, Stanley Fields, Frank McHugh, Rita LaRoy, Lucille Williams, Gwen Lee, Purnell Pratt, Carl Miller, Spencer Charters, Tom Francis.

—me too,

HUMPHREY PEARSON

THE REPORTER

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News Staff: Gus McCarthy, George Barr Brown, Joseph Kelley, Howard Hall
Advertising Staff: Larry Urbach, Vic Enyart
Circulation Manager: Nat Bregstein
Roger Marchetti, Legal Department
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California Telephone HOllywood 4741
New York office, 110 West 40th Street Fred Schader, Manager
Chicago office, 6 North Michigan Ave. Daryl Doran, Manager
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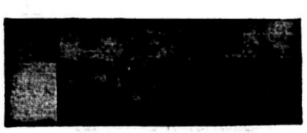

One of the reasons why some Trade papers are what they are is shown by a recent happening in New York. RKO-Pathe gave its entire insert to one paper and but six pages to another. The sheet getting the six pages got out the old ax and started the cutting. Suddenly they were inspired to give the industry the real low down on the Pathe fire and why John Flynn is on the spot, knowing it was old news and the skeletons were being rattled. They then gave front page cracks regarding the convention announcements that all salesmen would be retained etc., etc., etc.

What a racket.

•

The only person who has withstood merger after merger on the present RKO-Pathe lot is the genial colored doorman, Jim, who has held his post ever since Cecil B. DeMille organized his own studio about six years ago.

•

Looks like revolving doors will be necessary to accommodate the parade of P. A. at the local Criterion. Since the opening of "Secret Six" about ten days ago, four have been on the job. Charlie VerHalen was first, followed by Bob Doman and Pat Patterson. Now Ken McCaffey is dishing up the hokum. Next!

•

Sixteen screen treatments were turned in by Paramount staff writers at the Long Island studio for "Skippy" before the idea was shipped to the West Coast studio where at least six of Paramount's outstanding writers had a hand in the script before it finally got the okay for shooting.

"STRANGERS MAY KISS" TOPS DUEL N. Y. WEEK

New York.—Business for week ending April 23, was again topped by MGM's "Strangers May Kiss" at the Capitol. The local fans certainly went strong for this one, $94,000 to a house record the week before and coming back and breaking all second week records with $70,000, which was the big money on Broadway.

"Cimarron" playing its third week at the Mayfair, after its long run at the Globe, hit some kind of a record also for good business with $20,200.

"City Streets" at the Paramount got a good $65,000 and plenty of raves from the critics.

The rest of the houses was spotted with average, fair and terrible business. "Quick Millions" did a brodie at the Roxy with a gross of $59,700.

The following is the estimated grosses:

ASTOR — "Trader Horn," twelfth week, $16,000.
CAPITOL—"Strangers May Kiss," second week, $70,200.
COHAN—"City Lights," eleventh week, $14,500.
CENTRAL—"Dirigible," third week, $14,000.
GLOBE—"Iron Man," $11,500.
MAYFAIR—"Cimarron," third week, $20,200.
PARAMOUNT—"City Streets," $65,-100.
RIALTO—"Reaching for the Moon," third week, $20,400.
RIVOLI—"The Front Page," fifth week, $27,200.
ROXY—"Quick Millions," $59,700.
STRAND—"God's Gift to Women," six days, $15,000.
WARNERS—"Other Men's Women," $7,000.
WINTER GARDEN—"The Millionaire, $28,000.

•

Feature Role For Roscoe Ates

Roscoe Ates has been assigned a featured role in Radio's "The Sphinx Has Spoken," which Victor Schertzinger is to direct.

•

Spanish Talkie Flop

(Continued from Page 1)

Patrons of first run houses want no part of Spanish versions. They want American stars and players, even though they have to see them in American dialogue with a few titles shoved in to give the audience a good idea of the story.

Fans in the better class houses can get no kick out of Spanish players in Spanish dialogued Hollywood product.

The small towns go for the versions in fair numbers but would just as soon have their pictures with Hollywood stars plus English dialogue and Spanish titles.

The current pictures playing locally are: "Hell's Angels" at the Astral doing O. K. "Big Trail" (Spanish) at the Select Lavalle to fair business. "Madam Satan" at the Palace doing big. "Show of Shows" at the Grand Splendid, well liked and business above average.

Pictures scheduled to open soon are Warners "Moby Dick" and Columbia's "Africa Speaks."

Swanson Picture In N. Y. May 7

New York. — "Indiscreet" the Gloria Swanson picture, will open at the Rialto next Thursday for a run.

•

Roy D'Arcy Set In "Ropes of Sand"

Roy D'Arcy is under contract with Miracle Pictures for a part in "Ropes of Sand." David Fisher will direct.

•

Universal Likes Biz At Carthay Circle

Universal is highly elated over the pick-up in business of "Seed" at the Carthay Circle. After doing a week-end nose dive immediately after the opening night, "Seed" has steadily risen in box-office intake to the point that "U" execs feel word-of-mouth advertising will carry the film nationally. With John Boles booked for a personal appearance starting yesterday at the Carthay, the b. o. take is expected to build up considerably, especially matinee business.

Tax Set Up In Argentine Set

Buenos Aires.—Local distributors of pictures feel they have won their battle with Government over the tax muddle, but others impressed that the Gov. came out best.

The status now is for all companies to turn to 20 per cent of all profits twice yearly. As against this the usual import tax plus the new levy of 120 additional will be charged, then Government and companies will square up semi-annually, returning to companies the difference between the 20 per cent tax on profit and the money they paid out in imports, if any.

•

Radio Writer's Desk For Gertrude Rigdon

Gertrude Rigdon, former secretary to Douglas McLean has been elevated to a desk in the writing department of Radio Pictures.

•

Track And Field Champs for MGM

Metro-Goldwyn-Mayer is starting production on a picture featuring thirty-seven National and Olympic track and field champions. The athletes will do their stuff before regular speed and slow motion cameras.

"STRANGERS MAY KISS" BIG IN FAIR CHI. WEEK

Chicago.—Business in and around the Loop was nothing to rave about, most of the grosses showing plenty of red. Metro-Goldwyn-Mayer's "Strangers May Kiss" pulled through with the big dough at McVickers with a neat $37,100. "City Streets" ran a close second with $37,000 and "Dishonored" in its third week at the Roosevelt did big with $30,000.

The following are the estimated grosses:

CHICAGO—"City Streets," $37,000.
McVICKERS—"Strangers May Kiss," $37,100.
ORIENTAL—"Skippy," $22,900.
ORPHEUM—"Little Caesar," second week, $4,300.
PALACE — "Virtuous Husbands," $23,200.
ROOSEVELT — "Dishonored," third week, $30,000.
STATE-LAKE—"Born to Love," $20,-800.
UNITED ARTISTS—"Kiki," $11,400.
WOODS—"Little Caesar," second week, $10,000.

•

Rinehart Follows In Mother's Footsteps

Alan Rinehart, son of Mary Roberts Rinehart, today began a career to follow the footsteps of his illustrious mother in the world of fiction. He has been added to the story department at Paramount's west coast studios.

•

"Junior" "U" Vice Pres.

New York.—At the board of directors meeting of Universal yesterday, Carl Laemmle, Jr., was elected vice president of the corporation.

"U" Previewing "Mothers Millions"

New York.—"Mothers Millions" is being previewed in New Rochelle, N. Y., tonight by Universal. This will be the first Eastern look at the Herman Gumbin production.

•

Arthur Lang At Pathe

Arthur Lang has been appointed head of RKO-Pathe's music department succeeding Dr. Francis Gromon.

Tom Francis
in
"Traveling Husbands"
Radio
Representative
ARTHUR SILBER

'UPPER UNDERWORLD' GOOD AMUSEMENT, SHOULD CLICK

Lee—Huston Kenyon Shine

"UPPER UNDERWORLD"
First National

Direction.....Rowland V. Lee
Photography.....So Polito
Story.....Rowland V. and Donald W. Lee
Adaptation.....Robert Lord
Screen play.....Byron Morgan
Film Editor.....George Amy
Starring.....Walter Huston

Cast: Dudley Digges, Loretta Young, David Manners, Doris Kenyon, John Halliday, Willard Robertson, Gilbert Emery and Douglas Scott.

At last, here is a picture which should do something towards re-awakening the average American's sense of honor and combat the seemingly ceaseless slipping of the great American democracy into political and sociological degeneracy. The film's entertainment values are there, too; but they are grim . . . grim with only a slight touch of comedy relief. Even the comedy seems grim in its cynicism.

While it is supposed to be a starring vehicle, the story and the telling, or direction, of it is bigger than the star. It concerns a "system" or syndicate of corrupt industrialists who, rather than earn by honest effort, prefer methods of duress, intimidation and blackmail, all of which summed up means racketeering as it is recognized today.

A committee of nationally leading so-called honest and legitimate industrialists strive to smash the "system" by dethroning the head of it through the wiles of a beautiful woman.

Through their respective espionage machines both the "committee" and the "system" are aware of each others activities. The "committee" plans to strike through the daughter of the head of the "system" by kidnapping her and making the head come to terms; while the "system" plans its vindictiveness by taking away the four year old son of the beautiful widow sent to spy and dethrone the head of the "system."

Complications arise when the daughter, engaged to marry one of the social "400" elect, learns of her father's "business" and, refusing to "touch a penny of that kind of money," leaves his house to earn her own living. Through the secret efforts of her father, unknown to her, she moves to the home of the beautiful spying widow, as French tutor to the four year old son.

Meanwhile, a former independent produce man, victimized by the "system" has the head of this group identified to him by the head's double-crossing right hand man; and he goes to the head's home intent on murder. Arriving there he discovers the existence of the daughter and decides to cause the head more grief by killing the daughter; whereupon the head forces the issue and takes the rap to save his daughter's life.

The "legitimate" murderer is apprehended and the "final fade-out shows the double-crossing right hand man being taken for a ride.

While Walter Huston is starred as the head of the "system" and he gives a thoroughly finished performance as he invariably does, the picture is not "his" by any means.

Doris Kenyon, as the beautiful widow sent to spy on the "system," truly gives a performance ranking equally with that of Huston.

Dudley Digges, as the right hand man to the head, who in the end double-crosses his boss, is also outstanding with his sardonic and slightly cynical sense of humor.

Loretta Young and David Manners, as the daughter and her fiance, also do exceptionally fine work; particularly Miss Young, who displays no small amount of ability in the scenes where she learns the source of her father's money.

But in the main, it is a director's picture. Mr. Lee has sought to vividly and impressively hammer home to the American public that the nation is plunging head-long into wholesale corruption and degeneracy. He goes so far as to flatter the American individual sense of honor in narrating the suicide sequence of the man who preferred death to the violation of a pledge of honor.

The high spot in the story, from the moral viewpoint, occurs when the head of the "system" admits that the huge racketeering machine has gone beyond his control until he is only a part of the machine.

It is difficult to prophesy how the public will react to this film at the box office. They may take it big. If they do, it will be mighty big. If they don't, then the making of screen entertainment is screwy.

●

No "Sexies"

Titles of Radio Pictures in the future will be void of such words as "husbands," "wives" and "love," according to a general memo sent to employees for title suggestions on recently completed films. Studio is offering one hundred bucks per title accepted, but no sexy titles will get the dough.

Howard Hawkes Scores In Film Contract Suit

Howard Hawks won the first round of the fight of First National compelling him to work for them. Judge Walter S. Gates sustained Hawks' demurrer to the company's suit.

●

"Over The Hill" Stopped Again

The production on Fox's "Over the Hill" was stopped again yesterday. This time for a new story. Before it was for a new cast.

Floyd Gibbons To Start On Thrill Shorts

New York.—Floyd Gibbons will start on his thrill shorts, to be known as "Floyd Gibbons Supreme Thrills," May 4. The series will consist of war time interviews with celebrities to find their greatest thrill in the big fight.

●

Radio's Program For 1931-32 Is Unique

Radio's 1931-32 program calls for the complete elimination of "program" pictures. Every one to be produced will carry a special class rating. Gangsters and sex stories are out, and the company is definitely pledged to build new box office star names from the ranks of contract players.

●

Mel Brown Directs "Fanny Foley"

Melville Brown's initial assignment on Radio's new program is the direction of "Fanny Foley Herself," which elevates Edna May Oliver to stardom.

Paramount Deluxer For Hollywood?

Paramount-Publix is again seriously talking of building a de luxe theatre soon on Paramount's Hollywood property between Sunset and Selma on Vine Street. This property now houses the Otto K. Olsen building, a miniature golf course, an archery ranch, and a golf practice driving field. Likely choice for the corner, if the deal goes through, is the Sunset and Vine spot.

●

Ricardo Cortez In "Dance, Gigolo, Dance"

After being cast opposite practically every Radio feminine star on the forthcoming program, Ricardo Cortez has been given an individual break and will head the featured cast of "Dance, Gigolo, Dance." The story is now being prepared.

●

Rowland Brown Returns From Foreign Trip Today

Rowland Brown, author and director of "Quick Millions" is due to arrive in Hollywood today from an extended trip in Europe. Brown especially visited Paris for atmosphere for his next at Fox which is tentatively titled, "While Paris Sleeps."

TO PAUL SLOANE *and* MYLES CONNOLLY

My Acknowledgment of The Clever Treatment Accorded My Music in "Traveling Husbands"

Max Steiner

●

"There's a Sob in My Heart . . . "

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THE Hollywood REPORTER

GREATEST NET PAID CIRCULATION IN THE DAILY FIELD

The Hollywood Reporter

Vol. IV. No. 22. Price 10c TODAY'S FILM NEWS TODAY Thursday, April 30, 1931

20 PER CENT CUT IN AIR

Producers Discussing Ways and Means of Cutting Salaries to Lower Production Costs

In an effort to meet demands for the lowering of production costs due to the box office slumps caused by poor pictures, producers are said to have agreed on a 20 per cent cut for all employees from prop boys to executive heads.

The agreement that costs must be cut and the feeling that a 20 per cent reduction will meet the requirements is one thing, but how and when to put the cut into effect plus the proper presentment to evade as little publicity as possible, is said to have the producers worried and not in accord on the procedure.

Business is bad. Everyone will agree on that score. Houses are making new low grosses all over the country. However, when a hit picture is produced, an attraction the public likes, new records are hung up in profitable figures. Bad pictures—bad business. Good pictures—good business.

•

IN ATTEMPTING the analysis of the product of any major producing organization, there are several salient points that must be considered in the estimate. First and foremost the financial standing and backing of the company. Then the personel of the executive end of the studio and their various assistants. Those two items are of the utmost importance as a pinch of finances and decisions of executives have more bearing on the quality of the product than any other two individual factors.

And too, one or the other studio may be blessed with the best of financing and suffer from the lack of executive brains, and the reverse may be true also.

•

THE next and most important item in an endeavor to qualify the pictures that are to be made in any studio is the matter of story material on hand with the necessary writers to put this material in shape for production. Then the question of star and player material must be considered with the director requirements.

•

GIVING consideration to all of the above points, plus the vital question of past performance in the delivery of quality product since the inception of talkies, it is our opinion that Metro-Goldwyn-Mayer will continue to head the list as the most successful producer of motion pictures for the coming year, insofar as the exhibitor and public are concerned.

We figure Paramount will run away from the rest of the field to cop second place with Warner-First National, Radio, Pathe, United Artists, Universal, Fox, Columbia and Tiffany following in about that rotation.

In this column tomorrow we will give our reasons for the placing of Metro-Goldwyn-Mayer at the top of the list. This to be followed on succeeding days by the estimates and reasons for the placing of the other companies in the positions we have suggested.

Local Agents In Talent Scramble

Anticipating rather stringent moves after the proposed agents association is formed, local "flesh peddlers" are in a scramble grabbing clients right and left with the thought that after the rules are plastered, grabbing will be made pretty tough.

In order to get the association started, it is said that the thirteen charter members have agreed to put up $1,000 each to get the thing moving.

Loew's Earn Over Six Million

New York.—The Loew earning for 28 weeks ending March 30, was today reported at $6,879,960, which is a decrease of $1,363,6.4 for the same period of last year.

The current report represents a net earning of $4.49 a share.

•

Conn. Managers Get Blackmail Letters

Hartford.—Fifteen theatre managers here and in Bridgeport and Waterbury, have received blackmail letters, each demanding $1,500 cash. Some of the newspapers smell a publicity stunt. The police and Will Hays are investigating and if they find it is a stunt, the culprit will be shoved out of the business.

•

Para. Buys One For Claudette

Paramount has purchased the screen rights to "The Girl from Scotland Yard," in which Claudette Colbert will head the cast under the title "Uncertain Woman."

SPANISH TALKIES FLOP IN ARGENTINE'S BIG HOUSES

Buenos Aires.—The sooner American producers realize that the big first run houses down here with top admissions do not like and will not patronize Spanish versions of their pictures, the quicker they will save themselves a lot of money with the production of such versions and get the big houses out of the red with attractions the people want to see.

(Continued on Page 2)

Montreal Won't Go For Gang Pictures

Montreal.—The fans around here are fed up on gang pictures and will dodge the theatre that is running one. "The Last Parade" is probably the last one to play here locally in a first run. This picture was double-featured with "Command Performance" to poor returns.

New Lows For Picture Stocks

Paramount, Warners, Loew's, Radio-Keith-Orpheum and Pathe hit new lows on yesterday's trading on the stock market. Fox rallied a bit to get it out of the above class.

Jack Warner Banks On Stars

San Francisco.—Jack L. Warner, in opening the Western Warner-First National convention here yesterday, told the assembled salesmen that the star system must be stressed in the marketing of the product of both companies. Warner added "we have the greatest lineup of stars in the business and we will give them pictures that will make exhibitors happy."

Sam Morris reported to the salesmen that the gross volume of business for the last three months exceeded the pre-depression level.

•

Parker Original For Constance Bennett

Austin Parker is writing an original story, "Dangerous To Love," for Pathe. Constance Bennett will be starred in the picture.

•

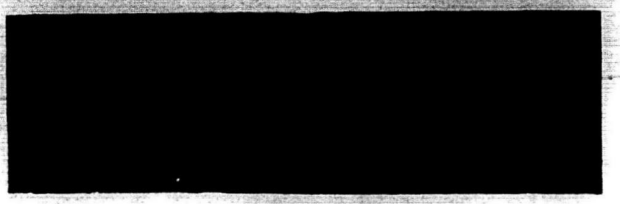
Ash Flirting With Fox

New York.—Paul Ash is flirting with the Fox Theatres. The Publix star M. C. and "Mike" Marco were together this week and it is possible that Paul may make a Fox tour on an arrangement that will call for a small guarantee and a percentage of the gate.

•

"All Quiet" OK in Greece

Athens.—After several rejections, much agitation and two withdrawals, Universal's "All Quiet on the Western Front" has been given a final okay by the Government for release throughout Greece.



Radio Pictures has finally completed contracts with John McGowan and Guy Bolton, authors, and George and Ira Gershwin, composers, for all screen rights to "Girl Crazy."

•

A LeBailley has been signed to do the adaptation and dialogue for the French version of "The Next Corner," to be filmed by Radio Pictures.

•

Dolores Del Rio has been signed to a one year contract, rather than for one picture only, according to an announcement by William LeBaron, production head for Radio Pictures.

•

Radio Pictures has purchased "The Slander Girl" by Rex Beach for its coming production program. "White Shoulders" and "Young Donovan's Kid."

•

Berthold Viertel, European stage director, author and playwright, who has been directing motion pictures in Hollywood for the past three years, today was assigned to direct Ruth Chatterton in her next Paramount starring picture.

•

Thelma Todd has been selected for the leading romantic role in Paramount's "Monkey Business," starring the Four Marx Brothers.

•

Josephine Lovett, who has written four of the important feature productions made this past year, is now under contract to write for Paramount.

•

When the famous old David Belasco play, "Rose of the Rancho" reaches the screen, it will flash forth in the new and improved Technicolor hues, according to recent announcement.

•

Bert Sprotte, Anders Von Haden, Fred Schmidt, Egon Von Goltzen and Margaret Wilkens to Columbia for German voice dubbing in the German version version of "Dirigible." Warner Klinger and Helmit Gorin doing the script.

•

Max Monter to Goldwyn's "Street Scene" in the same role he plays in the stage play.

•

Lionel Barrymore, through the Edward Small office, was signed by MGM on a new contract which calls for star-building material and great parts. His work in "A Free Soul" is reported as the reason for the new contract.

•

Karl Dane goes to the Paramount Eastern studio in July on a contract signed through Edward Small.

•

Anthony Bushell added to cast of "Five Star Final" at First National.

Thomas Boyd has just completed the script for "Belleau Wood" which will go into production next week at Radio.

•

Louis Brock signed Jimmy Savo to make one short subject to be released through Radio.

•

Ricardo Cortez has been signed by Radio to play opposite Kay Francis in "The Next Corner."

•

Conrad Nagel and C. Aubrey Smith added to "Son of the Rajah" at MGM.

•

Ann Brody, character actress, to "Humanettes," starring Eddie Lambert at Radio.

•

When Marquis de la Falaise shoots the French version of "The Next Corner" at Radio it will be released as "Nuit D'Espagne" (Night in Spain).

•

Mildred Van Dorn and Frank Darien, both of the stage, to Gary Cooper's "I Take This Woman," screen version of Mary Roberts Rinehart's "Lost Ecstasy," at Paramount.

•

Malcolm Stewart Boylan to do the adaptation of "Sea Eagles" at MGM.

Levine Carries On For Will Cohill

Abe Levine, associate with the Lichtig and Englander agency, last night said that he would "carry-on" with the affairs of the clientele of the late William Cohill.

Just prior to his departure on the fatal vacation trip Mr. Cohill asked Levine to look after his clientele until he returned.

•

Chinese Has Birthday

In preparation for the fourth anniversary of the Chinese theatre to be held late in May, the house will undergo redecoration and renovation immediately after the close of "Dirigible" next Sunday night.

Next booking at the Chinese is not settled as yet, but a special to celebrate the anniversary is being sought.

•

Rivkin And Halligan Doing One For Radio

Joe Rivkin and Bill Halligan have been assigned the adaptation for "Abused" (tentative title) on the Radio lot.

DeMille's Unit Aids To Remain At MGM

Several members of Cecil B. DeMille's unit will remain at MGM despite C. B.'s severance of connections with that studio.

Mitchell Leisen, former art director and assistant; Barrett Kiesling, publicity man; and Adrian, former costume designer for the old DeMille studio who preceded DeMille at MGM, are among those who will remain on the payroll.

•

British Producer Here To "Look Things Over"

J. A. Thorpe, production head for British-International Pictures arrived yesterday in Hollywood on "The Chief." Mr. Thorpe's purpose in paying Hollywood a visit at this time is solely to familiarize himself with the "w[illegible]ings are done" from a produc[illegible] standpoint.

•

Gordon Kahn to Marry

Gordon Kahn, writer under contract to Metro-Goldwyn-Mayer, will be married to Barbara Brodie, Sunday.

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Adolf Tandler

(Scores, versions or titles)

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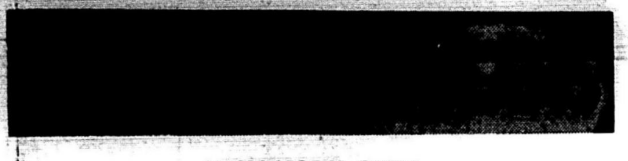

NEW YORK CITY

"GUN SMOKE"
Rialto Theatre

American: A different sort of Open Spaces drama which moves rather amusingly. The idea behind the film is so good that one wishes it had been evolved into a better picture.

News: Except for one or two slow-moving sequences in the first half of the picture, it moves at a lively pace and even packs a few thrills into the latter half.

Times: Mildly entertaining. Had those responsible for this production tackled their task less seriously, they might have had a far better film.

Herald-Tribune: Good fun, in a simple and unpretentious way; the picture succeeds in being a pleasant and lively minor melodrama.

Mirror: Packed with action and thrills, and more exciting than the average western thriller.

"OTHER MEN'S WOMEN"
Warner Theatre

World-Telegram: A good old-fashioned penny-shocker, simple and unpretentious, but nevertheless, good entertainment.

Sun: The plot is so slow and the situations are so familiar, that the fact that it is well-acted by the principals doesn't help it to move interestingly.

"GOD'S GIFT TO WOMEN"
Strand Theatre

Post: The humor is in the style of a hackneyed French farce, so hackneyed that it is paralyzingly awful.

Journal: The performance of Frank Fay turns what might have been just another dragging pseudo-French musical comedy libretto into a fairly diverting, and at times, amusing comedy.

PHILADELPHIA

"BORN TO LOVE"
Boyd Theatre

Bulletin: An example of a hastily prepared picture put out solely with an eye to the box office.

Evening Ledger: It is by no stretch of the imagination a good story, or a well made picture.

Record: An interesting and exciting picture, but too full of situations, too packed with suspense and overloaded with plot and emotion.

"DRUMS OF JEOPARDY"
Stanton Theatre

Public Ledger: Clumsy is the vehicle, full of holes is the plot, wild and woolly is the continuity, but, nevertheless, it entertains. The old naivete of the melodramatic form comes as mental refreshment.

Record: It is full of obvious clashes and calls upon many of the mystery thrillers which preceded for its situations. But on the whole it is a compelling yarn.

WATERLOO, IOWA

"LONELY WIVES"
Strand Theatre

Courier: Aside from a draggy spot in the middle of the picture, this is one of the fastest, snappiest and cleverest farces seen here for some time.

"DISHONORED"
Paramount Theatre

Courier: This picture is not week-end love nest stuff. It's real drama, hard and deadly.

INDIANAPOLIS

"STRANGERS MAY KISS"
Palace Theatre

Times: It is gigantic box office and it pleases every second. Miss Shearer has never appeared to better advantage.

Star: A week and artificial story. Its action, however, is so smoothly handled, its incidents run at such a goodly pace and the production in general is so lavishly done that it is an interesting entertainment.

"MR. LEMON OF ORANGE"
Apollo Theatre

Times: Just fair on the whole. The picture has its funny moments, and the story has one or two new twists which gives it a touch of novelty.

Star: A mad and occasionally merry mixup, with a rather interesting story behind the fun.

Screen Ads Rapped By Radio Pioneer

Dr. Lee De Forest, radio pioneer and inventor, in a letter to Carl Laemmle, Sr., points out that advertising on the air has cost the radio industry "countless millions of dollars," and predicts that the screen now "is menaced by the same form of greed."

Laemmle replied: "I am indeed gratified that you have taken a firm stand against the menace of theatre screen advertising."

White Returns To Kahn

Alice White returned to the management of the Ivan Kahn agency yesterday. Miss White left Kahn in December, 1930, to "shop around" culminating a five year contract. The Jerry Mayer office managed her for awhile during the "shopping" period.

England Bans Legit and Vaud on Sundays

London.—While the House of Commons passed the bill permitting the opening of picture theatres on the Sabbath, they refused to consider a like bill for the play of legitimate or vaudeville houses on this day.

Sinclair Lewis Yarn Readied By Universal

Sinclair Lewis' story, "Prairie Gold," will serve as a co-starring vehicle for Slim Summerville and Zasu Pitts for Universal. Jack Moffitt has been assigned to write the screen play with Bogart Rogers.

Bandits Active Again In Philadelphia

Philadelphia.—A second box-office holdup was perpetrated within a week in Philadelphia, when a dapper young bandit poked a gun in the face of Miss Sonia Scheinfeld, cashier of the 333 Market Street Theatre, a Stanley-Warner house on Tuesday night, and demanded the contents of the cashdrawer. Instead of complying, Miss Scheinfeld backed away to the rear of the booth and sounded an alarm. The bandit scooped up $35 from the top of the desk and fled.

A few days previously, another young bandit held up the box-office of the Forrest Theatre, a Shubert legitimate house, and escaped with $500.

Search For Leading Man For Billie Dove

"The Age For Love," Billie Dove's first starring story under the producership of Howard Hughes, is nearing completion, and casting for the picture will begin soon.

"Mad Parade" Foreign Versions In Preparation

Synchronized foreign versions of "The Mad Parade" are in production by Liberty at Metropolitan studios.

Herman Assigned

Al Herman will direct the new series of Mickey (Himself) McGuire comedies for Larry Darmour for Radio release.

Sandrich To Direct Chic Sale In Second

Mark Sandrich will direct the second of the series of Chic Sale comedies at Radio, production to start in ten days. No title yet. Louis Brock will supervise.

Mary Pickford on Way To Join Fairbanks

New York.—Mary Pickford is due here today on the first lap of her travel that will take her to England to meet Douglas Fairbanks.

THE Hollywood REPORTER

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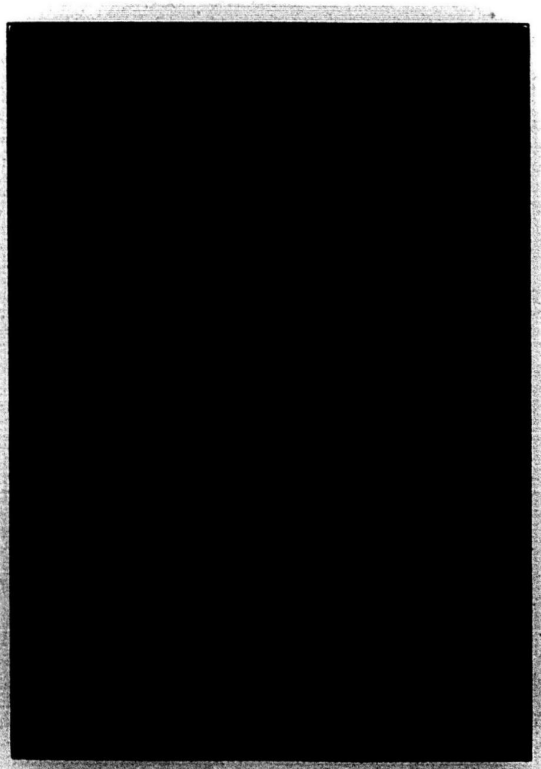

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as

Hymie

in

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and

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Adaptation and Dialogue:

OH! FOR A MAN
DON'T BET ON WOMEN
ALWAYS GOODBYE

Author of:

MEET THE WIFE
WEAK SISTERS
A CUP OF SUGAR

LLOYD CORRIGAN

(Under Contract to Paramount)

Now Writing Adaptation, Screen Play and Dialogue of

The Daughter of Fu Manchu

Which He Will Direct

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Recent Releases:

THE LAWYER'S SECRET
Screen Play and Dialogue in Collaboration

DUDE RANCH
Screen Play, in Collaboration

ALONG CAME YOUTH
Co-direction

FOLLOW THRU
Co-direction

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ROWLAND V. LEE

Just Completed Direction of

Upper Underworld

(For First National)

Also Wrote the Original Story

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Six Best Box Office Directors of 1930

(Listed by Variety)

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What New York Thought of

"THE PUBLIC ENEMY"

REGINA CREWE
in the
American

High-voltage melodrama, shocking in its grim, uncompromising realism. It piles thrill on thrill until a final climax leaves the audience stunned with its tremendous dramatic strength. "The Public Enemy" has the power of a ten-ton truck. Its grim preachment may be the force that will arouse the cities to the underworld peril that clutches the throat of metropolitan civilization.

BLAND JOHANESON
in the
Mirror

A knockout. Its treatment is so bold, its acting so excellent, its lines so pointed, its direction so fascinating, it is as exciting as though its material were brand new.

JOHN S. COHEN, Jr.
in the
Sun

It is a powerful film, powerful in its intense, dark, underworld atmosphere, in its ruthlessness, and it represents next to "Little Caesar" the best of the recent crime series.

IRENE THIRER
in the
News

A gripping, action-packed production, which is bound to do knockout business.

RICHARD WATTS, Jr.
in the
Herald-Tribune

Far more real and infinitely more impressive than the run of gangster films. It is the most ruthless, unsentimental appraisal of the meanness of a petty killer that the cinema has yet devised.

PARE LORENTZ
in the
Journal

Frankly, all the recent movie shooting has me a little jumpy, and as a result I went to see "The Public Enemy" with a chip on my shoulder, prepared to assert my innocence and to declare the whole thing ridiculous. But I was fooled.

THORNTON DELEHANTY
in the
Post

In its cold-blooded realism "The Public Enemy" is a better picture than "Little Caesar."

WILLIAM BOEHNEL
in the
World-Telegram

A keen, adult, exciting, well managed racketeer melodrama. Its superiority is so marked that I urge you to see it as an excellent example of the genius that is Hollywood's for making underworld pictures.

A WARNER PICTURE

Original Story by **Kubec Glasmon and John Bright**
Adaptation by **Harvey Thew** ● ***Directed by*** **William Wellman**

What the Hollywood Reporter Thought of

"THE PUBLIC ENEMY"

Well Done But a Disappointment

CAGNEY SHINES IN CROOK ROLE
"THE PUBLIC ENEMY"
Warner Brothers

Direction.....William A. Wellman
Story.....Kubec Glasmon and John Bright
Adaptation.....Harvey Thew
Photography.....Bev Jennings
Film Editor.....Ed McCormick
Cast: James Cagney, Eddie Woods, Jean Harlow, Beryl Mercer, Donald Cook, Joan Blondell, Leslie Fenton, Robert O'Connor, Murray Kinnell, Rita Flynn, Snitz Edwards.

We cannot help but feel that there is a disappointment in store for those who nurtured high hopes for "The Public Enemy" during its production. Though it has been excellently produced, right to the minutest detail, well directed and exceptionally well acted, it nevertheless must stand as a not particularly original and oft-times reminiscent gangster story.

Whether or not the producers had a swell idea to start out with (as is suggested by the title) we do not know, but it has resulted in the screening of the episodic lives of two boys, who, in their childhood, came under the crook influence. One is a "natural"—the other a victim of environment and weakness.

The story, such as it is, begins with the boys as children, pilfering for a "fence" in their neighborhood. We next find them as young boys assigned by the same crook to a big job which they bungle and after which they are double-crossed by him. They switch their allegiance to a saloon-keeper and, when prohibition comes in, they turn to bootlegging and end up as the chief henchmen of a king of the beer-racket. There is a "war" with a rival gang in which the pal of the "tough guy" of the two is killed. In avenging him, he is wounded, kidnapped from the hospital by this rival gang, and finally returned to his mother's home, as a corpse—thrust through the door, while she, happily unaware of his machinations during all this time, is waiting to welcome him.

If the producers, with this yarn, meant to designate these young crooks and their pals as "the public enemy," we think they muffed a great psychological and original idea. For it is characters such as "Nails" Nathan and his "fixers," who appear only for a moment in the picture, who are "the public enemy." It is they who foster crime, protect it and prey on the weak. They had the brains, the imagination. The boy, Tom Powers, excellently played by James Cagney, was a bad one to the core, and would never have regenerated just because he had a couple of bullets in him. His pal, played by Eddie Woods (who gave a very good performance, and whose character should have been stressed more for obvious reasons) was weak, but not entirely callous. He was influenced completely by his pals, and easy prey to those who ARE the public enemy. A fact which was practically ignored in "The Public Enemy."

It is because the production never quite got over what should have been a swell idea that it fell short. We think that the character played by Jean Harlow is entirely superfluous and is only confusing, and that the final scene of the dead body thrust into the room, while it has been done in life, is herein only rank sensationalism, and will surely be criticized as such.

The title will surely draw audiences looking for something new in gangster yarns, but it smacks of a thought which never materializes. Only those patrons who are still avid for this type of picture will put on the rave for it.

A WARNER PICTURE

Original Story by **Kubec Glasmon and John Bright**

Adaptation by **Harvey Thew** ● ***Directed by*** **William Wellman**

PRODUCTION

PICTURES SHOOTING

Columbia Studios

"LOVER COME BACK"—Erle Kentop, director. Cast includes Constance Cummings, Jack Mulhall, Betty Bronson and Jameson Thomas. Other minor parts to be cast later. Betty Bronson stages a come-back in this picture as a "baby vamp" rather than the usual sweet, little ingenue roles in which she has formerly been cast. Constance Cummings takes the lead.

"BRANDED"—Temporary title. Company shooting on location. Ross Lederman directing. Complete cast: Buck Jones, Ethel Kenyon, Al Smith, John Oscar, Clarke Burroughs, Wallace McDonald, Fred Burns, Philo McCollough and Harry Todd. Ethel Kenyon seen recently in "Fin and Hattie."

Fox Studios

"DADDY LONG LEGS"—From the screen treatment by Sonya Levien and S. N. Behrman under the direction of Al Santell. Cast has Janet Gaynor, Warner Baxter, Una Merkel, Claude Gillingwater, Kathlyn Williams, Elizabeth Patterson, and Martha Lee Sparks.

"THE BLACK CAMEL"—Back in Hollywood since Saturday with Hamilton McFadden directing. Cast has Warner Oland, Sally Eilers, Dorothy Revier, Bela Lugosa, Victor Varconi, J. M. Kerrigan and Rita Rozelle.

"TWO CAN PLAY"—From screen play by Leon Gordon under direction of Al Werker. Cast has Victor McLaglen, Jeanette MacDonald, Roland Young, Sam Hardy, Wm. Collier, Sr., Sally Blane, George Andre Veranger, Hank Mann, Wilbur Mack and Ruth Warren.

"GOLDIE"—From screen play by Gene Towne and Paul Perez with Ben Stoloff directing. Cast features Spencer Tracy, Warren Hymer and Jean Harlow.

"OVER THE HILL"—Henry King directing. Screen play and dialog by Jules Furthman. Cast: Mae Marsh, Howard Phillips.

"TRANSATLANTIC"—William K. Howard directing. From story by Guy Bolton. Cast: Greta Nissen, Edmund Lowe, Lois Moran.

"HUSH MONEY"—Original by Philip Klein and Courtney Terrett. Dialog by Dudley Nichols. Sidney Lansfield directing. Cast: Joan Bennett, Owen Moore, Hardie Albright.

Metro-Goldwyn-Mayer Studios

"FIVE AND TEN"—From novel by Fannie Hurst. Dialog and continuity by Edith Fitzgerald. Robert Z. Leonard, director. Cast: Marion Davies, Leslie Howard, Richard Bennett, Irene Rich, Kent Douglass, Mary Duncan, Halliwell Hobbes, Ruth Selwyn, Charles Giblyn, Arthur Housman.

"MAN IN POSSESSION"—From play by H. M. Harwood. Adaptation by Sarah Y. Mason. Additional dialog by Sarah Y. Mason and P. G. Wodehouse. Robert Montgomery starring. C. Aubrey Smith in support.

"SON OF THE RAJAH"—Adaptation and continuity by Ernest Vadja. From F. Marion Crawford's novel, "Mr. Isaacs." Jacques Feyder directing. Cast: Ramon Novarro, Madge Evans, C. Aubrey Smith, Conrad Nagel, John Miljan, Fletcher Norton, Otto Hoffman, Charles Stevens, Leo White.

"POLITICS"—Story by Robert Hopkins, Continuity by Wells Root; dialog by Zelda Sears and Malcolm Stuart Boylan. Chas. Riesner, director. Cast—Marie Dressler, Polly Moran, Roscoe Ates, John Miljan, Karen Morley, Wm. Bakewell, Joan Marsh.

Paramount Studios

"LET'S PLAY KING"—From story by Sinclair Lewis. Adaptation and dialog by Edward E. Paramore, Jr., Joseph Mankiewicz and Don Marquis. Director, Norman Taurog. Cast: Mitzi Green, Jackie Searl.

"WOMEN LOVE ONCE"—Edward Goodman directing. Story by Zoe Akins. Cast: Paul Lucas, Eleanor Boardman, Juliette Compton, Helen Johnson, Geoffrey Kerr.

"LET'S TAKE THIS WOMAN"—Slavko Vorapich and Marion Gering co-directing. Story by Mary Roberts Rinehart. Cast: Gary Cooper, Carole Lombard.

"CONFESSIONS OF A CO-ED"—Anonymous authorship. David Burton directing. No credits to adaptation or dialog. Phillips Holmes and Sylvia Sidney featured.

"MONKEY BUSINESS"—Starring Four Marx Brothers. From original by Will B. Johnstone and S. J. Perelman. Norman McLeod directing.

"THE SECRET CALL"—From original story by William DeMille. Starring Clara Bow. Stuart Walker, director.

Radio Pictures Studios

"THE NEXT CORNER"—Herbert Brenon directing. Story by Kate Jordan. Adapted by Elizabeth Meehan. Cast: Kay Francis, Don Alvarado, Nance O'Neil.

"HELGA"—From original by Martin Flavin. Adapted by Beulah Marie Dix. George Archainbaud directing. Betty Compson starred.

RKO-Pathe Studios

"THE WHOOP-TE-DO KID"—Starring Eddie Quillan. Cast includes James Gleason, Marion Nixon, Lew Cody, Fred Burton, Emma Dunn and Tom Jackson. Al Rogell directing. Story and dialogue by Lew Lipton.

"THE COMMON LAW"—Starring Constance Bennett with Joel McCrea, Lew Cody, Paul Ellis, Marion Shilling and Hedda Hopper. Paul L. Stein directing. From novel by Robert W. Chambers. Adaptation by John Farrow.

"LEMON MERINGUE"—A comedy with Edgar Kennedy, Florence Lake, Dot Farley and Billy Eugene Harry Sweet, director. Original and adaptation by William Goodrich.

Tec-Art Studios

"VOICE OF HOLLYWOOD"—A Louis Lewyn production.

"MICKEY MOUSE"—Cartoons, produced by Disney Brothers.

DETECTIVE SHORTS—C. C. Reed Productions. William J. Burns starring. Cliff Reed directing. Russell Matson on scripts.

Universal Studios

"EAST OF BORNEO"—With Rose Hobart and Charles Bickford, Lupita Tovar and Georges Renavent. Screen play by Dale Van Every and Don Ryan. Dialogue by Edwin H. Knopf. Directed by George Melford. Supervised by Paul Kohner. (An original screen story).

"AN APPLE A DAY"—A two-reel comedy starring Lloyd Hamilton. Directed by Harry Edwards. Written by Francis J. Martin and James Mulhauser.

"THE WHOLE TOWN'S TALKING"—Adapted from the stage play "The Whole Town's Talking" by Anita Loos and John Emerson. Screen-play by Dale Van Every. Dialogue by Fred Niblo, Jr. Directed by Vin Moore. Associate producer, Albert DeMond.

Warner-First National Studios

WARNER BROTHERS

"SIDE SHOW"—From original by William K. Wells. Roy Del Ruth directing. Cast: Winnie Lightner, Charles Butterworth, Evalyn Knapp.

"ALEXANDER HAMILTON"—John Adolphi directing. From story by George Arliss and Mrs. Hamlin. Adaptation and dialog by Julian Josephson and Maud Howell. Starring George Arliss with Doris Kenyon and Allan Mowbray.

"NIGHT NURSE"—From novel by Doris Macy. Adaptation by Oliver H. P. Garrett. Dialog by Charles Kenyon. William Wellman directing. Cast: Barbara Stanwyck, Ben Lyon, Joan Blondell, Charles Winninger, Vera Lewis, Blanche Frederici, Clark Gable, Mildred Harris, Robert Gleckler, James Gagney, Walter McGrail.

FIRST NATIONAL

"FIVE STAR FINAL"—From play by Louis Weitzenkorn. Adaptation by Robert Lord. Screen play by Byron Morgan. Mervyn LeRoy directing. Edward G. Robinson starred.

"I LIKE YOUR NERVE"—From story by Roland Pertwee. Continuity by Houston Branch. Dialog by Roland Pertwee. Starring Douglas Fairbanks, Jr. Robert Milton to direct.

"SPENT BULLETS"—Richard Barthelmess starred. Story, continuity and dialog by John Monk Saunders. Wilhelm Dieterle directing.

"PENROD AND SAM"—From the story by Booth Tarkington, William Beaudine, directing. Adaptation and dialogue by Waldemar Young. Starring Leon Janney.

Para. Will Change Leatherneck Title

Paramount will not keep the title "The Marines Have Landed," but will change it shortly. Charles Rogers, Richard Arlen, William Boyd, Stuart Erwin, and Regis Toomey remain in the cast.

Cruze To Start Soon

James Cruze will start shooting at Educational next week on the fourth of the series of six James Cruze productions for release by Tiffany. No title yet. Sam Zierler, production manager for Cruze, yesterday said Cruze's third production of the series will be released under the original title, "Salvation Nell."

Location Leased by Monogram Pictures

Monogram Pictures, the latest independent producing company to enter the field, has leased 20 acres of land in Placereta Canyon to be used for the majority of its outdoor location points.

Bill McNutt Renewed

Paramount yesterday took up its option for another year on the services of William Slavens McNutt who, with Grover Jones, is one of the big shot writers on Paramount's staff. Coincident with the renewal of Bill's contract he and Jones put the finishing touches to the first draft of "Huckleberry Fin."

"MAD GENIUS" WELL DONE "CHANCES" GOOD PROGRAM

Director Shines— Cast Satisfactory

"CHANCES"
First National

Direction.....Alan Dwan
Story.....A. Hamilton Gibbs
Adaptation.....Waldemar Young
Photography.....Ernest Haller
Film Editor.....Ray Curtis
Starring.....Douglas Fairbanks, Jr.
Cast: Rose Hobart, Anthony Bushnell, Holmes Herbert, Mary Forbes, Edmond Breon and Harry Allen.

"Chances" is a rather well done war melodrama. As anti-war propaganda it is an excellent piece of work; but there is a little too much of the war battle scenes; more than is necessary to impress the awfulness of it all, and enough to detract from the story plot.

The story is laid in England and at the front during the World War. It concerns two brothers, one serious minded and the other believing that life, war and everything is just a series of chances. Both are officers in the British field artillery.

At home on leave together they both fall in love with the same girl, one with whom they've been brought up since childhood. The girl falls in love with the fatalistically inclined brother, but promises to marry the serious minded one first because it is expected of her by the family, and second, because the one whom she loves, finding that his brother wants her, pretends that he was only handing her a line when he said he loved her.

Not far behind the front, the brother, who gave up the girl he loves is on leave and finds the girl as a chauffeurette driving a general's car. They soon get reorganized on the subject of true love and the girl promises to write the other brother, telling him that it can never be.

When the serious minded brother, on going into action, discovers that his brother has "stolen," (so he thinks) his girl; he decides to commit suicide by letting a bullet find him. It does, and he gets it; but not before his brother finds him and is forgiven for taking the girl, and they're pals once more.

The surviving brother, minus an arm, goes back to the girl and the war goes on, grim and relentless.

Doug Jr., is very snappy in the British officer's uniform, carries a well-handled role of the brother who believes that everything is a chance. His crisp reading of lines is most pleasantly noticeable.

Anthony Bushnell, well cast as the serious minded but weakling brother, gives a much more convincing performance than usual; probably the result of a patient director's coaching.

Rose Hobart's dramatic capabilities are little used, but she appears most desirably attractive; while Mary Forbes is excellent in the sympathetic role of mother to the two brothers.

Holmes Herbert is also good as the firm but understanding superior officer.

But in the main, it is a director's picture; there being several deftly human and understanding touches which are obviously the work of the director.

Carefully exploited, "Chances" should make money, no sensational clean-up necessarily; as compared to other war films. There is nothing outstandingly sensational about it. But it is slightly "different" and should get a good break.

•

Take That!

Charles Judels bumped into a big time agent, who shed bitter tears about hard times.

"What's going to become of me?" the agent asked Judles.

Judles replied: "Don't worry. I'll try and dig up a good agent to represent you!"

Radio Hookup For Radio-RKO-Pathe

New York.—The National Broadcasting chain will carry a program of entertainment over 42 stations each week in the interests of RKO Theatres, Radio Pictures and RKO-Pathe. Programs will consist of music, star talks and announcments of current and coming Radio and RKO-Pathe pictures.

•

Four Added To Cast of "I Take This Woman"

Four more additions to the cast of "I Take This Woman," in which Gary Cooper and Carole Lombard are featured, were made today with the signing of Helen Ware, Syd Saylor, Albert Hart, and Ara Haswell, it was announced by B. P. Schulberg, managing director of west coast production at the Paramount Hollywood studios.

•

Abe Meyer Returns To Hollywood

Abe Meyer, head of the Meyer Synchronizing Service, returned to Hollywood today, having made the trip by automobile. While en route, Meyer stopped off at the Zack Miller "101 Ranch," and secured a number of drums made by the Indians, to be used in future pictures for authentic sound effects.

•

Wampas Installation Meeting Held May 2

Annual installation of officers of the Wampas will be held May 2 at the Uplifters Club.

•

Carrillo To New York

Leo Carrillo left with his agent, Leo Morrison, for New York to attend the premiere of "Hell Bound."

Star—Cast Direction Fine

"THE MAD GENIUS"
Warner Brothers

Direction.....Michael Curtiz
Photography.....Barney McGill
From the play "The Genius" by Martin Brown
Screen Play.....J. Grubb Alexander, Harvey Thew
Film Editor.....Ralph Dawson
Starring.....John Barrymore
Cast: Marian Marsh, Charles Butterworth, Donald Cook, Luis Alberni, Carmel Myers, Andre Luguet, May Madison.

Check up another fine performance for John Barrymore; another smooth, well-directed and beautifully photographed production of the better type. But do not check up anything new in the way of characterization, story, or box-office entertainment.

Substitute a young male dancer for Trilby; substitute a club-footed dance master for a voice impressario, add practically the same plot as "Svengali" had—and you have "The Mad Genius."

Barrymore plays the crippled son of a premier danseuse, who, because of his deformity is unable to pursue the career for which his brain and genius have equipped him. Fate throws into his hands a young boy, in whom he sees the possibilities of a great dancer. He kidnaps him, trains him—in fact succeeds in investing in the boy all of his own thoughts, art and genius for the dance. He makes him a huge success. The boy falls in love with a dancer in his ballet, and the master is not only jealous of this love, but fearful that it will interfere with the boy's career. He tries unsuccessfully to separate them. The boy leaves with the girl. The master makes it impossible for him to dance anywhere else because of his contract with him; and the young couple find the going hard.

Finally the master persuades the young wife to "elope" with an elderly admirer, and almost persuades the boy that she is worthless. The boy goes back with him and becomes a star again. But when the ballet opens in Berlin, the young pair see each other again, and love triumphs. During the opening performance, Barrymore is killed backstage by his dope-mad stage director, and in a highly theatrical finish his slashed body is discovered on the stage, when the curtain rises on the last act of the show.

The background of the picture is colorful and interesting; and there are deft touches of humor throughout the film. The picture is notable for good performances—right down to the smallest bit. Praise is merited by Luis Alberni, particularly, Marian Marsh, Donald Cook and of course, the excruciating Charles Butterworth. May Madison, who looks like a comer, stood out in a tiny part. Barrymore's interpretation of the over-zealous and philandering dance-genius was, needless to say, exceptionally fine.

"The Mad Genius" should do good business, especially in the better theatres; yet if it is released immediately after "Svengali" it will undoubtedly lose much drawing power by "word of mouth" comparison to its predecessor—the similarity of theme being so evident. The production is excellent, and we feel that it will be worth twice as much to producer and exhibitor, if it is possible to "sandwich" in another Barrymore picture between the release of "Svengali" and "The Mad Genius."

•

Execs At Warner 'Frisco Meeting

Wallis, C. Graham Baker, Darryl Zanuck, and William Koenig, plan to leave tonight to attend the Warner-First National western division convention in San Francisco. They will be present at the conclave for one day, April 30.

•

Warner Bros. To Feature Chic Sale

"Chic" Sale will be featured in a leading role in "The Star Witness" by Warner Brothers. Lionel Barrymore will play in the same production and Leon Janney has been announced as a member of the cast. Production will begin late in May.

•

Dix Story Ready

Rehearsals start Monday at Radio on "The Reckoner," which stars Richard Dix. Bernard Shubert adapted the piece from the novel, "The Splendid Crime," by George Goodchild. J. Walter Ruben is directing.

MALIBU BEACH

HOUSE FOR SALE

COMPLETELY FURNISHED—
Ready To Move In!

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Blankets
Dishes
Silver
Radio
Piano

Large Lot, Completely Enclosed. 3 Bedrooms—5 Closets—Linen Closet—2 Master Baths, Tiled, Enclosed Showers—2-car Garage

Servants' Quarters and Bath

$10,000.00 CASH

This is $3,000.00 under replacement cost

OWNER

c/o W. R. Wilkerson,
Hollywood Daily Reporter

THE Hollywood REPORTER

Vol. IV. No. 21. Price 10c — TODAY'S FILM NEWS TODAY — Wednesday, April 29, 1931

NO MGM DUAL FEATURES

Contract Prohibits Playing Two Pictures on One Program Other Companies May Follow

Chicago.—Metro-Goldwyn-Mayer announced to their salesmen in convention here yesterday that a clause was being added to their exhibition contract that would prohibit the double-featuring of any MGM picture.

This is the first instance on the part of a distributor to check the growing "double-feature" evil that has been spreading from the neighborhoods and small towns to first run houses. MGM is of the opinion that a good picture on a program with a bad attraction will send patrons away dissatisfied.

Exhibitors will do little squawking on this new clause in an MGM contract in that their best money attractions for the past two years have been furnished by this company, and other than lengthening their program

(Continued on Page 2)

•

THE market conditions of motion picture issues are going through some very trying times. New lows are being recorded with almost every sale of a share of stock with faint hope of betterment until business in the theatres approaches a figure that will take many of the houses out of the red.

If the Hollywood studios can turn out better pictures, business in the theatres will get the necessary boost in cash admissions. If producers here continue to start program pictures even before the pictures reach the sound stages, then there will be little hope for more cash customers at the box office.

•

THE condition of the Paramount stock is most healthy even though, the dividend will be lowered. Paramount is worth more than $30 a share. Their realty holdings, especially in New York, where their midtown properties are tremendous and all carrying very low loans as against their actual value, warrant a greater consideration than $30. The public, fed up on poor products and going into theatres formerly playing capacity with plenty of seats available now, simply will not go for picture issues with the necessary demand to give Paramount or any other picture stock the support required to boost it to the level of its value.

•

PARAMOUNT is now suffering from the Wall Street debauch of two years ago. Shortly before the crash the organization purchased several big chains throughout the country and promised to redeem the stock of Paramount, paid to Kunsky, Ruben & Finklestein and others, at prices ranging from $75 to $80 a share. With the stock now selling at $30, it is easy to estimate their loss and the means they have to take to meet the payments. And still, with good pictures, those houses are probably worth all that Paramount paid for them.

The condition of Fox is not so good. Their refinancing of two weeks ago was merely stalling off the inevitable unless the studio can turn out

(Continued on Page 2)

Bobby's Gallery!

Whatever money is taken in at the box offices of Warners Hollywood and Downtown theatres this week must be credited to Bobby Jones. His No. 1 of "How I Play Golf" is undoubtedly the only draw as audiences are walking out as soon as the feature pictures run about a reel.

Fox Prospering Nothing To Fear Says Clarke

New York.—Harley L. Clarke, president of Fox Film Corp., told the Fox salesmen assembled for the annual convention here, that they had nothing to fear as company was prospering and everything would be alright in the near future. He added that he was more than satisfied with the showing made by the salesmen on the present season's product and paid high tribute to James R. Grainger, vice president in charge of sales.

•

Pathe To Have Own Foreign Dist.

New York.—T. T. Delehanty, vice president and general manager of RKO-Pathe Export Corp., is sailing to open continental distributing office for his company's product.

•

Satevpost To Launch Motion Picture Page

Saturday Evening Post is going in for a semi-monthly movie page which will be edited by Frank Condon.

Disney Wins Injunction Suit

A temporary injunction issued by Federal Judge George Cosgrave here yesterday restrains the Pathe Exchange, Inc., and the Van Buren Corporation of New York from further production on Distribution of the alleged double of "Mickey Mouse" pending a final hearing on the case.

An accounting by the defendant companies profits has also been demanded by the Walter Disney Productions, Ltd., of all "Aesop" profits.

1931-32 Product Analysis

Starting with tomorrow's issue of the Reporter, we will attempt an analyzation of the product that is to be released during the coming year. This analysis will be based on (1) the financial condition of the various companies represented. (2) The executive personnel of the studio. (3) Story properties. (4) Stars and players. (5) Writers and directors.

The analysis is conceived with the thought of giving exhibitors an opinion that may be of help to them in picking their product for the coming year.

Australian Firms To Produce Talkies

Melbourne.—Two Australian producing companies announced their entry into the "talkie" field today, Union Theatres, Ltd., has already started work on "On Our Selection." This, it is said will be the first all-Australian talking picture completely recorded in an Island Continent plant. Australian Films Studio in St. Kilda, Melbourne, is also beginning work immediately on "Out of the Shadows."

•

Kent Asks Salesmen To Read Best Sellers

Sidney Kent is admonishing all Paramount salesmen to read the seven best selling novels on the forthcoming program in order to steam them up on selling angles. The novels are "A Farewell to Arms," "Imperial Palace," "24 Hours," "No One Man," "An American Tragedy," "The Kaiser's Coolies," and "The Lives of a Bengal Lancer." Kent maintains that no synopsis can possibly impress the field men as can the actual reading of the books.

•

Viki Baum Writing For Paramount

New York.—Viki Baum, authoress of "Grand Hotel" has been signed by Walter Wanger, production head of Paramount's Long Island studio, to write an original that is slated for Ernst Lubitsch's direction.

•

Col.'s "Subway Express" Opens Globe N. Y. Friday

New York.—Columbia will have two pictures on Broadway with the Globe opening Friday of "Subway Express." "Dirigible" is at the Central.

THE REPORTER

W. R. WILKERSON.....Editor and Publisher

News Staff: Gus McCarthy, George Barr Brown, Joseph Kelley, Howard Hall
Advertising Staff: Larry Urbach, Vic Enyart
Circulation Manager: Nat Bregstein
Roger Marchetti, Legal Department
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California Telephone HOllywood 4741
New York office, 110 West 40th Street Fred Schader, Manager
Chicago office, 6 North Michigan Ave. Daryl Doran, Manager
London office, 80 Wardour Street Frank Tilley, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager
Buenos Aires office, San Martin 501 Harry Goldflam, Manager
Sydney Office, 198 Pitt Street Martin Brennan, Manager

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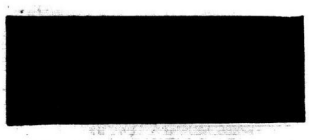

Ella Hall, a star of yesterday, testified in a local court recently that she had to go to work as a saleslady at a salary of $25 a week to support her three children because her husband, Emory Johnson failed on his alimony.

•

When Transamerica hit 7¼ yesterday, there was a rush of picture depositors at local Bank of America, transferring checking and saving accounts to the safe deposit vaults.

•

Eddie Horton recently worked in a Fox Picture and furnished plenty of laughs, but a Fox exec thought otherwise after coming out of the preview in remarking on the sidewalk, "and we paid him $7000 a week for just one laugh."

•

What with Czar Hays and some others predicting the death of gang pictures, Tiffany, with its new allignments, is busting right out with a dyed-in-the-wool gang picture, "X Marks the Spot."

•

We hear that the Marquis has been very, very attentive to Gloria of late —with late phone calls, dressing room chats, etc. If this is true—does Connie mind, or doesn't she know?

•

Frank Whitbeck, according to a persistent rumor, despite his recent affiliations with Universal as a contact exploitation specialist, will soon be hanging his hat, in a big shot office in New York, devoted to entertainment on a big scale.

(Note: Rockefeller Center on Fifth Avenue).

MANY NAMES CHANGE IN THE NEW RADIO LINE-UP

The new lineup of players, directors and writers at Radio for the coming season, as announced by Joseph I. Schnitzer to the convening salesmen, shows the dropping of several names prominent in Radio affairs for the past year and the addition of many new personalities, either recently signed or shortly to appear in their first productions.

Among the players omitted from the roster are Betty Compson, Evelyn Brent, and Jack Mulhall. Among the new names added, in addition to Ina Claire, Lily Damita and Dolores Del Rio, are Aileen Carlyle, Hope Williams, Benita Hume, Leyland Hodgson, Phillips Lord, Bud Jamieson, and Laurence Olivier.

The new directorial setup drops Herbert Brennon, after he completes his current picture; William J. Craft, and Fred Niblo as contract directors.

Beulah Marie Dix and Ben W. Levy are not included on the new program in the writers' group, while Hugh Herbert, formerly listed as an actor, writer, and director, remains only under the actor classification. J. Walter Ruben, formerly on the writer list, is now a full-fledged contract director.

Radio now has 43 stars and featured players who will appear in the new program, 11 directors, and 16 authors and writers.

•

Quebec Censors Slaps At Posters

Quebec.—Poster department of Board of Motion Picture Censors of this province have notified the Producers Association in Hollywood that they will prohibit all indecent or sex suggestive posters and the board will not pass on posters that are obscene, salacious, or depict rapes, murders, suicides, hangings, electrocutions, or the use of firearms. Too passionate embraces also come under ban.

•

"Folly" For Ina At Radio Pictures

Radio has selected the title "Folly" for the single picture in which Ina Claire will star for that company, and Ricardo Cortez has been assigned the male lead.

It is understood that the story is by no means completed, but will be in shooting shape by the time Miss Claire has completed her initial production for Samuel Goldwyn, which will be made before "Folly." The Radio picture is not expected to start for at least four months.

•

Doris Anderson Called Back To RKO

Radio has called Doris Anderson back to the studio to write in new scenes for "Strange Women," which she adapted from the original by Benn W. Levy and Ivan Lebedeff. Henry Hobart has been placed as supervisor on the picture and Richard Boleslavsky is slated to direct.

Bill Cohill Dead

William Cohill was the victim of a fatal heart attack yesterday morning while motoring in the Red Woods country near Garberville, Calif.

No announcement had been made late last night as to who would continue the management of the agency bearing his name.

Arrangements were being made last night to have the body shipped to Flushing, Long Island, where Cohill is survived by a sister.

•

Negri Leaves N. Y. Today

Pola Negri leaves New York today and upon her arrival in Hollywood will report immediately to RKO-Pathe for conferences regarding the first of her five starring productions. Illness is responsible for the Polish star's delayed departure.

•

No MGM Duals

(Continued from Page 1)

to meet competition, a Metro-Goldwyn-Mayer picture is generally played alone.

If several of the other companies would cause such a clause to be inserted in their contract, the double-feature thing would die the death it justly deserves.

•

Irene Franklin Here

Irene Franklin, vaudeville and revue star, arrived yesterday to enter pictures.

•

Tradeviews

(Continued from Page One)

better product and their big chain of theatres snap into better management.

The loss of Halsey Stuart & Co., in their new financing plans, was a severe blow, as this banking house is the best informed on picture affairs of any now contributing funds for picture purposes. Halsey Stuart did not like the setup Clarke had between General Theatres Equipment and Fox Film and Fox Theatres, with the former selling equipment to the latter and whether equipment was bought from GTE or not, the company is said to get a 15 percent rakeoff on every purchase.

Warners is an uncertain issue dependant to a great measure on the manipulations of its powerful pool operators. It is thought these same operators are working with a view to getting the shares now held by the three Warner Brothers at a low price; this being done, moves will be made to pass the control of the company to Radio.

"THE BEST IN MUSIC"

Adolf Tandler

(Scores, versions or titles)

Phone: Santa Monica 65418

A MOVIE actor and the wife of a scenario writer are in the flower business. The scenario writer's wife wants the scenario writer to write an ad. He doesn't know much about flowers but he does know something about scenarios. So this is it:

FADE IN on full shot of Talmadge-Jones Flower Shop. Hundreds of customers rushing in and buying flowers (They include yourself and the friends you tell). Garbled conversation on sound track such as:

Finest flowers I ever saw!

And such bargains!

My! I'll have to come here often!

You can double my order!

Etc.

The scene DISSOLVES to— SCENARIO WRITER'S WIFE AND SCENARIO WRITER. Scenario writer's wife is paying off mortgage on the old home, something the scenario writer hasn't been able to do on his present salary. DISSOLVE TO—

THE MOVIE ACTOR. He has gone broke and doesn't know why. DISSOLVE to a sign which reads:

•

TALMADGE-JONES

FLOWERS

Delivered — Telegraphed
CLeveland 61203 (Local)
DOuglas 1201 (Glendale)

A Telephone Order Establishes Your Credit

The Hollywood Reporter

Vol. IV. No. 20. Price 10c — TODAY'S FILM NEWS TODAY — Tuesday, April 28, 1931

MGM SCHEDULES 245

Will Launch New Wrinkles With Five Supers Topping 48 Features—197 Shorts

Chicago.—Plans calling for a program of 245 talking motion pictures for the 1931-32 schedule of Metro-Goldwyn-Mayer studios were announced to the Sales Convention in session here, today. The list comprises 48 major features and 197 shorts. In addition to the above number, an additional group, classified as "The Marquee Five" will also go on the schedule.

With the announcement, came the news that Marie Dressler, Wallace Beery and Robert Montgomery are elevated to stellar rank in recognition of their stellar work during the past year. This further augments the already long list of MGM stars that includes Marion Davies, Joan Crawford, Greta Garbo, John Gilbert, William Haines, Buster Keaton, Ramon Novarro, Norma Shearer and Lawrence Tibbett.

To the above list will be added some of the most famous personages of the current stage with Alfred Lunt and Lynn Fontaine due to arrive at the Culver City Studios early in June and Helen Hayes, Bert Lahr and Jimmy Durante to follow shortly afterward.

Marion Davies, Greta Garbo and Joan Crawford will each be starred

(Continued on Page Four)

Warner Conclave Set For 'Frisco

Eighty Warner, First National and Vitaphone western division salesmen, exchange managers, and divisional and field executives will gather together tomorrow (Wednesday) in San Francisco for the first western sectional sales conclave under the new regime. Sam Morris and Charles S. Einfeld are the only home office executives to attend the western sales meeting. Jack L. Warner will be present for the three days, while Darryl Zanuck is expected to make a quick trip for a single day's session. Hubert Voight, studio publicity director, and Hubbard Robinson, of the L. A. theatre advertising staff, are en route to the convention. Due to the heavy shooting schedule, no players or other studio executives will attend.

•

"Public Enemy" A N. Y. Smash

New York.—The Strand Theatre is playing to standout business on Warner's "Public Enemy." The first five days on the picture has grossed better than $40,000 with every indication that the picture will top all records for the house. Picture slated for a run.

•

Greene Calls Labor Meet On Chi. Demand

Washington. — William Greene, head of the American Federation of Labor, is calling a meeting to be held here on May 27 to iron out differences between Chicago Theatrical unions regarding the handling of lightings in pictures.

The Chicago agitation was brought on by the announcement of Transluz theatres that they were going to open 20 or more houses there.

•

Para. Execs Leave Tonight For N. Y.

The Paramount home office executives headed by Sidney Kent, are leaving for New York tonight. They have been in town since Saturday morning, coming here from the San Francisco convention.

•

Hays Office Moved

New York.—The Hays office moved today to 28 West 44th street. Formerly located on 5th avenue.

German Press Fights Censorship

Berlin.—The Berlin papers and those of other German cities are hot on the question of film censorship using both news and editorial columns demanding the Government remove all censorship bars on screen entertainment.

The Berlin censors have banned two pictures "Meine Kousine Aus Warsaw" (My Cousin from Warsaw) and "Dzug 13 Verspaetung" (Train 13 is Late) which has given the press extra fuel for their firing.

•

Ed. Small To Produce

Edward Small will become a producer again. He has bought the rights to an original "Murder in the Rain," by George Rosener. It will be produced as an independent with prospects of distributing rights going to one of the large distributors.

Para To Lower Div. Thinks Wall Street

New York.—The Wall Street Journal is of the opinion that Paramount will lower its dividend due to heavy payments that must be met in reclaiming 153,485 shares of stock now held by former owners of theatres and chains taken over by Paramount and part payment made in stock redeemable at between $75 and $80 a share. It is said the company requires at least $12,000,000 to meet these payments due September 1, December 1-31 and March 1, 1932.

•

"The Chicago Dove" For Cortez-Astor

Mary Astor's next starring vehicle for Radio will be "The Chicago Dove" and Ricardo Cortez will enact the male lead. The story is from the play by James Whittaker. George Archainbaud is to direct.

FOX TO RELEASE 48 ROGERS HEADS LIST

Atlantic City.—Big news of the Fox Film Convention which opened here today is that Will Rogers is to head the list of stars in the program of 48 features for the coming year. Season gets underway officially, with the first release dated for July 26th.

Rogers will lead in three pictures. Among others will be three co-starring Janet Gaynor and Charles Farrell and one Gaynor special. Farrell will be seen in two other productions, one with Edmund Lowe and Victor McLaglen. There will be four featuring McLaglen and three with Lowe in the

(Continued on Page Three)

Local Theatres Lose Press War

The war that has been on with the Herald and the Times is about to be washed up with the two papers coming out on the long end of the argument.

The promises to stand together by the theatres was upset by producers meeting all paper demands and blowing up ads on attractions playing at local theatres. West Coast will probably blossom out of its "two inch drama page" smash along with the rest of them.

•

Marlene and Marilyn Arrive From East Today

Marlene Dietrich and Marilyn Miller will arrive here today from New York. Miss Dietrich will go to work in a few days on "Indiscretion," for Paramount under Josef Von Sternberg's direction. Nothing set for Miss Millerat First National as yet.

•

"Front Page" In Three Versions

Howard Hughes, through United Artists, will release "The Front Page" in three foreign versions, "French, Spanish and Italian. Casting now being done for the three.

•

Bebe Daniels On Camel Hour Tonight

New York.—Bebe Daniels will broadcast on the Camel Cigarette hour here tonight. Price said to be $5,000.

Michalove On Warner Inspection Tour

New York.—Dan Michalove is making a tour of the Warner circuit. He will attend the opening of the Warners in Milwaukee.

•

M. E. Greenwood Ill

M. E. Greenwood, head of the contract department of Metro-Goldwyn-Mayer was operated on for intestinal troubles at the Monte Sano Hospital, Friday. Hospital reports he is doing well.

THE REPORTER

W. R. WILKERSON.....Editor and Publisher

News Staff: Joseph Kelley, George Barr Brown, Gus McCarthy

Advertising Staff: Larry Urbach, Vic Enyart

Circulation Manager: Nat Bregstein
Roger Marchetti, Legal Department

Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California
Telephone HOllywood 4741

New York office, 110 West 40th Street
Fred Schader, Manager

Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager

London office, 80 Wardour Street
Frank Tilley, Manager

Paris office, 122 Boulevard Murat
Jack Spector, Manager

Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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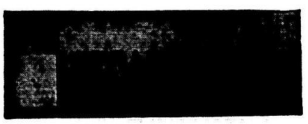

Dissension is said to have broken out within the ranks of Radio's sales forces upon arriving in Hollywood Sunday. Limousines were provided for the managers, while buses were backed for the salesmen. The managers arrived in state at the Ambassador, while the salesmen were dumped off at the back-door. Some of the more facetious struck up the popular song, "Singing in the Rain."

●

Feeling the effects of his individual characterizations on the screen, Charles Butterworth has become so dissatisfied with the lines given him by First National staff writers that he is demanding the right to submit his own dialogue. His first protest was voiced against lines given him in "Side Show," his current picture for that company.

●

Even actors are not immune from co-incidents as proved in the case of Harold Woldridge, now playing the part of office boy in "Five Star Final" at First National. Only a year ago Norman Krasna, from which the part of the office boy was patterned. by Louis Weltzenkorn, planted a sack of gold on Hollywood Boulevard as an exploitation stunt for "Girl of the Golden West." Woldridge found it.

●

"Bill" Fox, in New York, looking years younger, and smiling again, is seen around the legitimate show shops looking things over. At the Selwyn the other night as he was going in to see "Three's a Crowd," he stopped to chat with "Mique" Selwyn and said that he was enjoying the happiest days of his life with not a worry on his mind.

NEW YORK

"THE PUBLIC ENEMY"
Strand Theatre

Herald-Tribune: Far more real and infinitely more impressive than the run of gangster films. It is the most ruthless, unsentimental appraisal of the meanness of a petty killer that the cinema has yet devised.

Mirror: Intrinsically, it is the same old story; but its treatment is so bold, its lines so pointed, its direction so fascinating, it is as exciting as though its material were brand new.

Times: Just another gangster film, weaker than most in its story, stronger than most in its acting, and like most maintaining a certain level of interest through the last burst of machine-gun fire.

American: High-voltage melodrama, shocking in its grim, uncompromising realism. It piles thrill on thrill until a final climax leaves the audience stunned with its tremendous dramatic strength.

News: A gripping, action-packed production. Maybe they've tried to put just a little too much into this one, but it manages to be always interesting, and plenty colorful.

"IRON MAN"
Globe Theatre

World-Telegram: In spite of its loose construction it manages to hold your attention throughout and as a result it turns out to be a pleasant and acceptable little program picture.

Herald-Tribune: It is just good enough to make you wish that it were better; just honest and skillful enough to fill you with regret that more honesty and skill has not gone into its manufacture, and to end by leaving you with a definite sense of disappointment.

Mirror: It is a story with substance and kick; it is a plausable and convincing story; and it's a knockout.

Sun: It is slow, but its atmosphere is genuine, its background is painted by some one who knows the ropes of the ring, and its emotional values are fully projected. The result, therefore, is the most dramatic tale about prize fighters that the talkies have presented.

American: Satisfying film-fare. The thrills of battle and the thrills of love are liberally present, and the combination looks a safely sure bet for popular approval.

"OTHER MEN'S WOMEN"
Warner Theatre

Herald-Tribune: Just another commonplace little program feature, but the straight-forward acting, recognizable dialogue and human interest element in the story make it something with which to while away an interesting hour.

Journal: It's a fair programme feature, neatly developed until the weakly motivated climax.

PHILADELPHIA

"THE HOT HEIRESS"
Earle Theatre

Public Ledger: An improbable but amusing table which has neither rhyme nor reason and is guaranteed not to tax the mind.

Evening Ledger: Mediocre entertainment. In their "straight" moments, the dialogue and situations are even funnier than the intentional comedy, which isn't bad.

Inquirer: Not more than luke-warm in entertainment value. Obviously written as a farce the story develops nothing more than a sense of vacuity.

News: It is gay, tuneful and extremely romantic in a droll sort of way, and all in all provides entertainment of an acceptable nature.

"FATHER'S SON"
Mastbaum Theatre.

Inquirer: A simple, homely and often touching picture. Leon Janney's work is the outstanding feature.

Evening Ledger: It never achieves the realistic quality that makes one feel he is getting beyond a cleverly enacted story.

Public Ledger: The picture is as unpretentious as it is appealing. It is a thoroughly human study done in deft Tarkington manner and interpreted with a remarkable understanding.

"MEN CALL IT LOVE"
Karlton Theatre

Bulletin: It is quite entertaining, and one of the smoothest of fast life pictures in many a day.

Public Ledger: As a motion picture, it lacks cinema qualities almost completely. As a photographed play of effective dialogue and emotional scenes, skillfully and intelligently handled, it ranks as high quality entertainment.

News: Interesting and intelligent treatment of an old theme, and Menjou's finished acting and indescribable charm, make this picture entertaining.

"MAN OF THE WORLD"
Fox Theatre

Bulletin: Unusually good entertainment. Interest never lags and the piece sparkles with bright dialogue, well-constructed sequences and fine photography.

TWO HITS IN A ROW!

"THE IRON MAN"

SCREEN PLAY AND DIALOGUE BY

Francis Edwards Faragoh

BREAKS THE YEAR'S RECORD AT THE GLOBE, NEW YORK.

IT'S ANOTHER SUCCESS FOR THE WRITER OF, THE ADAPTATION AND DIALOGUE OF

"LITTLE CAESAR"

"HIGH STAKES" "TAKE THIS WOMAN" SHOWN BY RKO

Nothing Much To This One

"TAKE THIS WOMAN"
Radio

Direction.....William J. Craft
Photograph.....Ray Ranahan
Story and adaptation.....Alfred Jackson, Barney Sarecky
Cast: Mary Brian, Geoffrey Kerr, Marie Prevost, Joseph Cawthorn, Johnny Hines.

An uninteresting development of an interesting theme is what ails "Take This Woman." Bad dialog and inefficient handling, mar what could have been a breezy, riotously funny comedy, and has turned it into a mediocre offering which 'has its moments.'

Except for the last two sequences, the pace is slow, the suspense just isn't, and the comedy for the most part falls flat.

The real star of the production is Technicolor. They've grouped their players before gorgeously colored backgrounds or around gorgeously colored food, and let them speak their piece.

The story is about a chorus girl out to marry a millionaire who isn't the 'marrying kind.' An actor friend pretends to be her father, and finding the millionaire having dinner in her apartment, jumps to the conclusion that they are married. They play up to the situation; then, when they fall in love and the man seriously considers marriage, the girl gets an attack of conscience and wants to call it off. The actor and her girl friend talk her out of it and go through with their little plot, which is to pretend that Mama, back in Pennsylvania would be shocked if she knew her daughter had been married by a Justice of the Peace, and nothing will do but a church wedding. The millionaire, meanwhile, has learned all, and he and his friend decide to show up the girl, at the church. But the girl has written a letter confessing, and all turns out well.

William Craft's direction in this one is not all it should have been. It is uneven, making for a picture that every once in a while gives promise of getting good, and then slumps. It seems a shame, since he shows some real ability in the last two sequences.

Mary Brian, her beauty enhanced by Technicolor, is the heroine. She is fine in the dramatic moments, but is not quite the type for light comedy.

Geoffrey Kerr, a newcomer from the stage, shows exceptional promise in the role of the millionaire, but gets little chance to demonstrate what he really can do.

Marie Prevost, as the chorus girl's chum, struggles valiantly with the un-funny dialog, and it is no discredit to her that it fails to click.

Johnny Hines is great as the friend of the millionaire, and manages to get some real laughs. His best moments are when he sticks to pantomime, due to the already much-maligned dialog.

Joseph Cawthorn is good for some laughs as the actor friend, but fails to be hilariously funny.

"Take This Woman," in spite of a good cast and excellent exploitation angles, will do little at the box office. It is bound to leave the audience with a sense of disappointment.

●

Canada Probe

Ottawa.—A. J. Balaban and John Fitzgibbons are here in connection with the probing by Parliament on charges being filed by Commissioner Pete White on the Famous Players Canadian Corp.

Tiffany Schedule Ready To Go

Tiffany's new production policy went into effect yesterday (Monday). This policy, as outlined by Grant L. Cook, vice-president of Tiffany, and Earle Hammons, of Educational, now controlling the destinies of the company, calls for a limited number of special features.

The first to go into production will be "X Marks the Spot," an original by Edward Dean Sullivan, bought last summer. Leo Corrillo will do the gangster lead.

The second will be an original by Ursula Parrott, author of "A Free Soul." It is titled "Left Over Ladies" and was written and bought by Tiffany shortly after the author crashed into pictures as a successful writer with "Ex-Wife" and "Divorcee." Then will follow "Morals for Women," an original.

Phil Goldstone, in charge of production activities, is negotiating for two Broadway plays which will be included in the new list.

●

Local Theatre Managers Seek Smoking Ordinance

The Los Angeles Theatre Managers Association have filed a bill with the City Council for permission to permit smoking in the mezzanines and balconies of their theatres. Fire Chief Scott is making an investigation.

●

L. A. Exploitation Berth For Ken Eagon

George Brown, coast division director of publicity and advertising for RKO, has appointed Kenneth L. Eagon as assistant in special exploitation in Los Angeles.

●

Roland Young Loaned

Roland Young has been loaned by MGM to Harry Edwards for "Pagan Lady," in which Evelyn Brent is to star under the direction of Charles Francis Dillon.

Picture Has Entertainment

"HIGH STAKES"
Radio

Direction.....Lowell Sherman
Photography.....Ray Hunt
Story.....Willard Mack
Screen Play.....J. Walter Ruben
Cast: Lowell Sherman, Mae Murray, Edward Martindel, Leyland Hodgson, Karen Morley, Charles Coleman, Phillip Smalley, Ethel Levy, Alan Roscoe, Maude Turner Gordon.

There is an exceptionally clever idea behind this story, but it takes too long to get to it. It seems that the audience restlessly waits for all of a whole reel before learning what it is all about.

Once under way, however, the story is quite entertaining. It concerns a wealthy, slightly past middle age man who takes a baby-talk type of blonde for his second wife, his first wife having died years previously without leaving him an heir.

A younger brother, who plays a booze-fighting embryonic playwright, through the guise of concocting a dramatic plot, exposes the blonde as a swindler who works in cahoots with a confidence man.

Meanwhile, the love interest is furnished by the younger brother and his older brother's secretary. When the impostor pair are exposed and the older brother takes it quite to heart, they leave for a trip abroad as a cure for the older brother's blues and a honeymoon for the love interest.

Lowell Sherman, playing the younger brother as well as directing the picture, seems to have all the choice lines to read, thus getting practically all of the laughs.

Edward Martindel is interesting as the older brother, and Mae Murray plays the part of the baby-talking blonde for all it's worth.

Leyland Hodgson is the much alias'd confidence man, while Karen Morley plays the secretary and is good as the lover interest.

Charles Coleman does the butler role and the rest are little more than guests at a brief party scene.

All in all, "High Stakes" seems to be on par with the rest of Lowell Sherman's recently released pictures. Not big, but satisfactory.

●

"U" Off Remakes And The Reason

What is reported to be back of Universal's policy of thumbs down on re-makes of silent pictures is the fact that they own the screen rights to several thousand stories accumulated during the past 20 years. Ambitious scenario editors during that time have purchased stories right and left until the present figure has reached an amazing total. Number of stories owned by Universal is reported to be between 2500 and 3000.

RKO Aims For Place in the Sun

David Sarnoff, president of Radio Corporation of America, and Hiram S. Brown, president of RKO Corporation, formerly opened the third annual sales convention of Radio Pictures Corp., yesterday at the local studios of the company. The voices of Sarnoff and Brown were transmitted to the gathering from New York over a special telephone channel and amplified via loudspeakers in the convention hall.

Joseph I. Schnitzer, president of RKO Pictures, then addressed the gathering. He declared two years of intensive effort, hard work and close application have put the company in the front ranks of this industry, and it is recognized as such today. Schnitzer made a motion that a proper resolution of esteem and affection for Lee Marcus be passed by the convention, and that the essence of that resolution be emblazoned on a bronze plaque and presented to him as a token of the high regard which the sales organization has for him.

Charles Rosenzweig followed President Schnitzer, and told the gathering he had been requested by an official of Fox West Coast Theatres to stay over after the close of the convention so the circuit could arrange purchase of 31-32 Radio Pictures for the chain.

●

Fox Convention

(Continued from Page 1)

stellar roles. Warner Baxter and El Brendel figure prominently in the program. Brendel teaming up with Elissa Landi in four. Spencer Tracy gets a big break with announcement being made that he will appear in five forthcoming films.

George O'Brien will play the lead in two Zane Grey stories and also two others. Fifi Dorsay will feature five pictures and the list of those already assigned to four includes Greta Nissen, Una Merkle, Maureen O'Sullivan and Lina Watkins.

Featuring the program will be pictures with all star casts and one of the Janet Gaynor-Charles Farrell co-starring vehicles will have a musical background. In addition there will be two Peter B. Kyne stories and two Charlie Chans.

"THE BEST IN MUSIC"
Adolf Tandler
(Scores, versions or titles)
Phone: Santa Monica 65413

DINE AND DANCE
TO ONE OF THE FINEST ORCHESTRAS IN THE WEST
ROOSEVELT HOTEL IN HOLLYWOOD

SAN JOSE WOMEN AFTER 'WOMEN OF ALL NATIONS'

San Jose.—The local Federation of Women's Clubs is up in arms regarding the Fox picture "Women of All Nations." This shouting is joined by the squawk of the local censors. Both have put their strength behind a demand to the City Council to bar the picture locally.

The squawks coming as a result of a preview of the picture a short while ago. The women claim "the dialogue is filthy from beginning to end and every line has a two way meaning." Frederick T. Shipp is leading the banning fight for both the women and the censors.

•

Phila Priest Fights Blue Law Advocates

Philadelphia. — Monsignor Eugene Murphy, rector of the church of St. John the Baptist's here is a great advocate for the killing of blue laws, suggesting that "blue laws and prohibition are the main contributors of the depression and crime in this country."

•

Five Features And Serial At Tec-Art

Five Features and one serial will go into production on the Tec-Art lot before May 1. Pioneer Pictures will be ready the latter part of the current week to start shooting on "Yesterday in Santa Fe;" Hollywood Syndicate will do "Master of Steel;" Charles Hutchison will do one as yet untitled and Allied Pictures has "The Wild Horse" nearly ready for shooting. Nat Levine will shoot the serial, "The Vanishing Legion." Five companies are shooting shorts.

•

Metropolitan Re-Opens

After being practically dark for the past few weeks, Metropolitan studio will start three pictures immediately after May 1. Films scheduled to go into production are Liberty's untitled picture starring May Robson, which James Flood will direct, Al Rogell's production "The Gangster Girl," and "Honeymoon Lane," starring Eddie Dowling.

•

Universal Divides Sports Series

Universal has finally decided to divide up its Christy Walsh sport series, originally scheduled for Knute Rockne, by making four of the group on the Notre Dame campus and the other four at Stanford with "Pop" Warner featured. Albert Kelly, who is now in South Bend, will direct both sets.

•

Warners Santa Barbara Theatre Opens May 10

Warner Brothers' tentative date for the re-opening of the Granada Theatre in Santa Barbara has been set for May 10. This theatre was recently added to the Warner chain and has been completely remodeled and redecorated.

Penna. Continue Sunday Fight

Philadelphia.—Though four major bills of the Anti-Blue Law nature were slaughtered in the Law and Order Committee of the Pennsylvania Legislature in the past month and a dozen minor bills killed off, hope has not entirely died among the open-Sunday advocates.

On Tuesday, Representative Denning, of Philadelphia, proposed a measure to provide for local referendums on the matter of Sunday observance. The bill will not peril immediately any part of the Act of 1794 but it does provide that the result of the referendum be submitted to the Governor and the Legislature as a guide to their actions, at the first session of Legislature which will follow the poll.

Philadelphia hotel men, prime movers in the open-Sunday plans, met yesterday at the Drake Hotel and appropriated $1,000 to the war chest of the Anti-Blue Law advocates.

•

Abe Waxman Springs New Press Sheet Idea

A. P. Waxman's first move as director of RKO-Pathe advertising and publicity was to institute a new innovation in press sheets, a four color lithograph front and back cover with color reproductions of all advertising paper as they appear when posted. Sheets are larger than usual.

•

Frances Starr For "Star Witness"

Frances Starr, currently playing in "Five Star Final" at Warners, has been signed for a prominent role in "The Star Witness."

•

Warings Want $6,500

New York.—Waring's Pennsylvanians who have been appearing in Ray Goetz's revue "The New Yorkers," which is about to close were offered to a circuit at $6,500 a week. The booker looked dazed and said. "Say, we got a depression here too."

•

Welsh On New Series of Color Shorts at Tec-Art

Robert E. Welsh, who last week closed with Paramount to distribute Welshay Technicolor shorts, revealing the beauty secrets of Hollywood, will start production at Tec-Art next week on a new series of shorts which will be done in color and will be released as the Magazine series, one-reelers devoted to interesting events.

BENNETT-ALLENBERG
AND CO., LTD.
Investment & Trust Service
Michigan 9473 548 So. Spring St.
Los Angeles

Busy Program At First National

With William Powell starting work in "Co-respondent," Warner-First National has eight features and one short in production, calling into service all three studios and the 1000-acre ranch.

"Night Nurse" is shooting at the Sunset Boulevard studio, while "Side Show" is being made at Vitagraph and the Warner ranch. Pictures being made in Burbank are "Alexander Hamilton," "Spent Bullets," "Five Star Final," "I Like Your Nerve," and "Penrod and Sam." Bobby Jones' golf short number seven is the short.

•

Fay Wray For "The Unholy Garden"

Fay Wray will support Ronald Colman in "The Unholy Garden," Ben Hecht and Charlie MacArthur's story which George Fitzmaurice will start shooting this week. She was signed yesterday.

•

Seiler On Versions

Lew Seiler, on the Fox directorial staff, has been assigned the Spanish version of "Paid To Love," starring Jose Mojica. The silent version was made four years ago.

UFA Furnishes Berlin a Hit

Berlin.—The UFA picture "Voruntersuchung" (The Trail) at the Gloria Palast is a big hit, the first picture that this town has seen for many weeks that is a cinch to do a smash business.

All other theatres and their attractions are fairing rather poorly. Chaplin's "City Lights" is a big disappointment.

•

Barthelmess To Remain At Home

Contrary to other reports Richard Barthelmess will remain in California during the summer at his Malibou house, now under construction, and will make his next picture for First National in the fall. Upon its completion, he will probably take a trip abroad.

•

Mrs. G. L. Hess Dead

New York.—Mrs. Katherine Hess, wife of G. L. Hess, attorney for the Hays office, is dead as a result of a fall from a horse. She will be buried today from the Little Church Around the Corner.

PANCHROMATIC FILM WORRIES ELECTRICIANS

With William Powell starting work est "super-sensitized high speed panchromatic type" movie film, the hundreds of studio electricians are confronting one of the most difficult situations in the history of the industry.

This new type of negative, which is rapidly being adopted universally in Hollywood and demands almost one-half as much light for exposures, threatens to cut down the electrician man power on sets by almost one-half. The result will be that hundreds of studio "juicers" will automatically be thrown out of jobs, and the number actually working at the present time is far below the average.

That this situation is bound to come to a head is pointed out by the fact that several major lots, including RKO-Pathe, Radio, and Warner-First National are shooting, and have shot one or two pictures with this new type film.

As members of the American Federation of Labor, the electricians are planning meetings in the near future in an attempt to combat conditions which are virtually inevitable. Action will not be taken immediately, but as both Dupont and Eastman have this film on the market and its use is becoming universal, the electricians are arming for the battle.

•

Fla. Flooded With Bills Aimed At Pictures

Tampa.—The Florida legislature is flooded with bills aimed at the motion picture industry. Representative Smith of Columbia County has introduced one that will tax all amusements 20 per cent of their gross take.

"Homicide Squad" Soon

Jack Neville is putting the final touches on the screen play for "The Homicide Squad," which goes into production shortly at Universal.

•

Matt Moore at 1st Nat'l

Matt Moore was cast yesterday for "Penrod and Sam" at First National.

•

MGM's Schedule

(Continued from Page One)

in at least two features; with Robert Montgomery landing in three. William Haines will be seen in three productions and two have been announced for Buster Keaton. Two likewise have been assigned to Norma Shearer and Ramon Novarro. Wally Beery gets two and John Gilbert will be starred in "Cheri Bibi" and "Candlelight" in addition to another to be announced later.

Among special releases are Lawrence Tibbett's next picture, yet untitled, a production co-starring Alfred Lunt and Lynn Fontaine and "Pardon Us," Laurel and Hardy's long waited feature.

One of the most elaborate lists of featured players will appear in support of the stars in the casts of the forthcoming features.

Among the four Cosmopolitan productions included in the main line-up is "Skyscraper Souls," an adaptation of a hitherto unpublished magazine story by Faith Baldwin.

The 197 short subject releases announced here comprise a varied and comprehensive group with Hal Roach studios releasing through MGM, eight Charley Chase comedies and eight with "Our Gang."

WELCOME
RADIO SALES TITANS

Here Are the Boys Who Do It:

HOME OFFICE, NEW YORK

C. Rosenzweig
F. O'Heron
J. Safron
C. Adams
C. Wallace

H. Michalson
J. P. Skelly
P. Hodes
W. Dahler
L. Baum

E. Kramer
W. Scott
H. Gittleson
L. Gaudreau
J. Pegler
H. Cohen

ALBANY
C. R. Halligan
R. S. Smith

ATLANTA
C. B. Ellis
B. S. Bryan
C. P. Lester
F. W. Salley

BOSTON
W. H. Gardiner
H. F. Goldstein
C. L. De Vizia
E. F. Haley
J. E. Kennedy

BUFFALO
J. W. Holden
L. P. Murphy
P. Shaver
M. Stahl

CHARLOTTE
Wm. Conn
C. Alexander
R. T. Good

CHICAGO
W. W. Brumberg
M. A. Kahn
E. A. Phelps
J. M. Schwartz
M. M. Krueger
I. Parnass

CINCINNATI
A. J. Mertz
R. L. Kinsler
S. H. Nesbitt
L. Rosenfeld
J. G. Wilson

CLEVELAND
F. H. Hathaway
H. G. Gerson
J. Bruce
H. Starrett

DALLAS
L. E. Harrington
E. Blumenthal
J. H. Gruben
T. R. Barber

DENVER
S. N. Feinstein
J. A. Hughes
F. J. Lee
E. Stein

DES MOINES
B. J. McCarthy
A. Danke
R. F. Crawford

DETROIT
N. Levy
R. W. Abbett
E. C. Murphy
H. R. Schilds

INDIANAPOLIS
C. E. Penrod
R. L. Brentlinger
C. C. Charles
A. J. Gelman

JACKSONVILLE
H. M. Lyons
R. R. Garner

KANSAS CITY
R. E. Churchill
D. M. Major
A. A. Renfro
H. S. Stulz
H. C. Gould

LOS ANGELES
N. P. Jacobs
J. Rubenstein
F. A. Wagner
J. Stout

MEMPHIS
P. M. Baker
N. J. Colquhoun
G. Almond

MILWAUKEE
A. N. Schmitz
M. Anderson
A. E. Ashkin

MINNEAPOLIS
M. J. Frisch
L. H. Coen
F. Mantzke
P. Perrizo
A. Berg

NEW HAVEN
B. Abrams
B. Pitkin

NEW ORLEANS
P. H. Tessier
E. Ortte
P. Desbon

NEW YORK
J. Ellis
L. I. Kutinsky
L. C. Wechsler
H. Zeitels
L. Fox

OKLAHOMA CITY
S. Benjamin
C. D. Burton
K. Weinberger
E. Johnson

OMAHA
S. W. Fitch
W. J. Foley
F. Horn

PHILADELPHIA
S. Rosen
S. Palan
S. Perlsweig
H. W. Tyson
J. Schaeffer

PITTSBURGH
M. M. Schugold
C. B. Kosco
L. Padolf
S. Steinberg

PORTLAND
W. B. J. Kelly
F. M. Blake
H. Vaughn

SAN FRANCISCO
G. W. Wolf
J. N. Randolph
G. E. Seach
I. Wolfe

ST. LOUIS
E. W. Penrod
E. Rosen
H. Sanders
T. C. Tobin

SEATTLE
E. A. Lamb
J. Burk
J. J. O'Loughin

SIOUX FALLS
T. M. Eckert
E. J. Frace

SALT LAKE CITY
T. J. Walsh
C. C. Hawks
H. C. Fuller
C. Boullet

WASHINGTON
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H. Kahn
G. H. Payne

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W. M. H. Mitchell
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In Sincere Appreciation

MARK SANDRICH

Radio Director

THE REPORTER

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News Staff: Joseph Kelley, George Barr Brown, Gus McCarthy
Advertising Staff: Larry Urbach, Vic Enyart
Circulation Manager: Nat Bregstein
Roger Marchetti, Legal Department
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California
Telephone HOllywood 4741
New York office, 110 West 40th Street
Fred Schader, Manager
Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager
London office, 80 Wardour Street
Frank Tilley, Manager
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Jack Spector, Manager
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Harry Goldflam, Manager
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Martin Brennan, Manager

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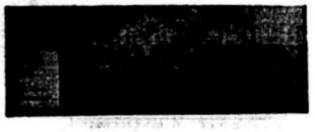

Joan Crawford stole the show the other day out on the "Common Law" set at Pathe. Phil Gersdorf invited the press gang for a look at Connie and 90 other beauties, but Joan dropped in for a visit, with all eyes and attention (even the Pathe cameras and Joel McCrea) going to the MGM star.

•

A certain exploitation man, suddenly elevated to political power, is astonishing his friends with a new swagger that he has chosen to adopt in acting the new role. Yesterday, he was a regular. Today, he's very, very busy—hiring new men. The part he plays would be a good bit of new business for "Once In a Lifetime." His favorite pastimes are liquor, ladies and lilting alliterations. Truly the Broadway Boy of the Theatres. His place on the payroll has been saved many times in the past by former pals, who are now forgotten. Funny part of this lowdown is that the big Broadway Boy doesn't really know that his present power is but a bit of Eastern business that may crash any moment—and that he will again soon be seeking out forgotten friends.

•

Erich von Stroheim and Universal are still at odds and "Boulevard," which the studio wants him to direct, has been postponed indefinitely. Von still has his heart set on making "Blind Husbands" but the New York office has definitely put thumbs down on re-makes of silent films. It is doubtful if "Blind Husbands" will ever see the talking screen unless Von has his finger in its making.

Von Stroheim's future with U. remains unsettled.

Seeing Red

(Continued From Page One)

Lewis Milestone has also been questioned on the proposition of heading his own unit. "Millie" is most favorably inclined and is said to be working with the bankers in tipping them off to other Hollywood "greats" who would fit in with this new proposition.

The talk is to the effect that they will be given money and an opportunity to "do things" providing they will listen to reason, for the banking sharps while aware of the box office potentialities of the trio named are also fully aware of their various shortcomings and do not intend to have their cold cash shot without some assurance of a return at the box-office.

The bankers who are daily keeping more and more of an eye on the business, both production and exhibition, have come to note that the average of box office hits in any one program turned out by any producing organization is about 15 per cent. That, they say is far below the requirements to keep the business on an even keel.

They are quoted as saying "production heads and associate producers, have been going along for years pulling the wool over the eyes of the eastern executive, but they won't be able to continue much longer." Figures are the only thing that they look at. Excuses mean nothing to them. And once the figures show red on the financial reports then there is a corresponding red in the eye of the banker, with the usual result that there is a change in management, and right now it appears there are a number of these changes not far distant.

A bad picture on one of the big circuits can cause a fluctuation of as much as $1,500,000 in a week. That isn't so hard to figure. Just take 750 houses and the business need but to drop $2,000 in them and you have the total . . . and what pictures of late have not caused that much dropping off in the houses? As a matter of fact there have been altogether too many of them recently to suit the bankers.

Boasberg Preparing

Al Boasberg is now casting about for a suitable cast and director to produce "Should Wives Work," his latest original under his agreement with Radio as writer-producer.

•

Phila Grosses

(Continued From Page One)

Love," grossed close to $19,000, its best week in the last six, though by no means sensational. The film will stay for a second week. "June Moon," given a first run at the little Arcadia theatre, found the going too rough and after four days to $1,500, withdrew in favor of "Unfaithful" on a second run.

The Mastbaum and the Fox, with "Father's Son" and "Man of the World," respectively, held up to normal business.

Grosses for last week were:

MASTBAUM — "Father's Son" (First National). Average business at $42,000.

FOX—"Man of the World" (Fox). Good average at $26,000.

KEITH'S—"Skippy" (Paramount). Proportionate leader in town with $22,000.

BOYD—"Born to Love" (RKO-Pathe). Not hot, but best take here in weeks with $19,000.

EARLE—"The Hot Heiress" (First National), O. K. at $18,500.

STANLEY — "The Millionaire" (Warners). Fair second week at $15,000.

STANTON—"Drums of Jeopardy" (Tiffany). First two days for this grosses $4,000. "Lonely Ladies" finished out seven days with $10,500.

KARLTON—"Men Call It Love" (M-G-M). Fair at $5,500.

ARCADIA—"June Moon" (Paramount). Flopped after four days with $1,500. "Unfaithful now in, with $1,000 for two days.

Pictures current this week are, "Iron Man" (Universal) at Mastbaum; "Not Exactly Gentlemen" (Fox), at Fox; "Skippy" (Paramount) at Keith's; "Born to Love" (Pathe) at Boyd; "The Finger Points" (First National), at Stanley; "Drums of Jeopardy" (Tiffany) at Stanton; "Subway Express" with new vaudeville stage program idea, at Earle; "City Lights" (United Artists) at Karlton and "Unfaithful" (Paramount) at Arcadia.

Productions Starting This Week

Studio	Title	Star	Director
Columbia	"Arizona"	All-star	G. B. Seitz
First National	"Correspondent"	Wm. Powell	Al Green
Fox	"Untitled"	George O'Brien	I. Cummings
MGM	"Politics"	Dressler-Moran	C. Reisner
Paramount	"Secret Call"	Clara Bow	Walker
Paramount	"Untitled"	Ruth Chatterton	Mendes

WANTED—HOUSE AT MALIBU
To Rent by Private Party
Furnished or Unfurnished
Please state size, location and price.
Box 284, Care of The Hollywood Reporter

A MOVIE actor and the wife of a scenario writer are in the flower business. The scenario writer's wife wants the scenario writer to write an ad. He doesn't know much about flowers but he does know something about scenarios. So this is it:

FADE IN on full shot of Talmadge-Jones Flower Shop. Hundreds of customers rushing in and buying flowers (They include yourself and the friends you tell). Garbled conversation on sound track such as:

Finest flowers I ever saw!

And such bargains!

My! I'll have to come here often!

You can double my order!

Etc.

The scene DISSOLVES to—SCENARIO WRITER'S WIFE AND SCENARIO WRITER. Scenario writer's wife is paying off mortgage on the old home, something the scenario writer hasn't been able to do on his present salary. DISSOLVE TO—

THE MOVIE ACTOR. He has gone broke and doesn't know why. DISSOLVE to a sign which reads:

•

TALMADGE-JONES

FLOWERS

Delivered — Telegraphed
CLeveland 61203 (Local)
DOuglas 1201 (Glendale)

A Telephone Order Establishes Your Credit

WELCOME RADIO SALESMEN!

The Hollywood Reporter

Vol. IV. No. 19. Price 10c — TODAY'S FILM NEWS TODAY — Monday, April 27, 1931

BANKERS SEEING "RED"

Demanding B. O. Pictures and Willing to Try Anything to Cause Them to be Made

New York.—Several banking houses have been comparing scores on the activities of their respective picture investments as it concerns the making of successful pictures. All of them are understood to be in accord with the idea that mass production, production to meet release dates, productions schemed to take care of hack writers, stock players and studio overhead, is the basic trouble with the business today.

These bankers have been sold the idea that individual production units with name draws and production brains back of them may be the successful formula for the making of pictures that will sell. They are going to try it.

Gloria Swanson had hardly gotten off the train on Wednesday when she was approached in regard to the plan.

(Continued on Page Two)

Warner Shakeup Rumored Set

New York.—Rumbling of an impending shake-up in the affairs of the Warner Brothers persists with the greatest of regularity along the street. The company itself is said in various quarters to be in mighty good financial shape, but that there are a number of people interested in the affairs of the organization who do not believe that the results that the organization is showing under its present management are all that they should be.

Of course the Warners are still holding a tremendous amount of stock in the company, stock that was bought at fairly high levels and it is going to take a lot of money to get these shares and have the brothers relinquish their control. However, the indications are at present, that is just what is going to be done.

Whitbeck Assumes New Duties at Universal

Frank Whitbeck has taken up his duties at Universal as "exploitation counsel." He will operate independently of John LeRoy Johnston's office outlining exploitation campaigns while pictures are being filmed, and personally taking charge of big theatre openings and special runs. In the latter capacity, he left last night (Sunday) for New York to handle the eastern premiere of "Seed."

One Set For Sherman After He Does "Greeks"

Upon completion of his directorial work in "The Greeks Had a Name for It" for United Artists, Lowell Sherman will return to the Radio lot and direct "The Divorced Lawyer," an original by Keene Thompson.

Thomas Recovering

George Thomas, of Warner-First National publicity department, who has been laid up for several weeks with acute asthma, is expected to return to his desk this week.

Radio Quits Block Booking

One of the first issues to be placed before the convening delegates at Radio's annual sales convention today will that of clarifying the stand this organization is taking on block booking. After studying the past experience of selling pictures en-block Radio has decided to be alone in the distribution field in not imposing upon the exhibitors to buy certain pictures on the strength of subscribing for certain specials. All pictures will be sold individually with no strings attached.

Ruggles To Shoot Own Yarn At Radio

Wesley Ruggles will return to the Radio lot within the next two weeks and begin actual preparation for his next story, "Are These Our Children," an original authored by himself and previously known as "Cock-eyed Youth." Howard Estabrook is now putting the finishing touches to the screen treatment.

Hearst-Metrotone Have new Outlets

Chicago.—E. B. Hatrick, general manager of International Newsreel corporation, announced at MGM sales conference here that Hearst Metrotone News, released by MGM, in the future will have three distinct outlets for getting the news before the public—newspaper, screen and radio.

The radio voice of the Hearst newspapers will be heard as "The Globe Trotter," describing events in the newsreel. Hatrick said newspapers outside the Hearst string, would be added regularly to the system.

Dorothy Lee Back

Dorothy Lee returned today via the Panama canal after a six weeks visit in New York. She will do the feminine lead in the next Wheeler-Woolsey picture at Radio.

"SKIPPY" THE BIG NOISE IN FAIR PHILA. WEEK

Philadelphia.—"Skippy" was the big noise in Philadelphia last week. For its first six-day period at Keith's, it grossed over $22,000, beating the record of "Tom Sawyer" and tieing with "Animal Crackers," the inaugural feature for the theatre, for one of the best weeks of the year. The picture will stay for a second week.

Otherwise business was fairly normal. The Boyd, with "Born to

(Continued on Page Two)

Radio Sales Crew Arrive

Radio special arrived yesterday morning, with a gang of 150. Brass band at station greeted the Titans with "California Here I Come," and immediately swung into "Singing in the Rain."

Sales sessions get under way this morning, with President Joseph I. Schnitzer addressing the boys. Two or three completed pictures slated for next season's release are scheduled for screenings in the afternoon. All convention sessions this week will be held in the special convention hall at the Radio Studios.

Southeast Exhibitors Form Buying Combine

Atlanta.—Southeastern independent exhibitors within the trade radius of this city have started a co-operative film buying combine in an effort to fight chain operations.

Para Will Release 52 Sponsored Shorts

New York.—Paramount, in addition to their regular program of short reels will release at least 52 advertising sponsored short.

Tiff Moves In With Educational

New York.—Tiffany's home office is being moved to the same quarters with the Educational home office in the Paramount building here.

Young-Mizner Meller In Preparation at FN

An original melodrama by Waldemar Young and Wilson Mizner, both staff writers at First National, titled "How Long," will be made one of the big specials on the First National lot for July release. Young is now at work on the adaptation and dialog. No cast or directorial assignments yet.

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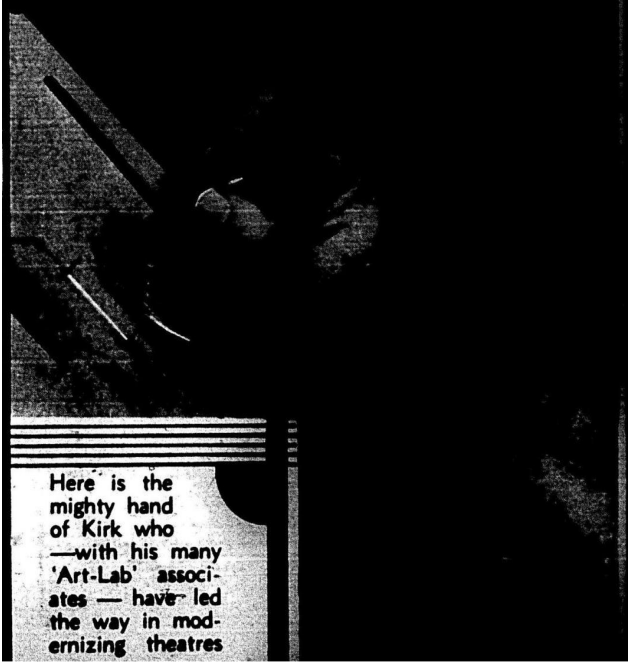

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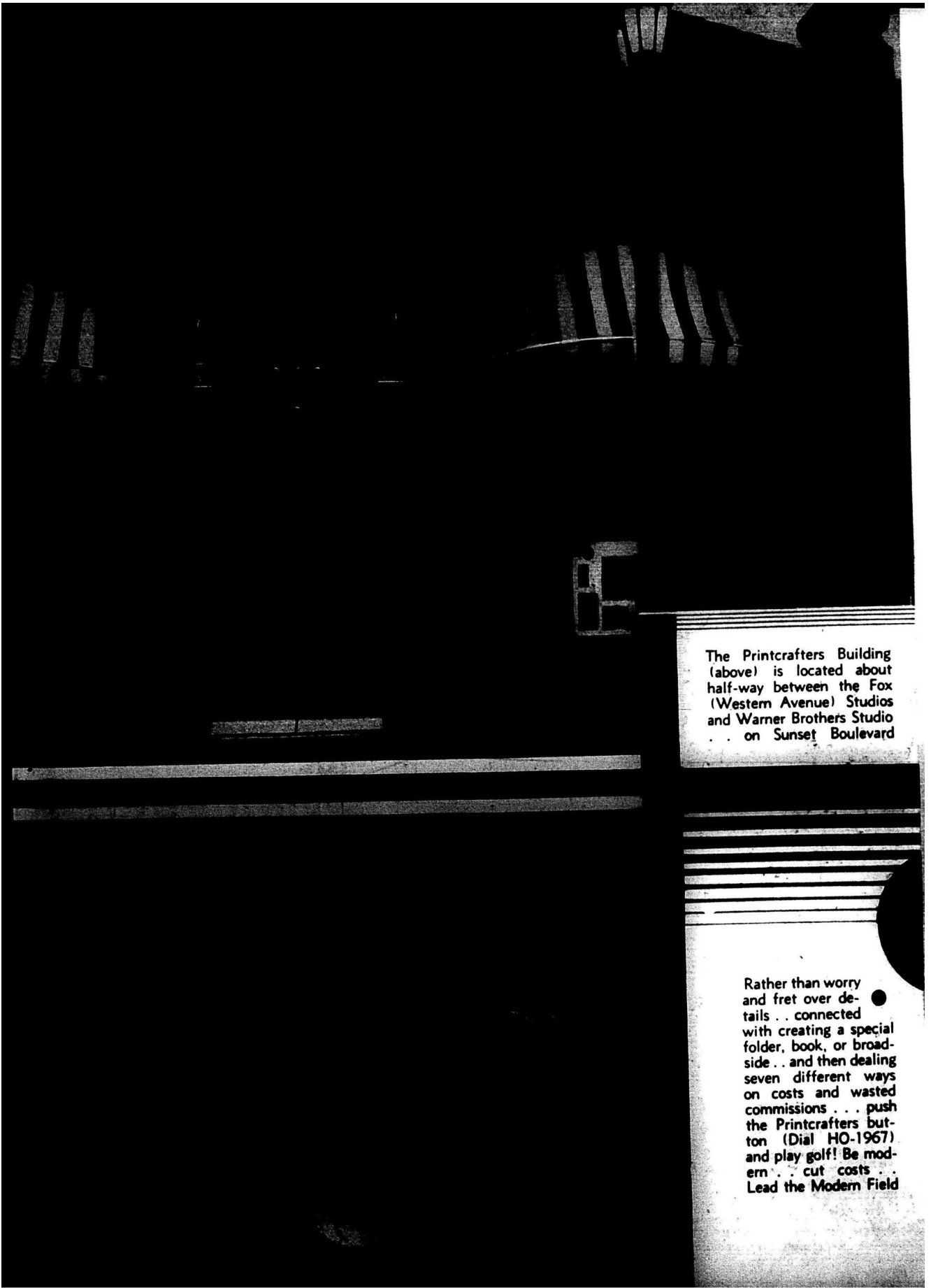
Right, a front view of the entire building devoted to the guild of coordinated crafts

● Linotype machines are not new to the publishing business, but at right is one of the new Printcraft linos, carrying every modern type-face known to typography. Above, another of the latest of high-speed presses, designed for perfected color with automatic register

Routing and tooling machinery does not mean much to the lay writer or producer, but they are the finishing tools of the photo engraving artists and craftsmen



The Printcrafters Building (above) is located about half-way between the Fox (Western Avenue) Studios and Warner Brothers Studio . . . on Sunset Boulevard

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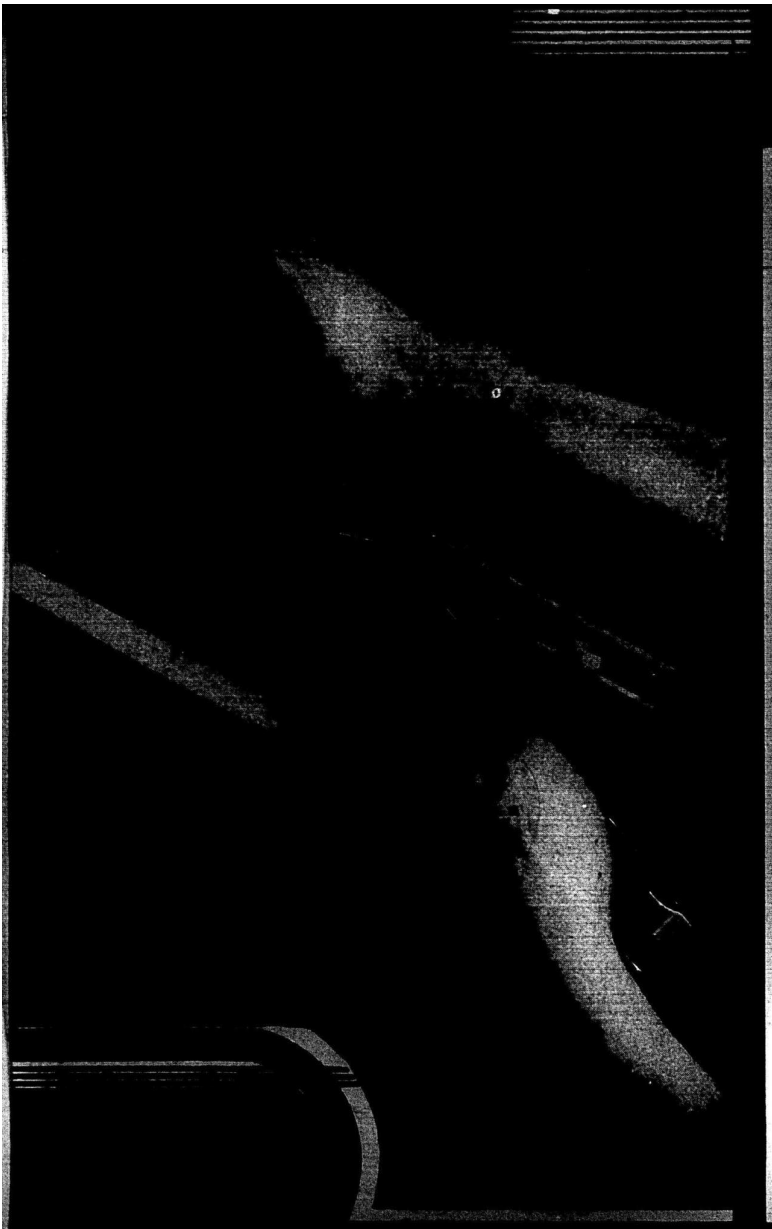

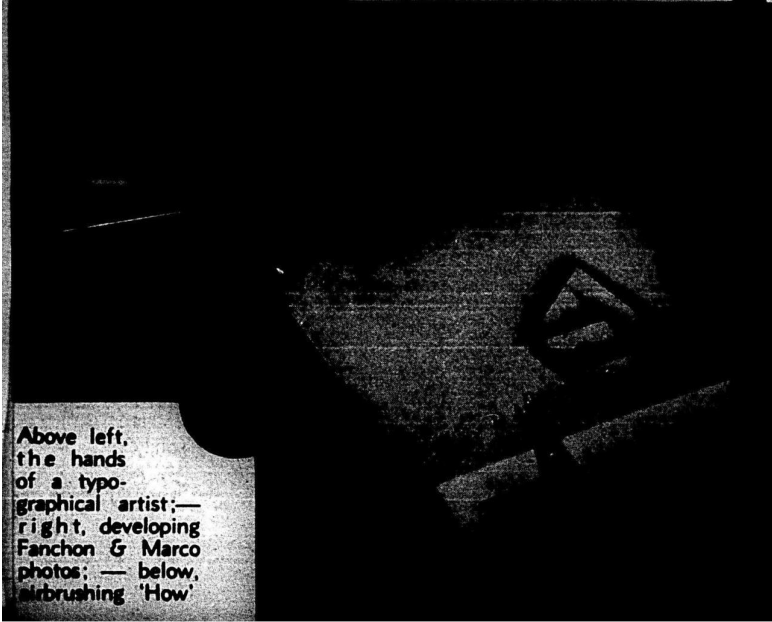

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Above left, the hands of a typographical artist;— right, developing Fanchon & Marco photos; — below, airbrushing 'How'

PARA'S "VICE SQUAD" POOR "GOLD DUST GERTIE" SAPPY

Story Lacks Audience Appeal

"VICE SQUAD"
Paramount

Direction.....John Cromwell
Story by.....O. H. P. Garrett
Photography.....Charles Lang
Cast: Paul Lukas, Kay Francis, Helen Johnson, William Davidson, Rockcliffe Fellowes, Esther Howard, Monte Carter, G. Pat Collins, Phil Tead, Davidson Clark, Tom Wilson, James Durkin, William Arnold.

"The Vice Squad," though a fairly good yarn, is completely lacking in those vital elements so necessary to sustain a full length feature picture. Its main character is undeniably weak, and since the cause for his downfall is only vaguely touched upon, practically no audience sympathy is created for him. Action, suspense and humor are conspicuous by their absence from the film. It is unfortunate that the great charm and exceptional talents of Paul Lukas should make their "cast-heading" debut in a picture so unsuited to its featured player. He has been stupidly mis-cast.

Lukas plays a stool-pigeon, attached to the Vice Squad, and is under the thumb of a police sergeant who has something "on him." He despises himself for what he is doing (for he is really a gentleman, once a foreign diplomat, etc.,) but persists in the "work" for fear of a murder charge which the sergeant claims he can prefer against him. Curiosity takes him to the night court, where he is almost identified by one of "the girls," he has caused to be there. The presiding judge recognizes him from the old days, however, and attempts to take him home, knowing his sister was once in love with him. Lukas ducks out (his shame is too much for him) and proceeds to get drunk. He is saved from suicide by a young girl, who, when he collapses, stays by his side and nurses him back to health. This same girl is later "framed" by the sergeant, and gets into a spot where only Lukas' open confession of being a stool pigeon can save her. To do this, he must sacrifice his whole future again, for the Judge and his sister have found him once more and given promise of respectability and big business; but he does the noble thing. The girl goes free and Lukas disappears into the crowd again. Finis.

It is the kind of story which undoubtedly makes swell reading, but is too introspective and "talky" for a feature picture.

It is difficult to judge Cromwell's direction, for it is problematical whether or not the picture could have been more interesting. Paul Lukas, as we said before, is smothered in this role, but manages to endow a few scenes with life. Kay Francis, Helen Johnson and supporting players gave good performances. Photography good.

The idea of how the Vice Squad secures evidence against streetwalkers is not a very happy choice for picture background, and "Vice Squad" contains nothing else in the way of audience appeal, if the former can be called that. We regret, to say that we think it will do no good for its producers or the exhibitor who plays it.

New "Affair"

Love affairs in Hollywood are now termed by the smart class as "Rectangle Affair," which they believe is more appropriate.

•

Plans For Tiffany Settled This Week

Definite plans for the future production policy of Tiffany will be decided next Tuesday when Erle Hammons, Grant L. Cook and Phil Goldstone go into conference. The plan to be adopted so far as understood at this time will be to let Tiffany continue to operate as a producing unit, leaving the Educational forces to act as its distributor, yet retaining the sales force that has been with the Tiffany distributing organization since its inception.

The new production set-up for Tiffany's will call for fewer and better pictures, with no attempt to augment Educational's program of short subjects.

•

"Consolation Marriage" To Be Special Titan

Radio has decided to make "Consolation Marriage," a special Titan production instead of a programer for its 1931-32 program. Paul Sloane will direct.

•

Radio Selects Yarn For Edna May Oliver

Radio will star Edna May Oliver in three pictures this year, the first will be "Fanny Foley Herself."

•

Have You a Leading Lady?

George Weeks and Eddie Dowling are now casting about for a leading lady and a director to produce "Honeymoon Lane," which must go into production within the next three weeks to meet an early fall release on Paramount's 1931-32 program. The picture will be made at Metropolitan studios.

•

Lloyd Corrigan Assigned

Lloyd Corrigan at Paramount has been assigned to write the adaptation, screenplay and dialog, and also direct "The Daughter of Fu Manchu."

Big Names But Few Laughs

"GOLD DUST GERTIE"
Warners

Directed by .....Lloyd Bacon
Story by.....William K. Wells and Ray Enright from the story of Len Hollister.
Dialogue by.....Arthur Caesar
Photographed by.....James Van Trees
Cast: Winnie Lightner, Olsen and Johnson, Dorothy Christie, Claude Gillingwater, Arthur Hoyt, George Byron, Vivian Oakland, Charles Judels, Virginia Sales, Charles Grapewin.

Laughs in this farce are few and far between, but when a laugh does come along, it is a hearty one. Everyone in the cast tries to grab the picture with the net result that no one in particular seems to get it.

It's all about a dame with a Peggy Hopkins Joyce complex who seems to have married every man in the picture, except the minister, at some time or other. She upsets the even tenor of a bathing suit manufacturing company, whose president doesn't believe in divorce, by threatening to expose two of her ex-husbands in the employ of the company unless they put her to work as a bathing suit designer.

Enroute to the Florida bathing suit parade aboard the president's yacht, it develops that the yacht captain is also an ex-husband. She finally winds up by marrying the president of the firm after altering his conservative ideas about the popularity of certain types of bathing suits and divorce.

Winnie Lightner is entertaining, her best scene being where she gets her two ex-husbands plastered in the yacht stateroom.

Claude Gillingwater is also good as the president of the firm, but most of his lines are a long way from being comical.

Olsen and Johnson's comedy gets monotonous along about the middle of the picture and from there on fails to improve, mainly because of poor dialogue.

Dorothy Christy and Vivian Oakland play the "pants wearing" wives of Olsen and Johnson, furnishing vase and crockery-throwing slap-stick; while Charles Judels has only the briefest of bits as the designed who gets discharged.

Results of good direction are seen in that most of the laughs are caused by comical pantomime and the action moving at brisk comedy cadence.

Most of the dialogue, however, is meaningless chatter and does little or nothing to make the film a funny one.

Despite the cast of "names," "Gold Dust Gertie" will probably mean little at the box office.

•

Jeanie McPherson to Fox

Jeanie McPherson has been assigned to the adaptation of "Fazil" for Fox.

TWO HITS IN A ROW!

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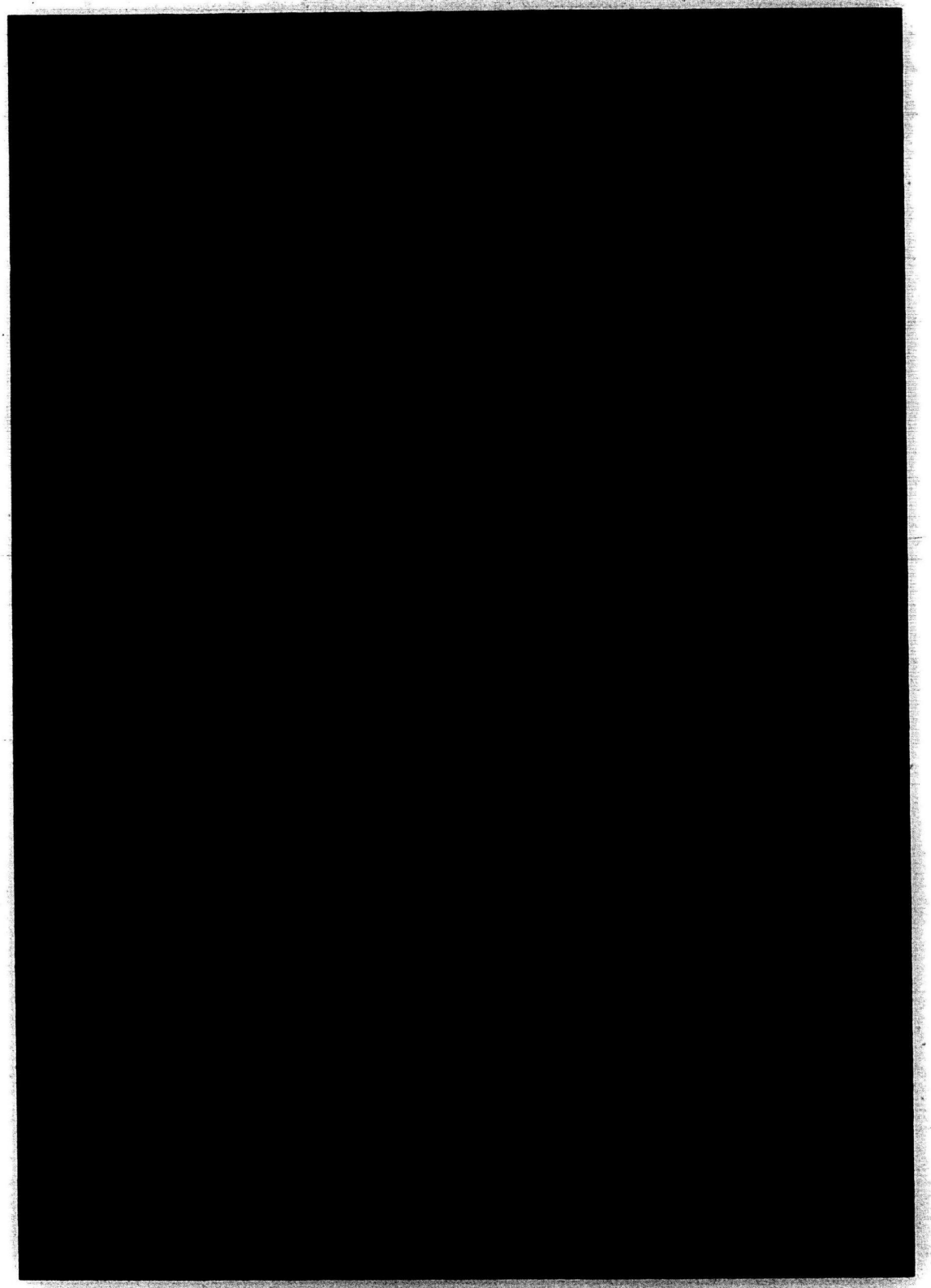

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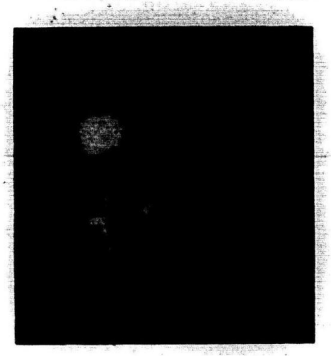

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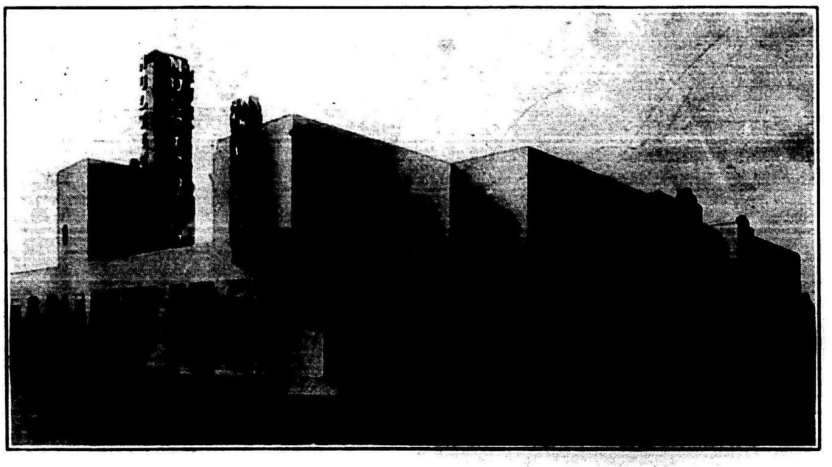

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THE REPORTER

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News Staff: William R. Swigart, Joseph Kelley, George Barr Brown
Advertising Staff: Larry Urbach, Vic Enyart
Circulation Manager: Nat Bregstein
Roger Marchetti, Legal Department
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California
Telephone HOllywood 4741
New York office, 110 West 40th Street
Fred Schader, Manager
Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager
London office, 80 Wardour Street
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Howard Estabrook Writing "Frontier" As Dix Special

Another big outdoor special is being readied for Richard Dix by Howard Estabrook. "Frontier" is the title and Radio will make it one of its outstanding productions on the 1931-32 program. The discovery of gold in the Black Hills of the Dakotas will be the plot background.

•

Garrett Fort Added To "U" Writing Staff

Universal has added Garrett Fort to the writing staff to prepare the shooting script of "Frankenstein," which was adapted from the Shelley novel by John L. Balderston and Peggy Webling.

Direction, Cast And Story O.K.

"UP POPS THE DEVIL" √

Paramount

Direction .....Edward Sutherland
Photographer .....Karl Struss
From Play by Albert Hackett and Frances Goodrich.
Adaptation and Dialog..Arthur Kober
Screen Play.....Eve Unsell
Cast: "Skeets" Gallagher, Stuart Erwin, Carole Lombard, Lilyan Tashman, Norman Foster, Edward J. Nugent, Theodore von Eltz, Joyce Compton, Eulalie Jensen, Harry Beresford, Effie Ellsner, Sleep N. Eat, Guy Oliver, Pat Moriarity, Matty Roubert.

"Up Pops the Devil" is the kind of a picture that makes not only previewing, but movie-going a pleasure. It is a light, clever, fast and funny comedy drama. It has been "handled with care" and intelligence by Eddie Sutherland and boasts a cast and story that will undoubtedly prove a great jolt for any tired box-office.

A pair of love birds decide to try marriage for a year, even though the girl is against the idea because she feels the man should have less responsibility and more time to write. He takes a job in an advertising office and their home life is ideal until the end of that time when he is told that his novel on which he has been working in his off moments, is not quite good enough for publication, and that he should devote all his time to writing, if he hopes for success. Whereupon the young wife puts her foot down; makes him give up his job and stay home to write (and run the house) while she takes a job on the stage. A friend of theirs has married a wealthy woman and has been kidded thoroughly for same, and the husband soon realizes that he is in the same position of being a "kept man." He begins to lose his self respect. He also flirts with a girl from the apartment above—and accuses his wife of doing likewise with the man she is trying to persuade to publish her hubby's book. They quarrel and part. But not before the girl discovers that she is going to have a baby—a fact she didn't get the chance to tell her husband. Everybody else knows it though and hopes for a reconciliation. This is finally effected when months later the couple meet at their apartment to talk about divorce, and he discovers his impending fatherhood, and that they really love each other, and everything is patched up.

Not much plot. But lots of other things. The love birds are really never alone throughout the picture. People keep streaming in and out of almost every scene—and what people! All the characters crack "not too wisely—but well." The constant conversation is a delight. The dialogue by Albert Hackett and Frances Goodrich bubbles with wit and natural charm. And Sutherland herewith proves that he is in no way dependent upon "gags" to turn out a highly entertaining comedy—or drama. Photography very good.

Of course, "Skeets" Gallagher, Stuart Erwin (that befuddled soul) and Eddie Nugent furnish the big laughs. There are also the vivid Tashman, the beauteous Lombard and Norman Foster, who gives a sincere performance. Joyce Compton was very good as the ga-ga Southern belle, and a colored laundry boy copped himself a scene.

"Up Pops the Devil" is one play that has lost none of its bounce coming from stage to screen. It is an hour or more of gay entertainment for any type audience. Exhibs can bank on this one—it won't disappoint.

•

A New Dedication

A few of the smart boys along Hollywood Boulevard have adopted the current popular song, "Please Don't Talk About Me After I'm Gone" as Hollywood's national anthem.

•

Martha Mattox Leaves

Martha Mattox was called to Mississippi late yesterday on account of her mother's illness. She left on an hour's notice.

•

Keene Thompson Loaned

Keene Thompson has been loaned by Radio to Sam Goldwyn for the preparation of "Palmy Days," Eddie Cantor's next.

Para. To Make 8 In England

New York. Understood here that Paramount will make eight pictures in England next year both for quota purposes and distribution in America. American stars and directors will be used.

•

Don McElwaine At the Chinese

Further developing his policy of sending West Coast press agents back to the theatres, Gabe Yorke has placed Donne McElwaine, former Pathe studio publicity director, in charge of advertising and publicity of the Chinese Theatre, with Jack Dailey as his assistant. McElwaine has turned his recent free lance publicity business over to his partner, Hal Lowe.

Yorke has also spotted Charles Ver Halen in the same capacity at the Carthay Circle.

•

Cooperative Gets Monogram Franchise

San Francisco.—The Cooperative Exchange, havihg offices here, in Los Angeles and Hawaii, have acquired the rights to distribute Monogram Pictures in California, Nevada, Arizona and Hawaii.

•

Jack Warner To S. F. Convention

Jack L. Warner will leave New York immediately after the Warner-First National convention in Atlantic City and go direct to San Francisco to attend the western division conclave. He will return from there to the studio on May 3.

•

Jones' Seventh Short Starts Production

Bobby Jones' newest golf short at Warner-First National, Number 7, which deals with the spoon shot, has in the cast Walter Huston, Zelma O'Neil and Warren William.

•

Jill Esmond Due

Jill Esmond, stage ingenue recently signed by Radio, is due in Hollywood from New York next week.

•

"U" Signs Vinc. Richards

Universal has signed Vincent Richards to do a series of tennis shorts.

LEO MORRISON

LEADS WITH

LEO CARRILLO—Star of "Hell Bound," contracted for three new features with James Cruze Prod.

"CHIC" SALE—Starring in Radio Comedies, to be featured in "The Star Witness" for Warners.

ERIN O'BRIEN-MOORE—Star of "Street Scene," contracted with M-G-M.

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The Hollywood Reporter

Vol. IV. No. 18. Price 10c — TODAY'S FILM NEWS TODAY — Friday, April 24, 1931

RADIO'S CONVENTION

Opens Here Monday Morning, 150 Managers, Salesmen and Home Executives Will Attend

The annual sales convention of Radio Pictures will open here Monday morning with 150 branch managers, salesmen and home office executives in attendance. Joseph I. Schnitzer will call the meeting to order and then turn the sessions over to Charles Rosenzweig, general manager in charge of sales.

Business sessions will be held Monday, Tuesday and Wednesday, ending with a dinner and dance at the Ambassador Thursday evening.

On Monday the delegation will be brought to the studio, introduced to players and writers, then shown several recently completed pictures.

London Business Very Weak

London.—Business in London and throughout all of England is very weak. The local West End houses are cashing fewer admissions at this time than for many, many months.

The Library buy of "City Lights" is down to $2,000 a week, which is very bad. "Beau Ideal" is being held over a second week at the Leicester Square for want of something better to put in. "New Moon" could only go one week at the Empire and a bad week at that. "The Dreyfus Case" at the Pavilion took a nose dive. "Morocco" finished four weeks at the Carlton to fair business. "Tom Sawyer" just got by at the Plaza, when much was expected from this excellent picture. "Scandal Sheet" goes in today.

•

Native Picture Dies In The Argentine

Buenos Aires.—An Argentine picture titled "Dios y La Patria" (God and Country) died a horrible death here in its first run. It is in ten reels, shot mostly on board an Argentine Naval craft. Resembled an American made of 20 years ago. The press took a nose dive for it but that did not help the b. o.

•

Chicago Meeting On Double Features Flops

Chicago.—The meeting between the producer-owned houses and the indies, on the question of double features was adjourned without any understanding having been reached. Understood that the circuits will wait a while for some positive action from the indies before going into action.

•

Executives To N. Y.

Irving Thalberg, detained two days because of re-takes of Miss Shearer in "A Free Soul," finally left for New York last night.

Winfield Sheehan also left last night for New York, accompanied by John Blystone, director.

•

Marlene Arrives In N. Y.

New York.—Marlene Dietrich arrived here yesterday on the Bremen. She will leave for Hollywood tomorrow.

Producers Discuss Agents' Status

Will H. Hays called a meeting of the board of directors of the Producers Association yesterday at the Roosevelt, to discuss a plan regarding any demands now being formulated by the agents. Among those present were Will H. Hays, William Le Baron, Joseph M. Schenck and L. B. Mayer.

•

Fay and "God's Gift" Flops At N. Y. Strand

New York.—Frank Fay in person and "God's Gift to Women" did a six day brodie here at the Strand. Fay is returning to the coast instead of making an extended personal appearance tour in conjunction with the picture.

•

New Hughes-U. A. Radio Station To Open

The new Hughes-Franklin-United Artists radio station, recently acquired from Station KMTR, will have its official opening next Monday night, April 27, with a galaxy of stars and stage entertainers drafted from all available talent in Hollywood. This station was erected on the old Buster Keaton studio grounds at a cost of $75,000.

Aubrey Chaplin Warns "U" Artists

London—Aubrey Chaplin, cousin of Charlie, caused a sensation here yesterday by broadcasting a letter to every theatre throughout the United Kingdom that if United Artists asked them to buy other United Artists pictures with "City Lights," to report same to him and he would deal with the distributor in a manner "befitting the occasion."

Chaplin warned the local U. A. exchange manager that if any exhibitors were asked to take other U. A. product to get "City Lights" they would lose the distribution of the picture entirely.

•

Advertising Agencies Discuss Sponsored Shorts

Washington.—The American Association of Advertising Agencies are meeting today behind closed doors to discuss the sponsored advertising film situation.

The current Editor and Publisher runs a stinging editorial against commercial shorts in theatres.

Fox May Pass Dividend

Wall Street hears that Fox will either pass their dividend entirely or lower it considerably.

Oakie Threatens To Leave Para.

Jack Oakie is said to be dissatisfied with the new terms offered him by Paramount for a continuation of his contract. Jack feels he can make more "playing dance halls" than he can working for Paramount.

•

MGM Picks London Studio Location

London. — Metro-Goldwyn-Mayer have decided to erect a studio 25 miles outside of London in a little town called Woking, whose chief business is cremations.

•

Film Stock Slide Further

New York.—Film holdings slid a bit further on the day's trading yesterday, all major issues shooting to new lows. Paramount bounded back a bit but not enough to get excited about. Warners slipped down to 8½ with the high for the year at 20⅜.

•

Val Paul Leaves First Nat.

Val Paul, studio manager for First National for the past two and a half years, resigned yesterday.

BATTLE FOR PLAY DATES GREATEST EVER KNOWN

Upon the conclusion of all the present sales meetings and the advent of the salesmen in the field, the industry will witness one of the greatest baffle play dates ever known in its history.

This condition is traced to the past year which has seen a decided drop in grosses everywhere, brought on by the poor quality of product, necessitating shorter runs for pictures, double-features and other conditions causing an exhaustion in the supply of pictures.

One of the first questions asked by an exhibitor when a salesman calls will be "when can I get the picture if I buy them?" This settled, the rest of the discussion will be taken up with "price."

First and second runs, neighborhoods and small towns are right up on releases, and there will be a mad scramble to get the new season product.

THE Hollywood REPORTER

Vol. IV. No. 17. Price 10c. TODAY'S FILM NEWS TODAY Thursday, April 23, 1931

475 FEATURES IN 1931-32

Industry to Produce in Excess of 1500 Pictures Including Long, Shorts and Serials

With the majority of major film companies holding their sales conventions it is estimated on figures available at this time. that there will be in excess of 1,537 pictures produced by the entire producing body of the motion picture industry for its 1931-32 program. Of this number the major companies will produce 919, including 325 features, 570 one- and two-reel subjects, 20 westerns and adventure action pictures and four serials. Production by the independents not listed in the major group in the following chart is estimated on past records and the recent increase in independent operators. They will contribute approximately 150 features, 400 shorts, 50 westerns and 18 serials.

A chart showing the complete production lineup can be seen on page two of this issue.

(Continued from Page Two)

[redacted]

MR. EXHIBITOR, in making your estimate of the possible box-office attractions for the new season, don't overlook the material that young Junior Laemmle has assembled for Universal production. In numbers, it may look small, but in quality, it ranks with the best.

Certainly "Strictly Dishonorable" is one of the best bits of picture property yet to be put on celluloid. Fannie Hurst's "Back Street" should prove a winner. The Remarque sequel to "All Quiet" ought to get plenty of money. It will be titled "The Road Back." "Lilies of Broadway," the William Hurlbut stage play, has box-office written all over it.

•

THE SUCCESS of "Dracula" started every studio in Hollywood on the look for horror yarns. Universal has two in "Frankenstein" and "The Murders in the Rue Morgue." Also give a thought to "U-Boat" and estimate the possibilities in a story of that type. "Waterloo Bridge" was a fairly successful play and should be even better on the screen.

These and others should make selling quite easy for Universal salesmen. The stories are there and Junior has assembled a staff of writers and directors that should get everything out of the yarns for successful pictures.

•

IT WOULD be well for you showmen to do a little buying on the strength of young Laemmle himself. This young producer is getting a footing that will not be denied. We took critical exception to one of his pictures last Fall, "The Boudoir Diplomat," but he has put a few under his belt since then that have made you and every other exhibitor, who has played them, plenty of money.

Junior Laemmle has made tremendous strides since "Uncle Carl" turned over the production end of Universal to him. He has accomplished wonders when it is considered that he is hardly out of his teens. And with a break in production luck, plus the lineup of stories he has on hand for the new season, Universal will offer a group of pictures that will ring the bell at every box-office window.

Ackerson's First Interview

George Ackerson promises to be a most talkative picture exec. Interviewed in Frisco yesterday he said, "The American people want clean pictures." With that he took a deep breath and exited.

Hughes May Take United Artists

There is a deal in the wind for Howard Hughes to purchase the controlling interests of the production end of United Artists and fifty per cent of the exchanges and theatres, this to be acquired by him getting the interest of Pickford, Fairbanks, Schenck and Griffith in both production and distribution.

The Boulevards are humming with

(Continued on Page Two)

•

"Front Page" Gets Plenty At Local U. A.

"Front Page," finishing its first full week at the local United Artists Theatre, hung up a figure of $18,900, more money than this house has seen for months with a week's take.

•

Marlene Dietrich Due

New York.—Marlene Dietrich arrives here today (Thursday) from Europe and will leave immediately for Hollywood to start work in "Indiscretion" with Josef von Sternberg directing.

German Actress Signed By F. N.

Atlantic City.—Harry Warner announced on the convention floor here that Lil Dagover, Germany's leading actress, has been signed by First National after five months of negotiations in Berlin. Contract gives Dagover right to select first story, which will be "I Spy," by Baroness Carla von Jenssen. It is Europe's "best seller."

•

"Secret Six" For Criterion May 1

Metro-Goldwyn-Mayer's "Secret Six" will be the next attraction into the Criterion. It will open May 1.

Less Guns and More Hearts Kent's Formula

San Francisco.—Sidney R. Kent told members of the Paramount sales force assembled here in convention that their organization would duck the gangster picture and go in for themes with heart interest in their output for 1931-32.

•

Berthold Viertel To Paramount

Berthold Viertel, recently with Fox, is now on the Paramount payroll. His first assignment will be the direction of Ruth Chatterton in "Laurels and the Lady."

Lothar Mendes, who was to direct the above picture, has been shifted to "No One Man," which will feature Carole Lombard.

•

Radio Gets New Fanny Hurst Story

Fanny Hurst's unpublished story, "Symphony of Six Million," has been purchased by Radio and will be released simultaneously with publication of the story, late this summer.

•

Harry Reichenbach Dying With Cancer

New York.—Harry Reichenbach, one of the industry's best known exploitation men, is reported near death from cancer of the throat. He has little chance for recovery physicians report.

CHATTERTON BACK TO PARA. AS PEACE PRICE

New York.—All the shooting is over on the Paramount-Warner battle fronts and these two companies have buried the hatchet and will walk into the 1931-32 season arm-in-arm.

It is reported here that the price of peace centered on the return of Ruth Chatterton to the Paramount fold and that instead of going to Warners in October on the contract signed at the height of the fight, she will remain at Paramount under the same terms as her Warner contract.

It is felt in inner circles of local filmdom that Warners, now that the battle is over, came out of the fight with less than they had when they went in.

[redacted]

THE Hollywood REPORTER

W. R. WILKERSON.....Editor and Publisher

News Staff: William R. Swigart, Joseph Kelley, George Barr Brown
Advertising Staff: Larry Urbach, Vic Enyart
Circulation Manager: Nat Bregstein
Roger Marchetti, Legal Department
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California
Telephone HOllywood 4741
New York office, 110 West 40th Street
Fred Schader, Manager
Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager
London office, 80 Wardour Street
Frank Tilley, Manager
Paris office, 122 Boulevard Murat
Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager
Buenos Aires office, San Martin 501
Harry Goldflam, Manager
Sydney Office, 198 Pitt Street
Martin Brennan, Manager

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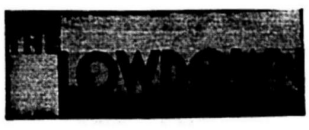

The latest "uproar" between a young blonde star and her executive occurred several nights ago when she dined at the home of the screen's ex-great lover. During dinner, the exec entered, glass in hand (having a beach house nearby) and about fourteen sheets to the wind. He upbraided the girl in no uncertain terms and called her everything from———to———. Whereupon the actor wanted to punch him in the nose for talking to a girl like that in front of his guests. Whereupon the exec said he had no fight to pick with the actor but merely wanted him to know the kind of a ———she was. After spilling his drink, the exec left. The first names of all three principals begin with the same letter. Now, you guess!

•

Those who have been of the opinion these past few months that Buddy, pardon, Charles, Rogers' star is on the wane, are all wrong. Opinions emanating from those who have already seen "The Lawyer's Secret," are to the effect that the boy's work in this picture is amazing. He was given a secondary role, a type of part he had never played, and from what we hear —he steals the show.

•

Major studio that's been taking the rap during the past several months for seven figures in the red on their "foreign" production department is not yet out from under. Many of those signed in Europe and shipped to the studio C. O. D. have "iron-clad" contracts; and while the studio is having the toughest time breaking them, the people, actually doing NOTHING, believe in a Santa Claus, after all.

SHEARER PICTURE TAKES N. Y. CAPITOL RECORD

New York.—Business along Broadway last week was, for the most part, good. The sensation of the week, in fact for all time insofar as the Capitol is concerned, was MGM's "Strangers May Kiss," which took all box-office records with $94,500, which is p-l-e-n-t-y of business. The Roxy came through to a healthy gross with $101,500 on "Connecticut Yankee."

The eleventh week of "City Lights" saw a terrific drop to $7,500 with barely a chance that the picture will go further than one more week. The run has been highly profitable for both Chaplin and the house.

The second week of "Cimarron" at the Mayfair was excellent with $24,-600, which with the long run at the Globe on a $2 basis gives this Radio production plenty of Gotham honors.

The lineup and take for the week were as follows:

ASTOR—"Trader Horn," 12th week, $16,000.
CAPITOL—"Strangers May Kiss," $94,500.
COHAN—"City Lights," 11th week, $7,500.
CENTRAL—"Dirigible," 2nd week, $16,300.
GLOBE—"Cracked Nuts," 2nd week, $8,400.
MAYFAIR—"Cimarron," 2nd week, $24,600.
PARAMOUNT—"Skippy," 2nd week, $53,600.
RIALTO—"Reaching For the Moon," 2nd week, $20,200.
RIVOLI—"Front Page," 4th week, $31,300.
ROXY — "Connecticut Yankee," $101,500.
STRAND—"The Finger Points," 3rd week, $21,490.
WARNERS—"The Naughty Flirt," $7,600.
WINTER GARDEN—"The Millionaire," 2nd week, $31,600.

•

475 Features In 1931-32

(Continued from Page One)

"U" Going Through With Rockne Scripts

Universal will go through with the making of a series of football shorts that was to star Knute Rockne.

The director, camera and sound crews are on their way to South Bend.

The stories for the shorts are the ones written by Knute Rockne before his death.

Al Kelley will direct under the supervision of Hunk Anderson, Notre Dame coach, and Frank Cariedeo, the star quarterback.

•

Harry Carey To Star In Mascot's Serial

Nat Levine, head of Mascot Pictures, has signed Harry Carey to star in a western, "The Vanishing Legion," shooting this week. Frankie Darrow and Rex, the Wild Horse, are other members of the cast. Production is at Tec-Art.

•

"Heaven On Earth" New "U" Title

Universal has changed the title of the Lucian Burman story "Mississippi" to "Heaven on Earth." It will star Lew Ayres with Sidney Fox in the feminine lead. Russell Mack will direct.

•

Hughes May Take U. A.

(Continued from Page One)

rumors of internal spats within the U. A. organization since Goldwyn took over the production reins. This coupled with the desire of Griffith, Pickford and Fairbanks to close out their interests, and Schenck's many outside endeavors taking most of his time, gives some credence to the yarn.

If Hughes makes the purchase, he will control the production and studio property and become partners with Paramount in the U. A. distribution and theatres.

Chart Showing Productions To Be Made By The Various Film Companies For The 1931-32 Program:

Name of Studio	Features	Shorts	Westerns Adventures	Serials	Total Subjects
Columbia	24	104	8	..	136
First National	35	.....	..	..	35
Fox	48	.....	..	..	48
MGM	52	30	..	..	82
Paramount	48	.....	..	..	48
Radio	36	42	..	..	78
RKO-Pathe	21	98	6	..	125
Universal	26	150	6	4	186
Warner Brothers	35	6	..	..	41
Vitaphone	....	140	..	..	140
Total for Major Studios....	325	570	20	4	919
Estimated for all independent companies not listed above	150	400	50	18	618
	475	970	70	22	1537

The Public Forum

April 22nd, 1931.

W. R. WILKERSON,
Hollywood Reporter,
Hollywood, Calif.

Dear Bill:

You seem to be interested in the agency situation and being an agent myself would like to bring something to your attention that you can in all probability bring to the attention of other agents by mentioning it in the "Reporter." At the present time there is an opportunity for us to get together and accomplish something for our own good, for the good of the studios, and for the good of the industry as a whole, but for some unknown reason meetings have been started and I along with many others have not been invited to these meetings. If the so-called big shots in the business here intend to string along with the studios and attempt to freeze us out, then they have a bigger battle on their hands than they realize. I don't handle as many people as Joyce and Selznick, but I have a few that are in demand and the studios have to do business with me to secure their services. No good can come from a few of the agents getting together; they will only miss an opportunity to form something really valuable by ignoring me and the many others who resent these small closed meetings that you report are being held. There is an old saying, "United We Stand, Divided We Fall," and that applies to agents as well as armies. I have tried to interest another body in bucking this association of the bigger agents, but most of the smaller men are afraid to fight openly. Maybe you could do something in your paper to organize the entire group of agents here. You would be doing a great service. You know me well, and I'd like to sign my name to this note, but as an individual I would be tramped all over if I tried to do anything alone. One of your reporters came to me the other day and asked for a statement about the agency situation. Well, this can be my statement, and I earnestly hope you can do something. The "Reporter" reaches everyone in the business, and a word of warning at this time from you might be the means of forming an organization of agents that could successfully combat the recent rulings of the studios, but nothing can be accomplished if the agents themselves are going to discriminate before they start to do anything.

Sincerely,

(Editor's Note): It is the understanding of this publication that the agents who have had two meetings did so in the hope of getting some plan formulated to present to the 106 or more agents here in Hollywood at an open meeting soon to be called. It is their opinion that working on these plans right at this time would save everyone a lot of time and annoyance. We feel their meetings were not for any reason to exclude other agents but to get things started.

"U" Starts On New Program

Universal resumed production yesterday with two features and two short subjects in work, with plans to augment this schedule with four more features and an equal number of shorts within the next ten days.

First of the features to get under way on the new program are "The Whole Town's Talking," being produced by Al DeMond under the direction of Vin Moore. Cast has Robert Armstrong, Jean Arthur, Spencer Charters, Grace Hampton, Lola Lane, Grace Hanard, Jason Robards and George Brent.

"East of Borneo," under the direction of George Melford, has Rose Hobart, Charles Bickford, George Denent and Nobel Johnston in the cast. The two shorts include a Sidney-Murphy and a Lloyd Hamilton.

•

Two More Stage Names For Radio

Furthering its search for new screen talent, Radio signed two more New York stage players to long term contracts. The first was Hope Williams, who is now appearing in "The New Yorkers." Upon completion of her engagement in this play she will come to Hollywood and play the feminine lead in "The Pent House," John Howard Lawson's second original story. The other is Lawrence Olivia, who is now appearing in Noel Coward's play, "Private Lives."

•

Lubitsch To Direct March Next For Para.

New York.—Ernst Lubitsch will direct Fredric March in his next Paramount vehicle, "Morals and Marriage," production at the Long Island studio.

•

Jones' First To Show At Warners Tomorrow

The first of Bobby Jones' golf series of shorts will be shown at Warners Hollywood and Downtown Theatres Friday.

•

Mel Brown Returns

Mel Brown returned yesterday from a cruise of the Mexican waters and is engaged in making preparations for his next picture at Radio. Title is "Every Girl," now being adapted to the screen from John Howard Lawson's original story.

•

Beery On Sick List

Wallace Beery has been consigned to bed at his home due to an attack of grippe. His physician reports he will be well enough to report at MGM for work in his next picture within a few days.

•

Don Gallagher Signs

Lew Lipton has augmented his RKO-Pathe short reel directorial staff to an even half dozen with the signing of Donald Gallagher. Gallagher will direct the "Gold Digger" series, in which June MacCloy will star.

PHILADELPHIA

"SKIPPY"

Keith's Theatre

Evening Ledger: One of the finest films of recent issue, and by far the movies' best efforts to probe the reactions of the eight-year-old male of the species.

News: A thoroughly swell picture, as satisfactory entertainment as has been offered on any screen in a long time and as appealing as the originality of youth always manages to be.

Record: One of the best productions of the season. Although enacted by a cast of juveniles with an age average of seven years, the appeal of the picture has no age limit.

Inquirer: An affecting and moving film. In its field "Skippy" becomes something of a modern classic, something to cherish in the memory along with the immortal "Tom Sawyer" and "Huckleberry Finn."

Public Ledger: One of cinema-land's rarest and finest jobs. Go in to see "Skippy" so that you can come out and give praise that we have a few men in Hollywood like Director Taurog.

Bulletin: "Gets" its audience at the start. It offers a clean, wholesome story, and has much to commend it to the attention of both young and old.

SYRACUSE

"THE FINGER POINTS"

Strand Theatre

Post-Standard: A grand picture, with a really good story, which well deserves to be classed as a hit.

Journal: Interest never wanes in this offering. It has suspense plus and lots of other things that make it worthwhile.

"A TAILOR MADE MAN"

Loew's State Theatre

Post-Standard: A good picture, in which Haines proves that he can do both serious acting and comedy.

Journal: The picture is highly entertaining, with comedy, romance, and a dramatic conclusion stirred up into a pleasing pot pourri.

"DISHONORED"

Paramount Theatre

Journal: A drama that holds you until the end. Von Sternberg proves himself as capable an author as he is a director in this piece.

Post-Standard: The whole picture is one of restrained emotion. You sense the drama rather than have it thrust upon you, yet never do you lack the feeling that serious things are happening.

"MAN OF THE WORLD"

Keith's Theatre

Herald: Insufficient action; the picture is more like a photographed stage play than anything else.

American: A fascinating drama, with Powell at his best, in this unusual story of Paris and Americans.

"MR. LEMON OF ORANGE"

Fox-Eckel Theatre

Post-Standard: It's not a picture that will go down in history but it is a clever comedy with some decidedly original gags and one or two unusual situations.

American: The picture is 100 per cent as a laugh producer and never reaches the silly stage.

"NOT EXACTLY GENTLEMEN"

Dewitt Theatre

Herald: Follows the time-honored formula for what has come to be called horse op'ry, but it holds a fair measure of entertainment regardless of its conventionality.

"JUNE MOON"

Arcadia Theatre

Bulletin: The film is dull here and there, but not annoyingly so; and Jack Oakie gives another of those performances that click from the title run to the closing of the curtains.

Evening Ledger: Patterned rather faithfully after its stage predecessor, the film provides an hour or more of laughs, grins and a few groans for the machinations of the censoring group.

News: "June Moon" is wanting for none of the factors which go to make up grand screen entertainment.

Public Ledger: It is slight stuff, true, but Oakie has a flair for such foolishness. It's quite an amusing affair in all.

"Big Trail" A Hit In Buenos Aires

Buenos Aires.—Fox's "Big Trail" (Spanish title "La Gran Jornada") is a big hit here at the Select Lavalle. The press went into raves over the picture, which, together with the big radio plug given it, has all of Buenos Aires flocking to the theatre.

"Hell's Angels" was finally clipped in spots at the urgent demand of the German Ambassador and people favorable to that country. The scenes removed were the seduction in the early part, the snapping of the cable holding observation car to Zep and the execution in the last reel which, after all did damage the entertainment.

•

Wally Young Prepares First F. N. Kid Film

Waldemar Young is credited with doing the adaptation and dialog for the first of a series of juvenile features to go into production on the Warner First National lot—"Penrod and Sam" by Booth Tarkington. It went into production this week at First National. Bill Beaudine is directing, and Leon Janney is the young star. Wally will start work this week on one of three stories set by First National for the June production list.

•

Six Westerns Added To RKO-Pathe List

Six dyed-in-the-wool westerns have been added to RKO-Pathe's new program. These will be sold in a block group. Present plans are not certain as to whether these westerns will be shot at the Culver City studio purchased outright, or on a percentage basis, from outside producers.

•

"Devotion" Chosen As Ann Harding's Next

RKO-Pathe salesmen have been notified that Ann Harding's first vehicle on the new program is to be sold under the title "Devotion," bought as "A Little Flat in the Temple," which Robert Milton is to direct.

•

Eschman Named Head of RKO-Pathe Branch

Chicago—Ned Depinet, RKO-Pathe sales head, here attending the RKO-Pathe convention, announced he had appointed Ed Eschman manager of the RKO-Pathe Pittsburgh exchange.

GIVE YOURSELF THE BEST
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(Scores, versions or titles)
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"TRAVELING HUSBANDS" RINGS THE BOX OFFICE GONG

Sloan's Direction, Brent's Acting O.K.

"TRAVELING HUSBANDS"
Radio

Direction .....Paul Sloane
Story and adaptation .....
..... Humphrey Pearson
Photography .....Leo Tover
Sound Recording .....Clem Portman
Lyrics and Music.....Max Steiner
Cast: Evelyn Brent, Dorothy Peterson, Frank Albertson, Constance Cummings, Carl Miller, Spencer Charters, Hugh Herbert, Frank McHugh, Purnell Pratt, Rita LaRoy, Gwen Lee, Lucille Williams, Tom Francis, Stanley Fields.

Plenty of entertainment in this one. The interest is evenly divided between drama and comedy—and there are lots of laughs. Author and director have done exceptionally well with a story, the background of which has been little touched upon so far as pictures are concerned. The lives of "traveling husbands"—and what they do besides "selling goods" when they are away from home, is herein graphically, amusingly and above all, naturally presented.

The picture strings together the lives of five traveling salesmen, each a different type; a society flapper, a street girl and the wife of one of the drummers. Most of the action takes place in a hotel in Detroit, where, in a suite, the underwear salesman has his wares on display. The youngest member of the group has fallen for the society flapper when he tried to see her father but had to stand her up on a date because his expense check didn't come through. In desperation over her father's treatment of her, the girl goes into a restaurant of the hotel and picks up the "bad man" of the salesmen and makes the rounds with him. Towards dawn, he takes her to his room instead of to the party in the adjoining suite, where the boy and the other salesmen are making whoopee with a couple of blondes and Ruby. Ruby knows who the "bad man" is—and is waiting for him to show up. When the flapper in the next room screams for help, the boy who stood her up rushes in, and there is a fight between him and the girl's attacker, during which the older man is shot, seemingly with his own gun. He is removed to the hospital, but the "party-ers" are locked in the suite and the salesman's wife is sent for. The boy is in a tough spot until Ruby confesses that she fired the shot, and tells the wife why she did it—and the kind of a guy her man was—"on the road." The wife tells another story—and in this swell scene we get a great insight into both sides of a traveling husband's life. The man lives—the party breaks up. Ruby goes free—the other "boys" write to their wives—the boy and girl go home.

The direction by Paul Sloane is excellent throughout—and particularly in its more dramatic moments. The scenes between the flapper and her dad; and the wife and Ruby were especially fine. The humor is spontaneous—and funny. The dialog and photography are very good.

The entire cast is fine. It boasts a lot of names—but special mention goes to Evelyn Brent as Ruby, Dorothy Peterson, Hugh Herbert and Stanley Fields.

The picture should do good business everywhere. It has characters and "angles" that are familiar to everyone in the U.S.A. and exhibitors can book it with the assurance that every audience will get a kick out of it.

Four Major Stocks Hit New Lows

Paramount, Loew's, Fox and Warners hit new lows for the year on yesterday's market trading, with Wall Street estimating that each will duck a little further on the strength of bad business reports throughout the country.

Chi. Unions War On Translux

Chicago.—The local unions here are up in arms at the announced intention of Translux to open automatic shows in Chicago and vicinity. The operators, doormen and cashiers are meeting to take whatever steps necessary in the hope of keeping the houses out, for should they open there will be no need for this help.

•

Distributors To Cash On Music Week Plugs

Distributors throughout the country are outlining plans to capitalize on the natural exploitation possibilities offered by National Music Week, May 3 to 9. RKO-Pathe is plugging several special music subjects and also is offering some old silents with new scores in a patriotic vein.

Paramount-Publix has outlined a definite campaign for the week.

•

"Street Scene" Star Signed By MGM

Erin O'Brien-Moore, star of "Street Scene," now running at the Mayan Theatre, is to begin a five year contract at MGM at the close of the show. Negotiated by Leo Morrison.

•

Allison Skipworth Flying Here For "U" Picture

New York.—On a hurry call from Universal City Allison Skipworth left by plane today for Hollywood to appear in Universal's "Lilies of Broadway."

•

Doman To the Criterion

Gabe Yorke, in charge of advertising and publicity for Fox West Coast, has assigned Bob Doman to the local Criterion.

Mary Nolan To Star In Independent Film

New York.—Mary Nolan has been signed by Regal Talking Pictures, an independent producer, to star in "Enemies of the Law," to be shot in Fort Lee, N. J. Lou Tellegen and Johnny Walker are other members of the cast.

•

"Our Gang" Miss Signs For Woolsey's Comedy

Shirley Jean Rickert, member of Hal Roach's "Our Gang," has been signed for the child part opposite Robert Woolsey in "Everything Rosie," which started shooting on the Radio lot as "Going, Going, Gone."

•

N. Y. Legit Drops To A Dollar Top

New York.—Another indication that prices are bound to come down in the picture houses eventually is seen in the latest legitimate stage offering which opened here at the New Yorker Monday night. It is a revival of "Young Sinners" with Dorothy Appleby of the original cast in it and the top price is $1. The advertising slogan is "Spoken Drama At Picture House Prices."

•

RKO-Pathe Adds 18 To Short Reel List

With the addition of eighteen more two-reelers to the RKO-Pathe program for the coming year, the total now numbers 54 shorts. Six Masquers, six "Coo-Coo Cops" and six "Manhattan Comedies" comprise the additions.

Harold Lloyd's Next To Be Adventure

New York.—Jack Murphy, production manager for Harold Lloyd, here scouting stories for Harold's next, has found two—both adventure yarns—one of which Harold will start work on in his Hollywood studio as soon as he completely recovers from his recent operation for appendicitis. Both stories are appearing in current magazines. Murphy would not divulge the title of either.

•

N. Y. Agents Not Disturbed By Coast

New York.—The booking agents here who are actively engaged in placing people with picture companies have not felt any reaction from the fight against agents on the Coast, except for such companies as have coast representation. They, however, do not feel any ire directed at them on this end.

Agents here are going along in the even tenor of their ways submitting names and making deals. The Max Gordon office here is carrying on negotiations with the Howard Hughes organization for Paul Muni, whom Hughes wants to play "Scarface." United Artists have sent out a story to the effect that Muni was signed but the agents state that up to Monday the deal had not been closed.

•

Sebastian-Hughes For Monogram Pictures

Monogram has signed Lloyd Hughes and Dorothy Sebastian for the leads in "Ships of Hate" to be directed by John P. McCarthy. Others in the cast are Charles Middleton, Ted Adams and Gordon Main. Company leaves today for San Pedro.

"LITTLE CEASAR" GETS THE DOUGH IN CHICAGO

Chicago.—In one of the dullest weeks Chicago has seen in some time "Little Caesar" copped all honors playing dual engagements in a second run house and a legitimate theatre. The former, the Orpheum, knocked off close to $9,000 while the latter bettered $18,000.

The rest of the attractions and their grosses were as follows:

CHICAGO—"Doctor's Wives," $34,700.
McVICKERS—"Connecticut Yankee," third week, $14,200.
ORIENTAL — "Three Girls Lost," $24,000.
ORPHEUM—"Little Caesar," $8,900.
PALACE—"Behind Office Doors," $22,300.
ROOSEVELT—"Dishonored," second week, $18,700.
STATE-LAKE — "Cracked Nuts," $22,600.
UNITED ARTISTS—"City Lights," fifth week, $12,900.
WOODS—"Little Caesar," $18,200.

•

"Millionaire" Release Moved Ahead One Week

New York.—General release for George Arliss' "The Millionaire" has been set for tomorrow (Friday). It was scheduled for one week later.

•

Tover On "Next Corner"

Leo Tover has been assigned to guide the crankers on "The Next Corner," which Herbert Brenon will direct.

WANTED—HOUSE AT MALIBU
To Rent by Private Party
Furnished or Unfurnished
Please state size, location and price.
Box 284, Care of The Hollywood Reporter

"ALWAYS GOODBYE" SLOW 'PARTY HUSBANDS' PREACHY

Elissa Landi The Whole Show

"ALWAYS GOODBYE"
Fox

Direction: William Cameron Menzies and Kenneth McKenna.
Photography ..... Arthur Edeson
Story ..... Kate McLarin
Adaptation and Dialog ..... Lynn Sterling
Cast: Elissa Landi, Lewis Stone, Paul Cavanagh, John Garrick, Beryl Mercer, Frederick Kerr and Lumsden Hare.

In its first preview form Fox's "Always Goodbye" proved to be a slow-moving light melodrama that should prove mildly successfuly as a program attraction. When it is cut to its right length and with all ends tightened up, it should improve the picture somewhat but not sufficient to make it better than an ordinary play.

The outstanding feature of the whole production is Elissa Landi, who came in for considerable praise in "Body and Soul." Fox has a potentially great star in this lady and with proper vehicles she is a cinch to leap over the top of the box office names to a position that will spell money for all exhibitors.

Lila Banning poses as an heiress until her money is gone. Morgan steals an invitation from John Graham, a diamond collector with a grand estate at Lake Como. The invitation calls for a visit from Reginald Armstrong and his wife, unknown to John Graham. It so happens that the invited couple are safe in America, which is quite satisfactory to Morgan who takes advantage of Lila Banning's poverty and a well planned renewal of a slight acquaintance. Lila goes on the adventure to Lake Como, having been told a quite plausible story why she should pose as Morgan's wife.

But Inspector Blake of Scotland Yard is hot on the trail and gets to the scene a jump ahead of alias Mr. and Mrs. Armstrong. He tips off John Graham, who looks forward to the suspected robbery with zest, well prepared for the emergency. Lila soon discovers that her companion is really a crook and just to complicate matters, immediately becomes deeply attached to John Graham, who returns the regard. Lila revolts and returns the diamond after Morgan steals it. The thief makes his escape and the penniless heroine is vindicated, finding a new love and fortune.

Kate McLarin, the author, aided by the capable directorship of Menzies and McKenna has kept her characters rather human and likeable. Dialog is to the point. Things pep up a bit after the principals reach the Lake Como estate, where the plot has a chance to assert itself.

Elissa Landi is the whole show, charming and graceful as the innocent Lila. She gives the impression of being a most versatile newcomer to stardom, asserting her personality more in "Always Goodbye" than in her initial picture.

Paul Cavanagh as Morgan is satisfactory and handsome. Lewis Stone, the gracious host, John Graham, is quite his usual stylish self.

None of the others have enough to do to gain many honors.

●

Three Guesses Who . .

The literary intellect of a very big film producer was recently demonstrated here when he had a songwriter submit a French song to be used in a picture. The exec had the boy play it and said the song was great, but you have "Oui Oui" for "Wee Wee."

Kenyon Starts Version Of "Top 'O The Hill"

Charles Kenyon has put the finishing touches to adaptation and dialog for "Bought," originally titled "Jackdaw's Strut." Constance Bennett will star. Kenyon now is at work on screen version of his own play, "Top 'O the Hill." Barbara Stanwyck will starr. Both productions will go into work on First National lot.

●

Bill McGrath Assigned Publicity Berth at Fox

Bill McGrath, former New York newspaperman, recently sent here to succeed Joe Shea in Fox publicity and later transferred to scenario department, will take Glenn Allvine's desk as publicity head until Victor Shapiro returns from New York, May 15. Bob Burkhardt, now in Allvine's seat, will resume his former duties on the publicity staff.

●

Fox Developing Studio Workers

An order has gone out on the local Fox lots announcing their intention of schooling a number of young college men in the workings of the production of motion pictures. Idea being to take the novice and put him through every department with the hope of developing material for future production execs.

The result of the above has given rise to a gag line, "I ain't been to college" which is being heard on all parts of the lots.

●

Presnell and DeLeon Finish Original Yarn

Robert Presnell and Walter DeLeon have finished "Strictly Confidential," an original for First National. Bebe Daniels will star.

●

Production Move Deferred At Warners

Warner-First National has deferred any attempt of divorcing its production activities from the Burbank plant until the return of J. L. Warner, who is due to arrive next week.

Dorothy Mackaill Excellent In Lead

"PARTY HUSBAND"
First National

Direction ..... Clarence Badger
Story ..... Geoffrey Barnes
Adaptation and Dialog.. Charles Kenyon
Starring ..... Dorothy Mackaill
Cast: James Rennie, Dorothy Petersen, Joe Donohue, Helen Ware, Don Cook, Paul Porcasi, Barbara Weeks.

"Party Husband," as a title has no significance whatever. The story is one of "Modern Marriage," a kind of marriage that calls for "freedom" for both parties, and this yarn about it is inclined to be too much of a preachment, a sort of sugar-coated sermon with not enough sugar-coating.

Briefly, a couple get married planning, each with the other, to retain their individualities and their individual friends. The girl, finding time heavy on her hands, goes to work as a reader in a publishing house and "likes" her employer immensely—to the point of working in the office until midnight and going on out-of-town business trips with him.

Meanwhile, the husband, employed by a radio station, finds it necessary to go places and discuss programs with one of his femme clients. But at home, hubby and wife tell each other about these "connections," trying to bear up sophisticatedly, but each, inwardly, burning with jealously.

So they drift apart, and both are miserable until his mother-in-law accidentally appears on the scene and saves the day, knocking "modern marriage" for a row and establishing the good old-fashioned idea.

There are several spots of deft direction, but in the main these are overshadowed by the players' lines being too "preachy" and with too much of an "I told you so" attitude.

Dorothy Mackaill is excellent as the wife; as is James Rennie in the role of the husband.

Don Cook is very likeable as the employer who falls in love with the wife; and Dorothy Petersen has the sympathetic role of the wife's girl friend. Helen Ware is also good as the sermonizing mother.

The picture is fair box-office of the program variety with the opportunity of doing much with the name of Dorothy Mackaill in exploitation. The sound in the first part of the picture was noticeably bad.

●

Estelle Taylor For Colman Picture

Samuel Goldwyn has signed Estelle Taylor for an important role in the Ronald Colman-United Artists production of "The Unholy Garden."

●

Vaudeville Tour for Lupe Velez

Lupe Velez is to start a five weeks' vaudeville tour in Cincinnati, May 23, over the RKO circuit.

PRODUCTION NOTES

Heinrich Frankel to do German version adaptation of "A Connecticut Yankee" at Fox.

●

William Davidson to Marx brothers picture at Paramount.

●

William Beaudine started shooting "Penrod and Sam" at First National yesterday.

●

Helen Ware to "I Take This Woman" at Paramount.

●

Louise MacIntosh starts today in Sidney Lanfield's picture at Fox.

●

Else Janssen to "The Great Lover" at MGM.

●

Jean Delmour gets lead in Radio's "The Next Corner" French version.

●

Rockcliffe Fellowes to Paramount for Marx brothers picture.

●

Bertram Marbough to Warners for "Alexander Hamilton."

●

Ethel Griffies has been signed at First National for "Co-respondent," starting May 2, and "Waterloo Bridge" at Universal, starting May 16.

●

Leon Janney to First National June 1, for "Star Witness."

●

Virginia Sale to Fox for "Over the Hill" starting April 28.

●

Charles Belden, writer, to Columbia for "Let's Get Famous."

●

Robert Harari to do French adaptation of "Dirigible."

●

William Tucker to Pathe for "Common Law."

●

George Cowl in "The Son of the Rajah" at MGM.

●

John T. Murray to Warners for Arliss' "Alexander Hamilton."

●

Richard Tucker to cast of "Black Camel" at Fox.

●

Walter McGrail in "Night Nurse" at Warners.

●

Alan Mowbray to "Man in Possession" at MGM.

●

Dwight Frye to Fox for "Black Camel."

●

Earle Foxe to "Transatlantic" at Fox.

●

Eddie Lambert for Leigh Jason's next "Humanette" at Radio.

●

Gwendolyn Logan to George Arliss' "Alexander Hamilton" on Warner lot.

●

Frederick Kerr cast for supporting role with William Powell in "Co-respondent" at First National."

●

Oscar Apfel to "Five Star Final" at First National.

The Hollywood REPORTER

April 22, 1931

PICTURES SHOOTING

Columbia Studios

"LOVER COME BACK"—Screen play by Dorothy Howell. Earle Kenton directing. Cast: Constance Cummings.
"BRANDED"—Authorship not credited. Ross Lederman directing. Buck Jones starred.

Fox Studios

"DADDY LONG LEGS"—From the screen treatment by Sonya Levien and S. N. Behrman under the direction of Al Santell. Cast has Janet Gaynor, Warner Baxter, Una Merkel, Claude Gillingwater, Kathleen Williams, Elizabeth Peterson, and Martha Lee Sparks.
"THE BLACK CAMEL"—Now on location at Honolulu with Hamilton McFadden directing. Cast has Warner Oland, Sally Eilers, Dorothy Revier, Bela Lugoso, Victor Varconi, J. M. Kerrigan and Rita Rozelle.
"TWO CAN PLAY"—From screen play by Leon Gordon under direction of Al Wuerker. Cast has Victor McLaglen, Jeanette McDonald, Roland Young, Sam Hardy, Wm. Collier, Sr., Sally Bland, George Andre Veranger, Johnny Arthur, Hank Mann, Wilber Back and Ruth Warren.
"GOLDIE"—From screen play by Gene Towne and Paul Perez with Ben Stoloff directing. Cast features Spencer Tracy, Warren Hymer and Jean Harlow.
"OVER THE HILL"—Henry King directing. Screen play and dialog by Jules Furthman. Cast: Mae Marsh, Howard Phillips.
"TRANSATLANTIC"—William K. Howard directing. From story by Guy Bolton. Cast: Greta Nissen, Edmund Lowe, Lois Moran.
"HUSH MONEY"—Original by Philip Klein and Courtney Terrett. Dialog by Dudley Nichols. Sidney Lansfield directing. Cast: Joan Bennett, Owen Moore, Hardie Albright.

Metro-Goldwyn-Mayer Studios

"FIVE AND TEN"—From novel by Fannie Hurst. Dialog and continuity by Edith Fitzgerald. Robert Z. Leonard, director. Cast: Marion Davies, Leslie Howard, Richard Bennett, Irene Rich, Kent Douglass, Mary Duncan, Halliwell Hobbes, Ruth Selwyn, Charles Giblyn, Arthur Housman.
"MAN IN POSSESSION"—From play by H. M. Harwood. Adaptation by Sarah Y. Mason. Additional dialog by Sarah Y. Mason and P. G. Wodehouse. Robert Montgomery starring. C. Aubrey Smith in support.
"SON OF THE RAJAH"—Adaptation and continuity by Ernest Vadja. From F. Marion Crawford's novel, "Mr. Isaacs." Jacques Feyder directing. Cast: Ramon Novarro, Madge Evans, C. Aubrey Smith, Conrad Nagel, John Miljan, Fletcher Norton, Otto Hoffman, Charles Stevens, Leo White.

Metropolitan Studios

"THE RIVAL DOCTOR"—Christie comedy, two-reeler. From story by Frank Roland Conklin. Robert Hall directing. Starring Jack Duffy.

Paramount Studios

"LET'S PLAY KING"—From story by Sinclair Lewis. Adaptation and dialog by Edward E. Paramore, Jr., Joseph Mankiewicz and Don Marquis. Director, Norman Taurog. Cast: Mitzi Green, Jackie Searl.
"WOMEN LOVE ONCE"—Edward Goodman directing. Story by Zoe Akins. Cast: Paul Lucas, Eleanor Boardman, Juliette Compton, Helen Johnson, Geoffrey Kerr.
"I TAKE THIS WOMAN"—Slavko Vorapich and Marion Gering co-directing. Story by Mary Roberts Rinehart. Cast: Gary Cooper, Carole Lombard.
"CONFESSIONS OF A CO-ED"—Anonymous authorship. David Burton directing. No credits to adaptation or dialog. Phillips Holmes and Sylvia Sidney featured.
"MONKEY BUSINESS"—Starring Four Marx Brothers. From original by Will B. Johnstone and S. J. Perelman. Norman McLeod directing.

Radio Pictures Studios

"THE NEXT CORNER"—Herbert Brenon directing. Story by Kate Jordan. Adapted by Elizabeth Meehan. Cast: Kay Francis, Don Alvarado, Nance O'Neil.
"HELGA"—From original by Martin Flavin. Adapted by Beulah Marie Dix. George Archainbaud directing. Betty Compson starred.

RKO-Pathe Studios

"THE WHOOP-TE-DO KID"—Story and dialog by Lew Lipton. Al Rogell directing. Cast: Eddie Quillan, James Gleason.
"THE COMMON LAW"—From novel by Robert W. Chambers. Adapted by John Farrow. Paul Stein directing. Starring Constance Bennett, with Joel McCrea, Lew Cody, Gilbert Roland, Marion Shilling, Hedda Hopper.

Tec-Art Studios

"VOICE OF HOLLYWOOD"—A Louis Lewyn production.
"MICKEY MOUSE"—Cartoons, produced by Disney Brothers.
UNTITLED—Chesterfield feature being directed by Richard Thorpe from script by Arthur Hoerl, featuring Vera Reynolds and Carol Nye.
DETECTIVE SHORTS—C. C. Reed Productions. William J. Burns starring Cliff Reed directing. Russell Matson on scripts.

Warner-First National Studios

WARNER BROTHERS

"SIDE SHOW"—From original by William K. Wells. Roy Del Ruth directing. Cast: Winnie Lightner, Charles Butterworth, Evalyn Knapp.
"ALEXANDER HAMILTON"—John Adolphi directing. From story by George Arliss and Mrs. Hamlin. Adaptation and dialog by Julian Josephson and Maud Howell. Starring George Arliss with Doris Kenyon and Allan Mowbray.
"NIGHT NURSE"—From novel by Doris Macy. Adaptation by Oliver H. P. Garrett. Dialog by Charles Kenyon. William Wellman directing. Cast: Barbara Stanwyck, Ben Lyon, Joan Blondell, Charles Winninger, Vera Lewis, Blanche Frederici, Clark Gable, Mildred Harris, Robert Gleckler, James Gagney, Walter McGrail.

FIRST NATIONAL

"FIVE STAR FINAL"—From play by Louis Weitzenkorn. Adaptation by Robert Lord. Screen play by Byron Morgan. Mervyn LeRoy directing. Edward G. Robinson starred.
"I LIKE YOUR NERVE"—From story by Roland Pertwee. Continuity by Houston Branch. Dialog by Roland Pertwee. Starring Douglas Fairbanks, Jr. Robert Milton to direct.
"SPENT BULLETS"—Richard Barthelmess starred. Story, continuity and dialog by John Monk Saunders. Wilhelm Dieterle directing.

Chinese To Go In For Manufacture of Talkies

Shanghai.—There is a movement on foot here for the starting of a motion picture production company to make Chinese talkies. To date, the several theatres throughout China that have sound equipment, have been running American- and English-made talkies.

•

Para. Buys Merrick's "Laurels and Lady"

New York.—Jesse Lasky announced the purchase of Leonard Merrick's novel, "Laurels and the Lady." It will be produced with Ruth Chatterton in the lead and Lothar Mendes directing.

What About Dave Todd?

Many rumors circulating the boulevard that Dave Todd, assistant casting director at Fox; has left that studio—viz: for another job; a secret mission for an executive, and replacing a casting director at another studio—were set aside yesterday by Jack Gardner, who stated that Todd was at MGM looking at rushes and tests of newcomers, a reciprocal courtesy, as MGM had a man doing similar work at Fox studio.

•

Sam Bischoff Assigned

Sam Bischoff's first assignment as an associate producer at Universal will be to produce a series of six action melodrama pictures to be released on its 1931-32 program.

Wunder To Address Calif. Women's Club

Clinton Wunder, executive manager of the Academy of Motion Picture Arts and Sciences, will address delegates of the California State Convention of Women's Clubs now convening in Fresno, Calif. His subject will be that of how members of the screen colony are falsely libeled through misleading and exaggerated press reports written on irresponsible typewriters.

•

Maltiz Resigns from UFA

New York.—Felix Maltiz, vice-president of UFA and in charge of their American interests, has resigned. He is understood to be joining another foreign company in the same capacity.

Film Shortage Vital

(Continued From Page One)

is dying in its very first week, and the latter will probably hang up the low gross of all time at the Chinese for the four weeks run.

Just how long the Chinese will be closed is a matter of conjecture. Rumor states that "An American Tragedy" is set for the house when finally completed. Other than that there is nothing in view.

The new Will Rogers' picture, "Young As You Feel," will follow "Seed" into the Carthay in about three weeks.

What is true here in Los Angeles, is usually true in all parts of the country. Theatres are dying for the want of pictures that will draw the public away from other forms of amusement.

THE Hollywood REPORTER

Vol. IV. No. 16. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, April 22, 1931

FILM SHORTAGE VITAL

Condition Nationally Very Bad And Locally Causing Closing of Chinese. Others May Follow

The lack of available $1.50 attractions for the local Chinese Theatre, the ace long-run house of Fox West Coast, has caused the theatre to hang up a two weeks' notice with closing set for May 2, to remain locked until a satisfactory attraction can be obtained.

The terrific flops taken by "Dirigible" at the Chinese, and "Seed" at the Carthay can only be explained by the fact that Southern California fans are a bit tired of laying down $1.50 for a picture, preferring to go to their local house at a cost of 50 cents or wait for a picture that, in their judgment, merits such a high tariff.

Both "Seed" and "Dirigible" are noteworthy pictures and attractions that under ordinary circumstances would do a good four to six weeks at $1.50 in either the Carthay or Chinese. But as things are set the former

(Continued on Page Four)

GEORGE BROWN, Western division advertising head of RKO Theatres, has taken exception to our Tradeview of several days ago wherein we stated that you can't take college graduates and teach them the show business. While George admits the failure of the process of flipping the college "grad" into theatre men of the type that will turn a bloomer into a success, he believes the advertising and exploitation end of the business demands some new faces, new ideas and a new front, and the best field for this material is the Universities.

•

BROWN TELLS us of an idea he put into effect recently in Chicago of taking a bunch of men attending the schools of journalism at Chicago universities, who were fathered for lectures on advertising and exploitation. They would then be asked to submit their ideas on how it should best be publicized and exploited. George states the reaction to this procedure was most encouraging.

After being transferred here, Brown took the matter up with Dr. W. D. Moriarty, director of the School of Merchandising at the University of Southern California, who snapped into the importance of the experiments, with the results that his class has been shown several pictures at the Radio studio, and given lectures on the advertising and exploitation possibilities of each. Both Dr. Moriarity and Brown are greatly enthused with the results, and have high hopes of its success.

•

THE WHOLE thing sounds good and should get results for a field that has shown less progress in the motion picture industry than any other department. Publicity and advertising of pictures has slowed down to a walk. Ideas and material in use for the past 20 years are still expounded. New gags, new blurbs, new catchlines and new ballyhoos must be created.

Frank Whitbeck To Universal

Frank Whitbeck, former advertising and publicity head of Fox West Coast, is to join Universal in a special studio exploitation position, according to current rumors.

Whitbeck could not be reached in San Francisco, where he is on a visit, and Universal would neither confirm or deny.

•

Eastern Para. Studios Working At Peak

Astoria, Long Island.—The Paramount studio here is working to its full capacity with three features and three shorts in production, as well as two foreign versions.

•

Zukor Decorated

Adolph Zukor has been awarded a special decoration by presidential decree of the Portuguese government for Paramount-Publix's production and distribution of the first Portuguese talking picture, "A Cancao de Berco." The decoration is known as "Official of the Order of Santiago."

Radio To Make "Bird of Paradise"

New York.—Culminating years of litigation and climaxing a life story stranger than fiction, Richard Walton Tully will return to Hollywood and assist in transferring the stage play, "Bird of Paradise" to the screen for Radio.

William LeBaron closed the deal for the play yesterday and simultaneously with the acquisition, it was decided to place Dolores Del Rio in the role of Luana, which will mark her return to the screen after an absence of a year due to illness. The screen version will retain much of the original music and will go into production within a month.

•

Paramount To Release Welsh's "Beauty" Shorts

Robert E. Welsh has arranged for release of his "Beauty Secrets of Hollywood" shorts, done in Technicolor, through Paramount. There are twelve in the series of one-reelers.

Paramount's Dividend

At the annual meeting of stockholders of Paramount - Publix, Adolph Zukor refused to commit the company regarding future dividends. He said business was improving and the second quarter would beat the first.

England Approves Sunday Movies

London.—The House of Commons has approved the showing of Sunday movies throughout all of England, thus doing away with the ancient blue laws that prohibited almost any form of amusements on the Sabbath. The vote was close, 258 to 210, and the bill was the subject of heated debates for hours.

•

Germany Has 782 Wired Houses

Berlin.—As of March 1, Germany has 782 houses wired for sound, according to the U. S. Trade Commissioner, George R. Canty. All of the equipments are Tobis-Klangfilm.

•

William LeBaron Arrives

Bill LeBaron, who has been in New York on a story and play hunt for Radio Pictures, arrived back last night.

SWANSON LEAVES U. A. SEEKING NEW RELEASE

Chicago.—Gloria Swanson missed the Twentieth Century due to the Chief arriving here three hours late. She left on a later train and will arrive in New York Wednesday morning.

Miss Swanson would neither deny nor confirm that her battle with Samuel Goldwyn meant her retirement from United Artists both as a player and a producing member. She is reported to have told Hollywood friends that United Artists was not big enough for both Goldwyn and herself.

New Three-Color Process In Germany

Berlin.—Wilhelm Layde, a local photo-chemist, is reported to have worked out an extremely simple three-color film process. It has been tested and the results have been most satisfactory. A public demonstration of this invention will be given in the near future.

THE HOLLYWOOD REPORTER

W. R. WILKERSON.....Editor and Publisher

News Staff: William R. Swigart, Joseph Kelley, George Barr Brown
Advertising Staff: Larry Urbach, Vic Enyart
Circulation Manager: Nat Bregstein
Roger Marchetti, Legal Department
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California
Telephone HOllywood 4741
New York office, 110 West 40th Street
Fred Schader, Manager
Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager
London office, 80 Wardour Street
Frank Tilley, Manager
Paris office, 122 Boulevard Murat
Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager
Buenos Aires office, San Martin 501
Harry Goldflam, Manager
Sydney Office, 198 Pitt Street
Martin Brennan, Manager

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A New York newspaper man tried to bribe Assistant U. S. Attorney George S. Mintzer yesterday, to give him the list of Hollywood "greats" whose names were found in the list of customers in the raided hop joint on East Fourth street. Mintzer says no names will be given out, at least until after the Government has made its investigation.

•

Bebe Daniels is reported having turned down $5,000 for one week at the Palace Theatre in New York. Miss Daniels is to be in New York May 29 for a radio broadcast over the NBC network. Reason given said to be that she would be too tired from the radio job to make a stage appearance.

•

Belief that so-called Russian nobleman who recently attempted suicide by drowning did it for sympathetic reactions is prevalent on the boulevard. He is known to have promoted two or three prominent directors and others of his countrymen for from 10 to 50 grand. Suspicion is that he has sunk the money somewhere in Europe and is planning to skip.

•

Big studio trying to hush-up possible scandal wherein certain up and coming young leading man was caught en tete a tete with lot's most important star. Seems he was caught in the act behind a set by his girl-friend who calls for him every night. Girl-friend said to have smacked down star and raised quite a rumpus.

•

A new racket is being developed on film row among a few alleged film critics who are in a position to catch advance trade showings on new pictures. These boys write the reviews under cover and then attempt to peddle them to the news syndicates and other local papers for as low as $5 each.

Puffs & Slams

NEW YORK

"CITY STREETS"
Paramount Theatre

Journal: Excellent entertainment that packs a real punch.
American: Thoroughly pleasing diversion.
News: Smooth, swift and colorful.
Herald-Tribune: A striking and effective photoplay.
Sun: Mildly entertaining.
World-Telegram: A fine melodrama, above the general average of underworld films.
Times: Quite entertaining.

"QUICK MILLIONS"
Roxy Theatre

Mirror: A highly entertaining gangster story with a good, strong punch.
News: Doesn't quite make the grade.
American: Average entertainment.
Herald-Tribune: Sketchy, haphazard and dramatically confusing.
World-Telegram: Far from an acceptable addition to the long list of racketeer melodramas.
Times: Has the distinct advantage of being endowed with originality and suspense.

"GOD'S GIFT TO WOMEN"
Strand Theatre

Mirror: It's racy fun and it's fine fun.
American: A frail, but fairly funny Frenchy farce.
Times: Just mild when it isn't mildly risque, it is raised to the dignity of agreeable light comedy by Frank Fay.

"THE IRON MAN"
Globe Theatre

Journal: A fair program attraction.
Times: Good entertainment.

INDIANAPOLIS

"DISHONORED"
Indiana Theatre

News: A picture of inexplicable charm.
Times: Holds the interest.
Star: A cheap story glorified.

"TEN CENTS A DANCE"
Circle Theatre

Times: Just another picture.
News: Simple, charming piece of work—light and wistful with the sort of appeal that catches every heart.

"A TAILOR MADE MAN"
Palace Theatre

News: Agreeable to the taste.
Times: Pleasant, lively and smart entertainment.
Star: The popular comedy has been thoroughly renovated and brought down to date in spirit and detail. Haines should amuse you this time.

Gabe Yorke Spots Two

Mel Riddle has been spotted in Loew's State here in charge of the advertising and publicity by Gabe Yorke. Nevin Davidson will act as his assistant. Max Shane was placed in charge of all Fanchon-Marco publicity with Bill Hardwick assisting.

•

Another Kid Series Planned By Darmour

Larry Darmour's staff is preparing another series of "Mickey" (Himself) McGuire comedies for release through Radio. Albert Herman will direct.

•

Thelma Todd to Para.

Thelma Todd has been signed through the Mayer agency for a part in "Is Zat So?" the Marx brothers' picture at Paramount under the direction of Frank Tuttle.

Warner Police Back On Union Hours

The Warner-First National police department has reverted back to an eight hour working day after trying to make each member work a twelve hour day over a period of several weeks.

•

Gertrude Rigdon Promoted

Operating a policy of deserved promotion within its own ranks rather than signing new talent from the outside, Radio has elevated Gertrude Rigdon from the post of secretary to a staff writer. Miss Rigdon was formerly head of the story department at Metropolitan.

•

Jack Young With Miracle

Jack Young has been signed by Miracle Pictures to do the camera work on "Ropes of Sand."

Brown Says Pathe To Stay Alone

Chicago —Hiram Brown, in addressing the sales convention of RKO-Pathe told those assembled that their organization would remain as a separate unit and would not be merged with Radio Pictures.

•

St. Petersburg Business Over For The Season

St. Petersburg, Fla.—Business here has settled down to the summer run and the season is over as far as the theatres are concerned. Attendance at the six houses now operating is only fair. The hit of the week was scored by Marlene Dietrich in "Dishonored."

First runs this week are:
FLORIDA—"Unfaithful," "It's a Wise Child," "Cracked Nuts."
ALCAZAR—"The Bad Sister," "Aloha."
CAPITOL—"The Last Parade."
PATIO—"The Rampant Age," "The Big Fight."

•

Helen Morgan For New Vitaphone Short

New York.—Helen Morgan is at the Brooklyn studio of Warners working on a new short under the direction of Roy Mack.

•

Goodman Is Chairman of Columbia's Finance Board

New York.—Maurice Goodman has been designated as chairman of the finance board of Columbia. He was formerly attorney for the Keith-Albee interests.

•

Pathe Sun Passes Out Rooster Booster Replaces

New York.—The oldest house organ in the business, Pathe's Pathe Sun, has been closed out and in its stead RKO-Pathe will issue a sheet titled "Rooster Booster." It will be edited by Jack Level.

•

Big "Common Law" Set Takes In Three Stages

Three adjoining stages will be thrown into one huge stage at RKO-Pathe tomorrow for the Beaux Arts scenes of "The Common Law" in which 89 of Hollywood's shapeliest and most beautiful girls will cavort. Henri Clive, the artist, assisted Director Paul L. Stein in selecting the girls.

GIVE YOURSELF THE BEST
SEE THE
HARRY WEBER
AGENCY

DINE AND DANCE
TO ONE OF THE FINEST ORCHESTRAS IN THE WEST
ROOSEVELT
HOTEL IN HOLLYWOOD

'DISILLUSIONED' B.O. SUCCESS 'DANCING PARTNERS' A FLOP

Direction-Dialog Hits Bull's Eye

"DISILLUSIONED"
Radio

Direction .....Melville Brown
Story by.....Rex Beach
Adaptation and Dialog .....
.....J. Walter Ruben
Additional Dialog.....Jane Murfin
Photography .....Jack MacKenzie
Cast: Mary Astor, Jack Holt, Ricardo Cortez, Sidney Toler, Kitty Kelly, Nicholas Soussanin.

"Disillusioned," which was formerly and more aptly titled, "White Shoulders," is a good box-office bet. It is decidedly not for the youngsters but offers plenty of entertainment for the grown-ups. We do not mean that it is subtle or ultra-sophisticated but its story is intriguing and very mature.

A he-man arrives in New York City with a vast fortune wrung from South American mines after years of struggle. All he wants are white lights and white shoulders. Yet at one of his first parties he gambles his whole future on a young actress who has come there because she was actually hungry. He instantly falls in love with her. She is swept off her feet by his impulsive proposal and they are married that night. He adores her and lavishes upon her gifts and affection but does not seem to know or care that he has not made her love him—merely having won her fondness and respect. Just at the psychological moment, when she is bored to distraction by caresses she doesn't want, an ex-flame appears on the scene and persuades her to go away with him. The husband, whose only request was that she play square with him, is now obsessed with revenge. He looks up the past history of each and discovers that his wife had not been legally divorced when she married him and that her new lover is a notorious crook. He and a detective visit them; tell them about each other and then "sentence" them to spend twenty-four hours of each day together from then on, under threat of exposure and jail. The girl has really been innocent of bigamy, having been lied to by her first husband, but she soon discovers that the dope on her lover is true. He even attempts to steal from her while they are forced to live together in a situation that is unbearable. The second husband is relentless in his persecution, and only when the first husband comes out of the past and attempts robbery and blackmail and is foiled by the wife—who is now willing to sacrifice every chance for happiness to save the wealthy man she betrayed and now realizes she loves—is the air cleared for forgiveness. The first husband is killed by the lover in a drunken fight and the wife and hubby No. 2 patch it up.

Not exactly kindergarten—but well done. Direction and dialog very good. Mary gives a good, straightforward performance but seems rather colorless for the role. Jack Holt, and particularly Cortez, as the oily, drunken lover, were fine.

The picture has sensational angles that can be played up with great box-office results. The picture should undoubtedly have a more striking title, for even though the hinterland may not approve, the plot will surely send them out talking!

•

"Dancing Partners" To The Hospital

Metro-Goldwyn-Mayer production executives have decided to remake most of "Dancing Partners" reviewed on this page today.

William Haines was virtually grabbed from the train on his way to Europe, for further work in the picture.

Brock Comes Through Again

"THE STRIFE OF THE PARTY"
Radio

Direction .....Mark Sandrich
Photography .....Nick Musuraca
Screen Play .....
.....Ned Sparks and Mark Sandrich
Film Editor.....Sam White
Cast: Ned Sparks, Addie McPhail, Alf P. James, Edward Earle, Roberta Gale, Gertrude Howard.

This clever domestic comedy is good fun for everyone. The situations and dialog are amusing and well-handled by the cast.

Ned Sparks is excellent and responsible for most of the laughs, as the husband who is kept hustling in order to meet the expenses of his wife and her sister. He receives fine support from the rest of the capable cast, which includes Addie MacPhail as the wife; Roberta Gale as the sister; Alf James as the miserly old uncle; Edward Earle as the sister's beau, who turns out to be a thief and pulls a hold-up at a dinner party given in his honor; and Gertrude Howard as the maid.

Direction and photography are okay.

Credit another good comedy to Louis Brock—its producer.

•

Lois Wilson On Long Term Contract

As a result of her work in "Seed," Lois Wilson has had her option taken up by Universal and has been signed to a long term contract.

•

The Barrymores Leave

John Barrymore and Dolores Costello leave today for a two weeks' cruise in Mexican waters. Upon their return, each will star in a picture yet to be selected and then depart for a three months' trip aboard the "Infanta" along the Alaskan coast.

Acting-Treatment Kills Good Yarn

"DANCING PARTNERS"
MGM

Direction .....Jack Conway
Play .....Alexander Engel and Alfred Grunwald
Adaptation and Dialog: Hans Kraly, Richard Schayer and Claudine West
Photography .....Oliver P. Mark
Film Editor.....Frank Sullivan
Cast: Wm. Haines, C. Aubrey Smith, Irene Purcell, Charlotte Granville, Lillian Bond, Albert Conti, Leni Stengel, Ray Millard, Leonore Bushman, Gerald Fielding.

MGM seems to have wasted one of the best New York stage units of the past season by a stupid and almost silly treatment of the play and mis-casting William Haines in the principal role.

"Dancing Partners," as a play, is a highly but subtly entertaining ultra-sophisticated comedy set in a European locale. Spots of brilliant and witty dialog from the original play stand out in decided contrast to the senseless and boresome chatter injected by studio writers, the latter is most distressingly predominant throughout the film.

The story concerns the titled nephew, apparently raised in America, of a British peer and the latter wants his nephew to marry a certain British debutante. But the nephew, on a rampage in Paris, having countless affairs with married women, won't take the girl sight unseen. Nephew and uncle plan to have the girl at a nearby resort, with the nephew arriving alone incognito, and who the uncle is not to recognize until the nephew gives the word.

The nephew arrives, posing as a gigolo, maintaining the personal idea that if he can "get" her as the result of a flirtation, he doesn't want her as a wife as she would then be unfit to carry his good family name.

At first the girl almost "gives in," then she definitely doesn't and finally when she comes close to it again, it develops that she has discovered who he really is.

The principal role calls for a highly sophisticated type of leading man who creates his comedy by subtlety of gesture and dialogue, and not an American soda-jerking type of clown out of his element as Haines plays it. His absurd efforts to be blase become effete before the picture is half through.

It may be the fault of the script, or the direction, or maybe it is Haines' own idea; but it seems that he almost wears out his cigarette case in an effort to affect nonchalance. This is especially significant when, towards the end of the film, he extracts a cigarette, about the nth in the picture, but throws it away unlighted, as though he were giving up the well-advertised formula for genuine nonchalance.

C. Aubrey Smith is outstanding in the interesting performance of the uncle; and the girl, Irene Purcell, who plays opposite Haines as the society debutante, is good as the willfully spoiled "modern" maid.

Don't bank on this one to get the customers in or keep them coming after they see it.

Berlin Studios At a Standstill

Berlin.—Studios in and around Berlin are all closed insofar as actual shooting is concerned. All are in the stages of preparing new product but with no definite date set for action.

Business in the theatres continues poor. Many houses that showed hefty profits in other times are closing their doors.

The flop of the week locally was the first Pathe-Natan German version, "Gelbe Haus Des Kingfu" (The Yellow House of Kingfu).

•

Tamara Geva Signed By Paramount On Term

New York.—Tamara Geva, who has been giving an impersonation of Marlene Dietrich here in "Three's A Crowd" even better than Marlene herself, has been given a term ticket by Paramount and will debut in "The Girl Habit" to be made in the Long Island studio.

•

Armand Kaliz Married

Armand Kaliz, screen actor, was married to Madeleine Hatch Weiner, of New York, non-professional, at Tia Juana Sunday.

•

Hoot and Sally Back

Sally Eilers and Hoot Gibson arrived over the week-end from Honolulu, where Miss Eilers has been making scenes for Fox's "The Black Camel." Gibson, who accompanied his wife on the trip, will start work April 25 on his next for Allied, "The Wild Horse" being produced by M. H. Hoffman, Jr.

•

New Deal For Polly

Polly Moran has been given a new long term contract at MGM.

•

"U" Borrows K. Douglas

Kent Douglas has been borrowed from MGM by Universal for the lead in "Waterloo Bridge."

•

Fight Double Bills

(Continued From Page One)

troit, Denver, Pittsburgh, Cleveland, Cincinnati, Atlanta and others are putting on the yell for the abolition of long programs of film.

The indies argue that by giving their patrons two features and a bunch of shorts, their programs do not run any longer, nor do they give fans any more for their money than do the big houses with their prologue and stage shows. They also contend their only means of keeping their patrons away from the downtown houses is by offering "plenty of show."

Thanks, Miss Collier . . .

RUTH COLLIER
INC.
7201 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA

April 18, 1931.

William Wilkerson,
Hollywood Daily Reporter,

Dear Bill:

It is no news to you or me that everyone in Hollywood reads the news columns of the Reporter every day, but until our recent campaign in the artistic interests of Miriam Seegar I had no idea how many people read your advertising columns also.

Miss Seegar, a most accomplished young woman rapidly coming to the front ranks of the younger actresses, had just finished the leading role in support of Eddie Quillan in "Big Money" directed by Russell Mack for Pathe, when the suggestion was made by you to use some paid publicity space in the Reporter and bring to the attention of all the studios her talent, beauty and charm.

The results of the campaign were startling. Nearly every studio in Hollywood requested to interview Miss Seegar for some specific part in one of the big productions. Her versatility was put to the test. Within a week's time she was selected by Radio Pictures to play a featured part in "Mme. Julie" directed by Victor Shertzinger.

Your columns answer the problem of how an artist may keep his talents before the studio officials, directors, supervisors and casting offices in a conservative, economical but most effective manner.

Sincerely,

Ruth Collier

THE REPORTER

W. R. WILKERSON.....Editor and Publisher

News Staff: William R. Swigart, Joseph Kelley, George Barr Brown
Advertising Staff: Larry Urbach, Vic Enyart
Circulation Manager: Nat Bregstein
Roger Marchetti, Legal Department
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California
Telephone HOllywood 4741
New York office, 110 West 40th Street
Fred Schader, Manager
Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager
London office, 80 Wardour Street
Frank Tilley, Manager
Paris office, 122 Boulevard Murat
Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager
Buenos Aires office, San Martin 501
Harry Goldflam, Manager
Sydney Office, 198 Pitt Street
Martin Brennan, Manager

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Hollywood Portrait No. 15—He is a producer. He is disliked by everyone who ever worked for him. His voice is the loudest at all producers' meetings—he attempts to lead them. The very rules he causes other production heads to accept, he himself breaks by "side-door" trading when it means a few extra dollars in his pocket. Very few directors or writers who start on a picture for him ever finish it. He is a menace in motion pictures. He has almost mastered English. His linen is immaculate always—his tactics—never.

•

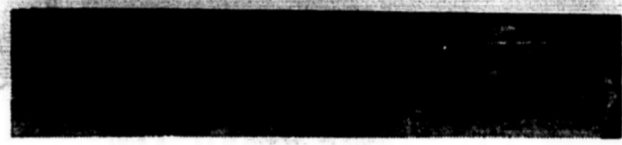
One of the major raw stock film companies recently sent the cameramen's union a $1,000 check which was promptly returned with a note that they did not wish to be subsidized.

•

A certain well-known writer of mystery stories was brought to the Coast under contract to write for a studio. The production head assigned him to write a mystery like "so and so," which happened to be authored by the same writer, but the executive didn't know it.

Ten days later the writer showed up with a rough draft of the new opus and the exec said it had no semblance of "so and so." The mystery writer looked somewhat amazed and tried to explain, but the exec wouldn't listen.

The writer then tore up the contract and went back to New York, where he was re-hired by the New York office fifteen weeks later and sent back. He walked up to the cashier's office to get his first week's salary and was handed fifteen checks, covering the period he had been away. Studio exec now knows who the writer is and is handling him with kid gloves.



PHILADELPHIA

"A CONNECTICUT YANKEE"
Fox Theatre

Inquirer: The new film quite surpasses the silent one, delightful as that was, by reason of Mr. Rogers' dry wit and amusing comments.
News: Splendid entertainment. A fantasy delicately and cleverly brought to the screen.
Public Ledger: A natural. A clean, merry farce of high entertainment value.
Record: One of the real motion picture treats of the season. No better entertainment could be imagined.
Evening Ledger: A most hilarious and worth-while filming of Mark Twain's immortal travesty.
Bulletin: Full and overflowing measure of entertainment.

"THE MILLIONAIRE"
Stanley Theatre

Inquirer: Mr. Arliss has outdone himself in his new picture.
Evening Ledger: Grand entertainment in every detail.
Record: Amusing, although the title role hardly offers much material to Arliss.
Public Ledger: Quiet, likeable, ingratiating entertainment of the highest type.

"CRACKED NUTS"
Mastbaum Theatre

Inquirer: A hodge-podge of ancient wisecracks.
Bulletin: An effervescent and highly amusing picture.
Record: Plenty of laughs.
Public Ledger: The actions of the stars keep the audience laughing.

"STEPPING OUT"
Boyd Theatre

Public Ledger: Just another one of those things.
Evening Ledger: One of those light, inconsequential pictures.
Record: Hilarious.
News: Pleasant and entertaining.
Inquirer: Heavy and tiresome with its insistence upon vulgarity.

"KEPT HUSBANDS"
Earle Theatre

News: Dramatic and well-acted, having as its plot something rather new, and refreshing.
Public Ledger: Dorothy Mackaill entered into the spirit of the story and plot with one of the weakest performances of her career.
Record: A bright, entertaining film.
Evening Ledger: A tedious, commonplace film.
Inquirer: Contains enough refreshingly light comedy situations to make the screen story stand out above ordinary merit.
Bulletin: The story is spiced with thrills and there are many tense situations.

"MISBEHAVING LADIES"
Karlton Theatre

News: A very sweet and lovely picture.
Public Ledger: A clean, well-told piece of drama.
Evening Ledger: A clean, wholesome piece which is rather unusual in its simplicity.
Inquirer: It is a whimsical, lively comedy-drama.
Bulletin: It is not a brilliant film but the audience found parts of it amusing.

"LONELY WIVES"
Stanton Theatre

News: Not one of the players is suitably cast, and no one aids the picture, which, in other hands, might have fared considerably better.
Public Ledger: Another step forward in the career of the personable Edward Everett Horton. The comedy vehicle is a substantial and hardy one.
Inquirer: There is little spontaneity or novelty in the story.
Record: A most entertaining farce.
Evening Ledger: The whole affair is good for some laughs.
Bulletin: A lightsome bit of comedy, ably acted by Mr. Horton.

Wampas Pan-Roast Proves Disappointment

The Wampas-Writers may abandon as an annual institution the Pan-Roast, the first of which was staged at the Biltmore last Saturday night. It is said that those who worked hardest on the program are chagrined by the attendance which the affair drew. Price of admission is blamed for lack of expected patronage.

Oscar Price Dead

New York.—Oscar Price, well known as the founder of Associated Producers and the present United Artists, is dead as a result of a heart attack.

•

Clark-McCullough Due

Clark and McCullough have cabled Louis Brock at Radio they are closing their London show and will be in Hollywood soon to start another of Radio's Headline Series of comedy shorts.

3 Chains Book "U's" Fire Serial

New York.—Universal's thrill serial, "Heroes of the Flames," has been booked solid in three Metropolitan areas of New York by Fox, Loew and RKO-Century with around 80 houses in Greater New York, suburban New Jersey and Westchester county in New York. The serial is booked into the Roxy first run and represents the third Universal serial to attain this distinction.

•

Stage Shows Hit

(Continued From Page One)

and a feature picture.

At the same time, the Mastbaum announces for its stage headliner on April 24, Horace Heidt and his Californians, which may introduce a policy of stage presentations for this theatre.

For the last few weeks, since the contract for Publix stage shows expired, the Stanley-Warner company has been building its own unit shows for both the Mastbaum and the Earle. While the policy has been successful, particularly at the former house, it has been working the local office overtime to construct the two weekly shows.

•

Warner-F. N. Meet

(Continued From Page One)

to preside at the business session.

More than 200 delegates from the East, Middle West and Canada were present for the three-day session. J. L. Warner, vice-president in charge of production; Major Albert Warner, Gradwell L. Sears, Western general sales manager; A. W. Smith, Jr., Southern sales manager, and Carl Leserman, Western sales manager, reported. J. L. and Major Warner are scheduled for short addresses during the meet.

The session will close Wednesday when sales managers attending will leave for San Francisco for the annual Western conference opening at the St. Francis Hotel, a week from Wednesday.

The winners of the sales and collection drives were announced at yesterday's meeting. Frank Meyers of Toronto took first money. Harry Decker of Brooklyn came in second and Steve Muehlman of San Francisco and Wolfe Cohen of Winnipeg came in third and fourth.

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SEE THE
HARRY WEBER
AGENCY

"THE BEST IN MUSIC"
Adolf Tandler
(Scores, versions or titles)
Phone: Santa Monica 65413

The Hollywood Reporter

Vol. IV. No. 15. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, April 21, 1931

FIGHT DOUBLE-FEATURES

Big Circuits Warn Neighborhoods Unless Double-Billing Stops They'll Start Reprisals

Chicago.—The big circuits throughout the country are yelling "wolf" at the action of neighborhood houses in turning to a policy of two features on one program and are telling the indies that unless this is discontinued they will adopt a like policy not only in their neighborhood houses but will even stretch it to the first run spots.

Locally, there will be some understanding reached as a result of meetings being held between Balaban & Katz and the independents. B & K have been preaching the fact that two features on one bill is the wrong thing for any house, especially in view of the lack of good pictures and the impossibility of throwing two on the same program that will send the crowd away pleased. And to do otherwise, they say, will kill off a lot of the "picture habit" clientele.

What is true here is equally true in every other big key center. De-

(Continued on Page Three)

THIS is the time of the year when sales heads mount the rostrum and address the salesmen with the old wheeze, "Never before in the history of our company have we presented such a lineup of names and attractions." To which the salesmen will utter a grunt and give thoughts to the party that is to follow the night session of the convention.

Production heads are being put on the spot by sales executives. They have told the studios, "We have to have better product—we can't keep on selling them the junk you have given us for the past two years."

•

AND HERE in Hollywood, everything is in an uproar. Producers surrounded by writers and directors are using every extreme to meet the distributors' demands. Stories are hashed and rehashed. Finished pictures are being brought back for additional shooting, new scenes, more careful editing, and entire pictures are being made over.

The Hays code is being given the go-bye for stories that will develop entertainment. New ideas are being tried, thrown out or used. The least semblance of a success in the theatre will start every studio in town on a yarn of that type. New faces are being brought in and carted out.

•

WITH NERVES wrought up to a fever heat, executives are snapping at the bit. Orders are given and revoked, people fired and rehired, studio restrictions are being issued by the mile. Everything is up-side-down —and all with the hope of GOOD PICTURES.

It is not calamity to yell "Business is bad." It is bad because of bad pictures. Instead of producers being on the spot, the entire industry is in that position, for never before has there been a greater demand for ENTERTAINMENT and never before has there been such an utter lack of it. The bankers know, as do the theatre, the distributor and producer.

1931 will write one of the most important pages in the history of motion pictures. It will rise or fall by the results of the year.

Court Cuts Action of Loew Holders

New York.—Justice Cottillio, in the Supreme Court here, denied a motion submitted by Fred Warren and Edwin M. Stanton, as minority stockholders of Loew's, directed against Nicholas M. Schenck, Arthur Loew and David Bernstein. It was charged that these directors of Loew's committed a breach of trust in the sale of Loew's to Fox at a personal profit of $9,200,000.

•

Negri Delays Arrival

New York.—Pola Negri has postponed her departure for the Coast until the latter part of this week. Upon her arrival here, she will immediately go into conference with Charles E. Rogers and Paul Stein over five stories, which they have in line for her first starring picture under the new contract with RKO-Pathe.

•

Thalbergs Leaving

Irving Thalberg and his wife, Norma Shearer, leave Hollywood today for New York and Europe. They will be gone three months.

Stage Shows Get Phila. Drubbing

Philadelphia.—Judging by the current lineup, it begins to appear that the stage revue idea is in for a drubbing in the Philadelphia district. Beginning Saturday, April 25, the Earle Theatre of the Stanley-Warner chain will return to a policy of straight vaudeville, eliminating the master of ceremonies and the chorus. The bill will offer eight acts of RKO vaudeville

(Continued on Page Two)

•

"Seed" To Be Roadshowed In Over 45 Key Spots

New York.—Universal has announced that they will roadshow their production of "Seed" in at least 45 key centers before launching the picture for general release.

•

Milestone May Go To "U"

If Universal can get the right story for Lewis Milestone, a contract will be closed between the two for a single picture to be done within two months.

Public No-Like Picture Stocks

New York. — Yesterday's picture trading on the Stock Exchange was the lightest for a five-hour session in the history of picture stocks. Combined sales of the four major issues totaled a bit over 50,000 shares.

Warner-F. N. Open East Sales Meet

Atlantic City.—Sam E. Morris, vice-president and general manager, yesterday dropped the gavel on the annual Eastern business meeting of Warner Brothers and its affiliated companies, First National and Vitaphone Corporation, at the Traymore Hotel. Morris turned the gavel over to Claude C. Ezell, Eastern general sales manager,

(Continued on Page Two)

•

Al Szekler To Germany

New York.—Universal is rushing Al Szekler, its general manager, to Germany on the tip that that Government will soon give its O. K. for the full showing of "All Quiet on the Western Front."

•

Earl Hammons Here

Earl W. Hammons, president of Educational, arrived yesterday. It is understood Hammons will rest for a few days before diving into the Tiffany deal and the next year releases from Christie and Sennett.

UNIONS IN CHICAGO TRY TO BAR TRANSLUX HOUSES

Chicago.—The unions representing the operators, doormen and cashiers here are trying every way possible to effect some legislation to keep Translux Theatres out of this territory. They have approached the American Federation of Labor on the idea of a general strike timed with the opening of the first house.

Translux requires no operators, doormen or cashiers due to the automatic control of operations generally taken up by this form of labor.

Liberty Writers Look To Studios

Chicago.—With the announcement that McFadden had taken over Liberty, the entire editorial staff has burned up the wires to Hollywood for studio writing berths.

In Hollywood, Maurice Revnes is handling Sidney Sutherland, Richard Carroll and Edward Dougherty from the Liberty force.

THE REPORTER

W. R. WILKERSON.....Editor and Publisher

News Staff: William R. Swigart, Joseph Kelley, George Barr Brown
Advertising Staff: Larry Urbach, Vic Enyart
Circulation Manager: Nat Bregstein
Roger Marchetti, Legal Department
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California
Telephone HOllywood 4741
New York office, 110 West 40th Street
Fred Schader, Manager
Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager
London office, 80 Wardour Street
Frank Tilley, Manager
Paris office, 122 Boulevard Murat
Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager
Buenos Aires office, San Martin 501
Harry Goldflam, Manager
Sydney Office, 198 Pitt Street
Martin Brennan, Manager

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Young femme player who is sueing to have contract with her agent set aside ought to get wise to herself. Other agent, who put her up to it with "wind-bag" tales of being the panacea for all her producer contract ailments, has a personal axe to grind. He thinks that once he gets her current agent contract rescinded and has her under his wing, that he will have a short-cut to getting her fiance, a more or less famous actor in the big money, on his client list, which recently has been considerably depleted by the withdrawal of a couple of big names.

•

It is barely possible that Frederick James Smith may return to his first fan love, "Photoplay." Seemingly Freddie and Jimmie Quirk can't get along without each other, and it might be a sock in the snoot for the Tower fan mag to lose its editor.

•

A studio sub-executive, who has little confidence in his own sales talk, secures the services of a continuity writer and a dialog expert to write his speech every time he learns the head man wants to see him.

•

The ups and downs of a pretty girl in Hollywood is typified in the case of a young girl who came here three years ago and became a movie star over night. She survived six months of this position then took a nose-dive into oblivion. Becoming destitute, she accepted a job as a cigarette girl in one of Hollywood's most prominent cafes. She became the talk of the town for her beauty and flourished well on flattery and tips. Now she is one of Hollywood's most successful bootleggers, operating on a large scale and catering to no one who is not in a position to order goods in case lots.

'YOUNG SINNERS' JUST FAIR "WOMAN EXPERIENCE" DULL

Tommy Meighan Steals The Show

"YOUNG SINNERS"
Fox

Direction .....John Blystone
Adaptation and Dialog.....
.....William Conselman
Photography .....John Seitz
From Play by.....Elmer Harris
Stage Direction.....Samuel T. Godfrey
Recording .....Clayton Ward
Cast: Hardie Albright, Thomas Meighan, Dorothy Jordan, Cecilia Loftus, James Kirkwood, Edmund Breese, Lucien Prival.

Tommy Meighan comes back to the movies and makes his debut in the talking screen in "Young Sinners." Incidentally while the entire play is devised to appeal principally to the younger generation, Meighan comes close to stealing it away from the youthful players who represent "the young sinners."

It has been a long time since this favorite of the silents has been seen, and his work in this film classifies him now as a character actor where a few short years ago he was the matinee idol type.

Adapted from Elmer Harris' stage play by the same name, the chief box office appeal of "Young Sinners," lies in its cast of well known names and its attraction to the younger movie fans. It also has some lively dialog, a good portion of humor, and offers program entertainment.

Two extremes in locale are used with nice effect. From its opening until well along in the picture, when Meighan makes his appearance, the film is similar to any one of a dozen depicting the antics of golden youth. It is noisy, blatant with jazz, petting and drinking parties.

Just as this sort of thing might begin to bore the action swerves and the locale changes to the peaceful beauties of the Catskill in winter. It is here that the real motive of the story opens. The picture becomes more interesting and immeasurably more entertaining.

"Young Sinners" is about the disappointed and disillusioned children of the rich, and in particular about one young man who believes he has been "let down" by everyone and decides to drink himself into oblivion.

The father as a last resort to straighten out the lad puts him into the hands of one Maguire, played by Meighan, who makes over spoiled young men by strong arm methods.

Hardie Albright, apparently a newcomer to the films, offers a pleasing personality as well as considerable dramatic ability in the role of the young man who is "reclaimed." Dorotry Jordan is the attractive object of his affections, and for whom he grieves when her mother forces her into a betrothal with a stupid baron.

James Kirkwood appears as the boy's father and Cecilia Loftus as the girl's mother, and both oppose the love match between their offspring. Edmund Breese has a rather ineffectual role as a friend of the father, while Lucien Prival is the disagreeable foreigner who almost claims the girl. Many minor parts are well played by youthful actors whose names do not appear on the cast.

Even though the opening scenes call for plenty of sound, it seems the strident note could be toned down a trifle without loss of effect. Photography of the picture is good with some especially fine shots of winter sports being used advantageously, though they have no particular bearing on the plot, in that none of the principals participate.

•

Fine Cast Lost In Story

"A WOMAN OF EXPERIENCE"
RKO-Pathe

Direction .....Harry Joe Brown
Photography .....Hal Mohr
From Play, "The Registered Woman" by .....John Farrow
Additional Dialog.....Ralph Murphy
Film Editor.....Fred Allen
Cast: Helen Twelvetrees, William Bakewell Lew Cody, Zasu Pitts, H. B. Warner, C. Henry Gordon, Franklin Pangborn, Nance O'Neil, George Fawcett, Bertha Mann, William Tooker, Alfred Hickman, Edward Earle, Wax Waizman.

Only mildly interesting was drama despite some good individual performance and capable direction.

After a promising start, the story unwinds slowly, taking some of the punch out of the finish, which is excellent. The picture is draggy and dull in spots, and it is doubtful whether the final editing will entirely overcome this. A few of the characters and sequences, too, seemed unnecessary and served only to retard the action.

The story concerns a registered woman in Vienna who accepts an assignment from the Intelligence Department in order to do her bit for her country. Her young lover, who thinks her an innocent girl, goes away on a dangerous mission and Elsa takes up her assignment, which is to get proof on a suspected spy. She gets the proof but is shot by the spy who then kills himself. When her young lover returns a hero and the two plan to marry, his mother interferes, threatening to tell her son about Elsa's past. But when the mother learns the truth about the girl's heroism, her only objection is that they could not be happy together more than six months, since he will most certainly hear things about her past. However, the doctors have told Elsa that the bullet, lodged near her heart, makes her death absolutely certain within six months, so they marry, he knowing nothing about her past or the matter of the bullet.

Helen Twelvetrees handles the role of Elsa well; William Bakewell is good as the young lover; Lew Cody is fine as the spy; H. B. Warner and Nance O'Neil score in small parts.

But acting honors must go to Zasu Pitts, as Elsa's maid. Her performance, always good for a laugh, in one scene won prolonged applause from the preview audience.

"A Woman of Experience" has plenty of "names" in its cast, but it is not destined for big box-office receipts, due to the dullness of the story and the comedy, which, except for the performance of Miss Pitss, falls flat.

Para.'s Jubilee Over Columbia

Paramount has arranged to broadcast a special jubilee program, commemorating the 20th anniversary of Paramount-Publix corporation over the Columbia network tomorrow.

DINE AND DANCE
TO ONE OF THE FINEST ORCHESTRAS IN THE WEST
ROOSEVELT HOTEL IN HOLLYWOOD

"SEED"
Film Editor
ARTHUR TAVARES

'FREE SOUL' A NEW MGM HIT A WEAK KICK IN "KICK IN"

Lionel Barrymore Grabs the Picture

"A FREE SOUL"
MGM

Starring .....Norma Shearer
Book .....Adela Rogers St. John
Adaptation and Dialog .....
.....John Meehan
Direction .....Clarence Brown
Photography .....William Daniels
Film Editor.....Hugh Wynn
Cast: Lionell Barrymore, Clark Gable, Leslie Howard, James Gleason, Lucy Beaumont, Claire Whitney, Frank Sheridan, E. Allyn Warren, George Irving, Edward Brophy, William Stacy.

"A Free Soul," widely publicized as Norma Shearer's latest starring vehicle, lacks nothing for sheer entertainment value. However, the film is quite a long ways from "belonging" to Miss Shearer.

Rights to first credit for the highly entertaining production should unquestionably go to Lionel Barrymore, who plays a liquor-addicted criminal attorney and if there really is any such thing as "public demand" it will request being given more dramatic roles in future pictures by this thoroughly proficient performer.

Briefly, the story concerns the daughter of an old-line family which, as a whole, has a Machiavelian sense of honor and tradition coupled with the false responsibilities of the co-members of the family. The girl, played by Norma Shearer, is schooled as a free-thinker by her father who has long since rebelled against the family viewpoint. Barrymore is the father.

The girl meets through her father, a gangster-racketeer, played by Clark Gable, and gives herself to him in a moment of "madness," as she frequently expresses it. In so doing she forsakes the society boy who is the choice of her hypocritical family, they in turn ostracize her for her affair with the undesirable gangster.

Meanwhile, the father has been losing innumerable cases because of his addiction to liquor. About this time he prevails upon his daughter to leave the gangster. She makes a bargain that she will give him up only if the father will give up liquor. It is agreed that they go away for three months together in the mountains, each to cure their longing.

Enroute home from the mountains they are separated and her father disappears of his own accord because he has at the last minute failed to keep his end of the bargain. Arriving home she is not permitted an explanation of where she has been for three months, and is ordered out of the house just as soon as she gets inside the front door.

Returning to her gangster, she finds that his methods have changed and he is the fear-inspiring over-lord with the brute instincts predominating. A session between them is interrupted by her society sweetheart (Leslie Howard), then the gangster tells the youth about their relations. It is not long before the society youth shoots down the gangster at an interview in the latters office. The climax comes when the youth is tried for murder and the drunken father, who meanwhile has been found in a waterfront speak-easy by the daughter, arrives in court at the height of the procedure and becomes associate defense attorney and saves the youth's life by morally incriminating himself as an advocate of free thought.

Barrymore's work in these last scenes is truly among the greatest of dramatic accomplishments.

Running a very close second to the highest honors in the film is Clark Gable.

Norma Shearer's role as well as the performance of it probably will provoke much controversy. Some of her huge following will like it very much and others will muchly disapprove.

Other outstanding performances are those of Lucy Beaumont, who plays Grandma Ash, the personified grandparent of society's hypocrisy; nd Claire Whitney, as Aunt Helen another chip from the block of social hypocrisy.

The picture should unquestionably make a pile of money and create a public desire for more dramatic roles by Lionel Barrymore.

•

Flood Finishing Script For Mae Robson's Next

James Flood is whipping the shooting script into shape for Mae Robson's next starring picture for Liberty Productions. Margaret Mower did the original as yet untitled. Production to start before May 1.

•

Alvine Returning

Glenn Alvine will leave tomorrow night for New York to resume his position as director publicity and advertising for Fox. His post here will be filled by Bob Burkehart until May 15, at which time Victor Shapiro will returne and resume his position as studio publicity director for Fox.

•

Cohen-Rose Wed

Milton Cohen, manager of the camera department of Warners was married yesterday to Edna Rose.

Bacon Races; Work Waits

Warner-First National has postponed production on "The Honor of the Family" so that Lloyd Bacon, who is to direct, can sail his fifty foot cruiser "Lightning," in the annual Long Beach to San Francisco Cruiser Boat Race next Thursday. Elmer Fryer, studio portrait artist, will sail with Bacon as a member of the crew. Richard Arlen has also entered his boat in the annual classic.

Cast Only Saving Grace

"KICK IN"
Paramount

Direction .....Richard Wallace
Photography .....Victor Milner
From the Play by.....Willard Mack
Screen Play.....Bartlett Cormack
Starring .....Clara Bow
Cast: Regis Toomey, Wynne Gibson, Donald Crisp, Leslie Fenton, Juliette Compton, Paul Hurst, James Murray, Wade Boteler, Carroll Maish, Donald McKenzie, Ben Taggart.

A slow-paced, mediocre drama, told in a dull manner and not always convincingly. "Kick In" will have ot depend on the drawing power of its cast to bring in the cash customers.

True, the picture has its moments, both dramatic and comedy, but they are few and far between and the suspense, so necessary in a story of this type, is not nearly so strong as it should be.

And those who are drawn in by the name of Clara Bow will find that, although she is billed as the star of "Kick In," it is Mr. Toomey who furnishes the best entertainment.

It is really a man's picture, being the story of an ex-convict who tries to go straight. The police hound him, pick him up for questioning when a friend of his steals the necklace of the district attorney's wife and then try to involve him and his wife (Clara Bow) in the affair, alleging they have hidden the thief. Later they do help the thief and his sweetheart and when the thief dies they come into possession of the necklace with which Clara's brother, a dope-fiend, has first tried to make a get-away. They return the necklace and in an unconvincing ending the Commissioner 'plays them both for straight once more,' presumably because Clara admits there will soon be three in the family.

Clara Bow, looking thinner and prettier, gives a restrained, polished, highly dramatic performance, the "it girl" influence entirely lacking.

Regis Toomey is excellent as the ex-convict; Wynne Gibson is good as the thief's sweetheart; James Murray is fine as the thief; Leslie Fenton does some of the best work in the picture as Clara's brother; Juliette Compton is okay as an underworld character.

However, the efforts of the cast are unavailing—the story remains draggy, uninteresting and badly told.

The photography is very well done.

Exhibs will do well to have a strong supporting program when they show "Kick In."

•

Cutters Divided On Unionization

Despite determined agitation from certain factions among the film cutters, there is little likelihood that the editors will ever become an organized unit of the American Federation of Labor.

Cutitng departments of the major studios, where all year 'round production is maintained at a fair average, are perfectly satisfied with the present set-up. Believing that their work corresponds to that of the writer or director, these cutters maintain that union hours wouldn't help them or improve the quality of their output.

Among the independent studios, where the cutters are not on a week to week salary check, and an editing job is a rush order with long hours, a union scale of money and hours seems to be desired.

These two set-ups bring about a divided stand with the major studio departments outnumbering the dissatisfied faction to such an extent that a united front is practically impossible. The boys in the big lots are not interested in a change.

•

Warners Adventure Series May 3

Warners set the national release date of the twelve "Adventures in Africa" shorts for May 17, but will move up the date to May 3 for all first runs. The series will be released one a week.

ASK ANY AGENT OF The HARRY WEBER AGENCY

JACKSON ROSE
Photographed
"SEED"

—the critics are writin

presented by
CARL LAEMMLE

"S E

JOHN BOWLES,
LOIS WILSON *and*
BETTE DAVIS

Directed by JO

Read these—then follow
and other leading play

SMASHING UNIVE

JIMMY STARR
Los Angeles Express, says:

Hollywood was given a distinct shock . . . "SEED," a powerful, human drama, flashed upon the screen, reached out suddenly, snapped lazy spines into a rigid position, drew the attention of every eye and ear and made every watcher and listener wonder, laugh, gasp, weep bitterly and, as tears streamed, smile with satisfaction . . . Universal Pictures has made an outstanding production—one that will live as the previous mighty effort, "All Quiet on the Western Front" . . . To John M. Stahl goes the greater portion of the credit . . . Miss Wilson reaches new dramatic heights . . . John Boles achieves greatness . . . Genevieve Tobin, already established, portrays "other woman" with much finesse . . . Producer Carl Laemmle and his young son, Junior, can smile with pride over "SEED" for a long time. . . .

LOUELLA O. PARSONS
Los Angeles Examiner, says:

John M. Stahl does a particularly fine job . . . Lois has never contributed so finished a performance on the screen . . . "SEED" is the best thing John Boles has done . . . As for Genevieve Tobin, there is a girl who can act in any picture . . . her speaking voice intrigues. . .

HARRISON CARROLL
Los Angeles Herald, says:

When the year's ten best p
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houses . . . Lois Wilson achie
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Universal's advertising

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EDWIN SCHALLERT
Los Angeles Times, says:

It etches its theme a bit deeper than most films, and it exerts a heart-warming influence that is not to be gainsaid . . . I have never seen John Boles do a better protrayal . . . Miss Wilson brings singular reality to her portrayal . . . Miss Tobin manifests glitter to her impersonation . . . "SEED" represents a renewed distinction for its director, John M. Stahl. . .

ELEANOR BARNES
Los Angeles Illustrated Daily News:

John M. Stahl has directed it in a manner that shows keen understanding . . . This Universal picture is a starring success for Lois Wilson . . . Miss Wilson's work is outstanding . . . John Boles is convincingly cast . . . Genevieve Tobin a suave blonde of poise and ability. . .

LLEWELLYN MILLER
Los Angeles Record, says:

The picture belongs almost entirely to Lois Wilson . . . Genevieve Tobin brings a sincerity and directness dignified and believable . . . John Boles makes his role creditable enough to provike plenty of discussion . . . John M. Stahl's direction is responsible for many charmingly restrained and natural touches . . . All together, "SEED" is a provocative, thoughtful offering . . . especially interesting. . .

PRODUCTION

PICTURES IN PREPARATION

Columbia Studios

"ARIZONA"—Robert Riskin doing treatment.
"HELD FOR MURDER"—Story by John F. Riewerts and A. P. Barringer. Christy Cabanne to direct.
"THROUGH THE FLAMES"—From story by Isadore Bernstein.
"RANGE WAR"—Forrest Sheldon working on screen story.
"WOLF BAIT"—George Morgan working on story.
"FIFTY FATHOMS DEEP"—Dorothy Howell on screen story.
"THE GUILTY GENERATION"GRoy Chanslor and Charles Belden on story.

Metro-Goldwyn-Mayer Studios

"HORSEFLESH"—From story by Fred Haslett Brennan. Scenarists, Willard Mack and Jack Cunningham. Charles Brabin to direct.
UNTITLED—Co-star production featuring Marie Dressler and Polly Moran. Charles Reisner to direct.
"LULLABY"—From the play by Edward Knoblock. Edgar Selwyn to direct. Cast: Helen Hayes.
"SEA EAGLES"—George Hill, director. Cast: Wallace Beery, Marjorie Rambeau.
"SUSAN LENOX—HER RISE AND FALL"—From the story by David Graham Phillips. Continuity by Wanda Tuchock, Delmer Daves and Zelda Sears. King Vidor to direct. Starring Greta Garbo.
"FLYING HIGH"—Charles Reisner to direct. Scenario by A. P. Younger. Musical director, Martin Broones.
"SIDEWALKS OF NEW YORK"—Orginal by George Lamby and Paul Gerard Smith. Adaptation by Willard Mack and Eric Hatch. Buster Keaton to star. Co-directors, Zon Myers and Jules White.

Metropolitan Studios

UNTITLED—Liberty production, starring May Robson. Margaret Hower on story. James Flood to direct.
"GANGSTER GIRL"—Rogell production from story by Jack Lait, who is also doing the screen play. Al Rogell to direct.
UNTITLED—Harold Lloyd production. No director or cast.
UNTITLED—Quillan production. Cast: The Quillan Family.
"HONEYMOON LANE"—Eddie Dowling to be starred. Cast and director to be announced.

Paramount Studios

"THE ROSE OF THE RANCHO"—Original by David Belasco and Richard Tully. Cast: Dolores Del Rio, Richard Arlen, Edward Goodman to direct. Scenarist, Dan Toheroh.
"CONFESSIONS OF A CO-ED"—To be directed by David Burton and Dudley Murphy. Cast: Phillips Holmes, Sylvia Sidney, Norman Foster, Frances Dee, Jean Arthur, Claire Dodd.
DEBUTANTE"—By and with Carman Barnes.

Radio Pictures Studios

"STRANGE WOMEN"—From story by Ivan Lebedeff and Benn W. Levy Richard Boleslavsky to direct, with Lebedeff featured.
"CHICAGO"—From play by James Whittaker. Adaptation by Wallace Smith. George Archainbaud to direct, with Mary Astor starred.
"HIGH STAKES"—From play by Willard Mack, adapted by J. Walter Ruben. Lowell Sherman to direct and star. Cast: Mae Murray, Ethel Levey.
"NANCY'S PRIVATE AFFAIR"—From play by Myron Fagan, adapted by Salisbury Field. Gregory La Cava to direct. Starring Mary Astor.
"THE SPHINX HAS SPOKEN"—From the novel by Maurice de Kobra, adapted by Jane Murfin. Victor Schertzinger to direct.
"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.
"COCK-EYED YOUTH"—From original by Wesley Ruggles, who will direct. Adaptation and dialog by Howard Estabrook.
"SHOULD WIVES WORK?"—From original by Al Boasberg, adapted by Anthony Veiller.
"CONSOLATION MARRIAGE"—From original by Bill Cunningham, adapted by Humphrey Pearson. Paul Sloane to direct.
"GIRL CRAZY"—From musical by Guy Bolton, George and Ira Gershwin. Cast: Bert Wheeler and Robert Woolsey.
"THE DOVE"—Original by Willard Mack. Louis Stevens on adaptation. Victor Schertzinger to direct. Dolores Del Rio to star.

RKO-Pathe Studios

"LITTLE FLAT IN THE TEMPLE"—From novel by Pamela Wynne. Screen play by Horace Jackson. Starring Ann Harding. Robert Milton to direct.
"THE GANGSTER'S WIFE"—From the Jack Lait novel, "Put on the Spot," adapted by George Rosener. Tay Garnett to direct. Cast: Helen Twelvetrees, Ricardo Cortez.
"SUICIDE FLEET"—From original by Lew Lipton, adapted by Marion Jackson. Cast: William Boyd.

Tec-Art Studios

"THE INSIDE STORY"—A Chesterfield production. Scenario by Arthur Hoerl. Richard Thorpe to direct. Cast: Vera Reynolds, Carol Nye.
"MASTER OF STEEL"—Bruce Mitchell to direct. Edith Brown and Jackson Parks working on story. Hollywood Syndicate feature.
"MIDNIGHT"—Charles Hutchison to direct. Jack Natteford on story. Charles Hutchison Productions.
"THE WILD HORSE"—Jack Natteford on story. No idrector. Allied Pictures Corporation.
"THE VANISHING LEGION"—Breezy Eason to direct. Wyndham Gittens and Ford Beebe on story. 15-episode serial. Nat Levine Mascot Pictures.

United Artists Studios

"STREET SCENE"—From play by Elmer Rice, who is also doing the adaptation. King Vidor to direct.
"THE UNHOLY GARDEN"—From story by Ben Hecht and Charles MacArthur. Starring Ronald Colman.
"PALMY DAYS"—From original by Morrie Ryskind, Guy Bolton and George Jessell. Starring Eddie Cantor.
"CORSAIR"—From story by Walton Green, adapted by Josephine Lovett. A Roland West production, starring Chester Morris.

HOWARD HUGHES PRODUCTIONS

"SCARFACE"—From story by Armitage Trail. Adaptation by W. R. Burnett, Seton Miller and Fred Pasley. Howard Hawks to direct.
UNTITLED—Air comedy. Original by Graham Brothers, Jimmy Starr, Ebba Havez and Robert Benchley. Ed Sedgwick to direct.
"THE AGE FOR LOVE"—Story and adaptation by Ernest Pascal. Frank Lloyd to direct. Starring Billie Dove.
"QUEER PEOPLE"—From novel by Graham Brothers, who are also on the adaptation. Leo McCarey to direct.
"RIVETS"—From play by John McDermott.

Universal Studios

"THE IMPATIENT VIRGIN"—From novel by Donald Henderson Clark. Adaptation to screen by Francis E. Faragoh.
"THE OUTCASTS OF POKER FLAT"—From novel by Bret Harte. Screen play by Joseph Moncure March. William Wyler to direct.
"UNDER TWO FLAGS"—From novel by Ouida. No assignments.
"MURDERS OF THE RUE MORGUE"—From short story by Edgar Allen Poe. No assignments.
"FRANKENSTEIN"—From novel by Mary Wollencroft Shelley. Adapted by Hamilton Deane and John Balderstone from dramatization by Peggy Webbling.
"WHITE CAPTIVE"—Screen play and adaptation by Dale Van Every and Don Ryan. George Melford to direct. Exteriors made in Borneo.
"WATERLOO BRIDGE"—From the play by Robert E. Sherwood. Adaptation by Tom Reed and Benn W. Levy. James Whale to direct.
"LILIES OF BROADWAY"—From an original by William Hurlbut, who, with Carey Wilson, is adapting it. John Murray Anderson to direct.
"BACK STREET"—From novel by Fannie Hurst. John M. Stahl to direct. Adaptation by Gladys Lehman.
"A LADY OF RESOURCE"—From novel by Arthur Somers Roche, adapted by Edwin G. Knopf.
"MISSISSIPPI"—Being adapted from original by Rav Doyle.
"STRICTLY DISHONORABLE"—From the play by Preston Sturges. John M. Stahl to direct.
Stahl to direct. Gladyh Lehman doing adaptation.
"BATTLING WITH BUFFALO BILL"—Serial story by Henry MacRae. Dialog by George Plympton. Tim McCoy as Buffalo Bill. No directorial assignment.

Warner-First National Studios

WARNER BROTHERS

"SIDE SHOW"—From original by William K. Wells. Roy Del Ruth to direct. Cast: Winnie Lightner, Charles Butterworth, Evalyn Knapp.
"CO-RESPONDENT"—From original by Gregory Simpkins. Treatment and adaptation by J. Grubb Alexander. Alfred E. Green to direct. Cast: William Powell, Marian Marsh. No other cast assignments.
"BOUGHT"—Bsed on novel, "Jackdaw's Strut" by Harriet Henry. Archie Mayo to direct. Adaptation and dialog by Charles Kenyon nd Raymond Griffith. Cast: Constance Bennett, Ben Lyon.

FIRST NATIONAL

"SPENT HEROES"—Story, continuity and dialog by John Monk Saunders. Wilhelm Dieterle to direct. Starring Richard Barthelmess.
"FIVE STAR FINAL"—From play by Louis Weitzenkorn. Adaptation by Robert Lord. Screen play by Byron Morgan. Mervyn LeRoy to direct. Edward G. Robinson starred.
"PENROD AND SAM"—From story by Booth Tarkington. William Beaudine to direct. Cast: Leon Janney.
"AS GOOD AS NEW"—From play by Thompson Buchanan. Adaptation by Robert Presnell and Walter DeLeon. Cast: Dorothy Mackaill. No other cast assignments. No directorial assignment.
"THE HONOR OF THE FAMILY"—Based on Balzac's play. Adaptation by James Ashmore Creelman. Lloyd Bacon to direct. Cast: Bebe Daniels, Warren Williams. No other cast assignment.

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THE Hollywood REPORTER

TODAY'S NEWS TODAY

GREATEST NET PAID CIRCULATION IN THE DAILY FIELD

GOOD AND BAD BUSINESS IN FAIR PHILA. WEEK

Philadelphia.—Though a few of the films "flopped" this week, two of them badly enough for sadden withdrawals before their scheduled exits, business was held up splendidly in three spots, making the aggregate for the week high.

With its big stage "circus show" proving a heavy draw for the kids, the Mastbaum took close to $53,000 on the week. The show, built by the local office numbered 100 "big top" performers who presented a complete circus even to the parade. The picture, "Cracked Nuts," helped out in the business, but the first draw went unquestionably to the stage show.

The Fox enjoyed the best of its recent weeks with "A Connecticut Yankee." Rogers is a big name here and close to $30,000 was taken on the week. Another high was the $25,000 brought to the Stanley by George Arliss, which pulled this house out of its doldrums of the last three weeks.

On the other side of the fence, "Misbehaving Ladies" could only last one day at the Karlton, the rest of the week being filled with "Fifty Million Frenchmen" on second run. "Woman Hungry" also flopped at the Stanton after four days, with "Lonely Wives" being substituted, and doing somewhat better. "Stepping Out" proved to be weak at the Boyd.

Grosses for week ending April 16 were:

MASTBAUM—"Cracked Nuts" (Radio). Circus stage show helped this to an excellent $53,000.

FOX — "A Connecticut Yankee" (Fox). Best week since "East Lynne," with close to $30,000.

KEITHS—"Dishonored" (Paramount) $14,000 for last five days means good closing.

BOYD—"Stepping Out" (MGM). Weak, with a little better than $14,000.

STANLEY—"The Millionaire" (Warners). Business went up with a rush here to score a good $25,000.

EARLE—"Kept Husbands" (Radio). House maintained its consistent level with $19,500.

STANTON—"Lonely Wives" (Pathe) Started off good with $6,000 for three days. "Woman Hungry" a wash-out with $3,500 for four days.

KARLTON—"Fifty Million Frenchmen" (Warners) $4,000 for five days is fair. "Misbehaving Ladies" originally scheduled, yanked after one day.

ARCADIA—"Honor Among Lovers" (Paramount). Good second run trade at $3,500.

Philadelphia feature for current week include "Father's Son" (First National) at Mastbaum; "Man of the World" (Paramount), at Fox; "Skippy" (Paramount), at Keith's; "Born to Love" (Radio), at Boyd; "The Millionaire" (Warners—second week) at Stanley; "Lonely Wives" (Pathe), at Stanton; "The Hot Heiress" (First National) at Earle; "Men Call It Love" (MGM) at Karlton and "June Moon" (Paramount) at Arcadia.

Cameramen Want "Blimps" Banished

Of the 60 first cameramen of the Producers-Technicians branch of the Academy of Motion Picture Arts and Sciences, 91 per cent advocated efforts toward development of cameras which will not require blimps or covers during the shooting of talkies.

Selznick and American Play Swap Presentation

New York.—The Joyce and Selznick office here is to be closed with the local representation being handled by the American Play Co. The reverse will be true in Hollywood with J. & S. handling the affairs of A. P. Co.

•

Bayard Veiller Has New MGM Contract

Bayard Veiller, who still has about ten weeks to go on his old contract for MGM, has been given a new ticket as a writer. The first under this arrangement will be "Guilty Hands."

•

Two Companies After Schoedsack

Both MGM and Paramount are after the services of Ernest Schoedsack, producer of "Rango," "Grass" and others. Paramount wants him for "The Bengal Lancer" and MGM are on a deal for a story for his attention.

•

Agents to Organize

(Continued from Page One)

tonight are representatives from organizations controlled by Phil Berg, Ruth Collier, Freddie Fralich, Joyce and Selznick, Arthur Landau, Lichtig and Englander, Rebecca and Silton, Edward Small and Harry Weber. Phil Berg has been elected temporary chairman.

After the meeting tonight, a general call will be sent out to all managers, agents and artists' representatives asking them to join the association. A date and place for a future meeting will be announced later on in the week.

Representative agents are as one on the idea of a general housecleaning. They want to sift the good from the bad, start an organization that will be guided by a code of ethics and business practice, with this code being enforced by a board of arbitration that will consist of two agents, two producers and an outside individual.

After the organization has been formed and attested all members will be guided by rules set up by the association. Should there be any infractions, the complaints will go before the arbitrators and if charges are proven, the member or members will be forced out.

The object of the association will be for the betterment of conditions within their ranks and that of dealings with studios and clients.

Samuel Bischoff Out At Columbia, In At "U"

Samuel Bischoff, formerly business manager at Columbia, more recently production associate of Harry Cohn, reports today at Universal where he has signed as an associate producer.

•

MGM To Invade South Africa With Theatres

Johannesbury.—Metro is to invade the South African theatre field and has secured a site in this city for a theatre with a seating capacity of 3,300. Metro will also distribute its own product instead of state-righting as in the past.

•

Damita On Three More For Radio

Lila Damita, who has completed "The Woman Between" at Radio, has signed for three more pictures with that company. Studio is now searching for her next vehicle.

•

Pathe Jammed on Cortez

With the assignment of Ricardo Cortez to play opposite Kay Francis in "The Next Corner" at Radio, RKO-Pathe will have to postpone production of "Gangster's Wife," in which Cortez has a role, or re-arrange their shooting schedule to meet Radio's priority call due to their long term contract with Cortez.

•

"Pam" Berman Ill

Pandro Berman, executive assistant to William LeBaron at Radio studio, is recuperating from an appendicitis operation performed Saturday morning at Cedars of Lebanon hospital. Berman expects to return to work in two weeks.

•

Katz Warns

(Continued from Page One)

each others pictures and a better understanding of their future actions.

Warners, over a year ago, started buying and building in some of Paramounts ace spots. Paramount retaliat by going into Eastern Pennsylvania and Southern New Jersey, heretofore almost a closed zone for the Stanley-Warner chain. The breach was widened by the refusal of each company to play the product of the other. The fight has been very expensive for both companies.

Bill Hart Sues U. A. for $500,000

New York.—William S. Hart has filed suit in the New York State Supreme Court for $500,000 alleging that amount is due him from United Artists from gross of "Tumbleweeds," which he produced for the company for $350,000.

•

Lugosi Signs With "U" On Long-Term Contract

Bela Lugosi has been put under a long-term contract by Universal. He will put on the make-up for Universal's "Frankenstein," after which he will do the leading role in "Murders in the Rue Morgue," adapted from Edgar Allen Poe's short story of the same title.

•

Clara Bow's Next Now "Secret Call"

Clara Bow's latest, screen version of William DeMille's "The Woman," will be released as "The Secret Call," Paramount decides. Charles Starrett, ex-Dartmouth grid star, will be Clara's leading man. Starrett was leading man in "White Thunder," the filming of which cost the life of Varick Frissell in the Arctic.

•

First Jones April 27

The first of the Bobby Jones golf shorts, "How I Play Golf," will be released nationally April 27 with the remaining eleven being released every other week. However, the local Warners Hollywood and Downtown houses will start the series Friday, April 24.

•

Advertising Battle

(Continued from Page One)

of the Herald and Times, but will take space in other papers when given the regular "run-of-the-paper" rate.

The thumbs down on the Times and Herald is said to be caused by these publications raising their rates further than the theatres feel they should be forced to pay. Accordingly these sheets must content themselves with two inches a day.

Warners may join the rest of the pack a little later as there was no one who attended the meeting Saturday authorized to give the okay for joining and they will have to wait for word from the New York office.

Starting This Week

Studio	Title	Star	Director
RKO-Pathe	"That's My Line"	L. J. Bartels	Goodrich
Fox	"The Wyoming Wonder"	George O'Brien	Cummings
Columbia	"Lover Come Back"	All-star	Kenton
Columbia	Untitled Western	Buck Jones	Lederman
Paramount	"The Secret Call"	Clara Bow	Walker
Paramount	"Monkey Business"	Marx Brothers	McLeod
Paramount	Untitled	Chatterton	Mendes
MGM	"The Great Lover"	Menjou	Robison
MGM	"Politics"	Dressler-Moran	Reisner
MGM	"Man in Possession"	Montgomery	Wood
First-Nat.	"Penrod and Sam"	Janney-Coghlan	Beudine
Radio	"Helga"	Betty Compson	Archainbaud
Tiffany	"Alias the Bad Man"	Ken Maynard	Unassigned

THE Hollywood REPORTER

Vol. IV. No. 14. Price 10c. TODAY'S FILM NEWS TODAY Monday, April 20, 1931

KATZ ISSUES WARNING

IF THE agents here in Hollywood succeed in carrying through with their present set-up of an association among themselves with a board of arbitration, consisting of representatives of the producers and themselves, it will be the best thing that has happened to the production end of our industry in some time.

The agent has been in for a terrific ride almost since the inception of pictures. There have been complaints coming from their clients and the studios, all due to the sharp practices of a few and caused, for the most part, by a lack of organization in their ranks.

•

THE INDUSTRY of motion pictures must have its brokers (agents) in much the same manner as any other business, and these brokers must organize themselves as those in the hardware, furniture, automobile or any other trade.

The strange thing about the agent is that complaints come easy but very little is said of the benefits arising out of the activities of many of them in their contact between their clients and the studio. A good agent is of as much value to the studio he is dealing with as he is to the artist he represents. Producers and artists are both equations to each other and a fair intermediary is of vital importance in the conduct of their work. Misunderstandings are, in most instances, overcome to a great extent through the efforts of an individual who can see on both sides of the fence.

With this new association of agents, a lot of the present discrimination recently enacted in the studios will either be softened or done away with altogether, for in our talk with three heads of major studios yesterday they voiced a desire for such an association and felt it would work to their greater benefit if properly conducted.

There is no reason for good agents having to suffer for the activities of a bad few, and if their organization goes through, this condition will be corrected.

It's Settled

It's settled—the correct pronunciation of "Rebound"—accent the first syllable—not the last, and you have it. Donald Ogden Stewart, the play's author, answering telegram from Ed. Griffith, directing the play for RKO-Pathe, wrote: "Better pronounce it Ina's way unless Webster is Pathe executive." Griffith had wired Stewart Ina Claire insisted on accenting the first syllable.

Walsh May Do Next Fox Picture in N. Y.

There is talk of Fox doing three or four pictures in their New York studio during the coming year. First that may see Eastern production is one to be megaphoned by Raoul Walsh, who leaves here in about two weeks. Archie Buchannon, assistant to Walsh, left Friday night.

•

Warner Convention Opens Today In A. C.

Atlantic City.—The Hotel Traymore is packed with delegates to the Warner-First National convention that opens here this morning.

•

Another "Amos 'n' Andy" Maybe

New York.—Despite definite statements that Amos 'n' Andy would make only one picture, there is strong talk here that the famous radio pair may re-sign with Radio for another production to be made this year.

•

Fred Kohler Ill

Fred Kohler is now confined to his home in Owensmouth from an attack of ptomaine poisoning.

Announces at Para Convention That $130,000,000 Theatre Investment Will Be Protected

New York.—On the eve of a declaration of truce between Paramount-Publix and Warners, Sam Katz, head of Publix Theatres, announced at the Atlantic City convention that the $130,000,000 invested in theatre properties by his organization would be fully protected against any opposition raids.

The above is taken as a veiled threat against all competing circuits that might, in a wild moment of theatre buying, step on the toes of Paramount-Publix in catering to movie patrons in their territories.

The bad feeling that has existed between Paramount and Warners in the operation of their theatres for the past year is about finished with both companies ready to kiss and make up attended by the booking of

(Continued on Page Seven)

•

Lid Clamped Down On Local Paper Ads

Thursday is the deadline on all display advertising in local dailies, for on this day all companies with the exception of Warner Brothers-First National are only taking a two-inch single column space in the dailies on the drama page. On display advertising the companies are going to stay out

(Continued on Page Seven)

•

MGM Off Gangster and Crime Pictures

New York.—Metro will announce at its Chicago convention that there will be no release of gangster or crime pictures on that company's program, according to Felix Feist.

AGENTS MEET TONIGHT AND WILL CLEAN HOUSE

Following their preliminary discussion of last Thursday night, a self-appointed committee of agents are meeting tonight for the purpose of formulating plans for an association of all managers, agents and artists' representatives.

Those attending the meeting Thursday and who will get together

(Continued on Page Seven)

Para. After Alphonso

Paramount is now negotiating with its Paris office for the services of the recently dethroned King Alphonso to appear in a feature picture in the event the Spanish monarch fulfills his plan of visiting America. If the deal is closed, the picture will be made in Hollywood.

Action First, Arbitrate Later, Rules U. S. Court

Lynchburg, Va.—The U. S. Court of Appeals for the fourth district handed down a decision Friday that twists the standard contract into a pretzel. The court ruled that a distributor may bring action against a violation of a contract by an exhibitor, without first submitting the case to arbitration.

The case is the outgrowth of a suit brought by Paramount against the National Theatres here. The U. S. Court ruled in favor of the theatres. On the appeal Paramount won. The court ruled that "a distributor is not required to first arbitrate, as provided in their standard exhibition contract, before bringing suit against an exhibitor who may violate a contract."

RKO-Pathe Sales Meet Today In Chi.

Chicago.—RKO-Pathe's first national sales convention under the new set-up opens today at the Drake Hotel here with Lee Marcus and Ned Depinet in charge.

•

Para.'s Western Sales Meet Wed.

Paramount's sales convention, which starts Wednesday in San Francisco, will have over 300 delegates from 70 nations of the globe and representatives from all western key cities.

Among the executives to participate in the daily conferences will be Adolph Zukor, Sidney R. Kent, Chas. McCarthy, George Akerson, Dr. Emmanuel Stern, James Clarke, Russell Holman, Eugene Zukor, William Sussman, Jack McKeon, Stanley Waite, A. O. Dillenbeck, and Arch Reeve.

Bert Wheeler

One of the

"Cracked Nuts"

UNDER CONTRACT TO
RADIO PICTURES

THE REPORTER

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News Staff: William R. Swigart, Joseph Kelley, George Barr Brown
Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart
Circulation Manager: Nat Bregstein
Roger Marchetti, Legal Department
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California Telephone HOllywood 4741
New York office, 110 West 40th Street Fred Schader, Manager
Chicago office, 6 North Michigan Ave. Daryl Doran, Manager
London office, 80 Wardour Street Frank Tilley, Manager
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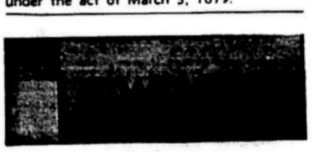

The phones of the Hollywood Reporter sizzled with the objections of Daryl Zanuck and Harry Cohn regarding stories appearing in the Tradeviews column yesterday.

Zanuck complained about the Arliss yarn wherein it was contended that Mr. Arliss was the yes and no on everything concerning his Warner-First National pictures. He felt this was an injustice to the directors, writers and others working with that sterling actor and demands recognition for them for their efforts in the Arliss productions. "The story is wrong and it should be corrected, and I am sure, I voice the opinion of George Arliss also," said the production head of Warners.

O.K. Daryl. Our error. We will think twice before we print anything that might step on the toes of your directors and writers again.

Harry Cohn said: " 'Mickey Mouse' will not build up the United Aritsts program for at least a year and a half, so correct the impression carried in your columns yesterday."

Harry—in case you missed Tuesday's Reporter—we carried a story of the closing of the contract stating it would not be effective until March, 1932.

•

A Hays office representative who has a desk at one of the big studios and is supposed to do nothing else but stamp the scripts with the official "O. K." is in the dog house as far as one of the studio writers is concerned. The said writer's story was passed by the Hays rep, but the script was marked in several places with pert suggestions as to plot improvement. The writer informed the Hays man that he was overstepping his authority and he didn't need any plot suggestions, thank you.

"Hell's Angels" A Bang In Argentine

Buenos Aaires.—"Hell's Angels" is doing the business of the town. There were objections registered by the German Ambassador but they were ignored.

"Wu-Li-Chang," MGM Spanish version of "Mr. Wu," opened at the Palace here to but fair reception. It stars Ernesto Vilches, who in the flesh in these parts, was never a favorite. This accounts for the partial flop of Spanish versions of American pictures all down the line.

Audiences here are used to seeing the beauty in American female stars and the dignity, acting and general makeup of the male players. They do not want to see their native actors on the screen.

Spanish versions all do a flop in first run houses but are plenty box-office in neighborhoods and small towns.

•

German Objection Pulls "Hell's Angels" in Chile

Valparaiso.—Due to protests filed by the German Ambassador after the premiere of "Hell's Angels," who contended the picture was unfriendly to his Government, record business was reported.

The same protest with the same result took place at Santiago.

•

Universal Deals For "Air Devils"

Universal is planning a title change for Jack Moffitt's original air story tentatively called "Wings O' Glory." One deal now under consideration is buying the current Liberty Magazine serial, "Air Devils," by Bob Donaldson and Frank Clarke. However, Clarke is said to have given Howard Hughes first call on the story. Hughes is said to be considering making a picture out of the thousands of feet of cut-outs from "Hell's Angels," using the gags in the Clarke yarn for material. Clarke is the aviator who did the air stuff for "Angels."

•

More Title Changes At Warner-First Nat.

Warner-First National has gone on another title changing spree. John Barrymore's "The Genius" is now "The Mad Genius"; "Smart Money" is set for the Edward G. Robinson vehicle last titled "The Fourflusher"; "Fame" is the new name for "You and I"; "We Three" is still listed as a temporary title, and "Upper Underworld" has been placed back on that story, replacing "Menace."

•

Charlotte Greenwood For "Palmy Days"

Sam Goldwyn has borrowed Charlotte Greenwood from MGM to appear in "Palmy Days" with Eddie Cantor.

•

Para.'s Foreign Sales Have Jumped 20 Pct.

Atlantic City.—The foreign sales of Paramount have jumped 20 per cent over last year is the report given out here at the sales convention.

"Millionaire" On Day-Date Booking

New York.—Warners will release the George Arliss picture, "The Millionaire" on a coast to coast, day and date booking during the week of April 25.

Carver To Produce In France For Universal

New York.—H. P. Carver, former production manager for Hearst's Cosmopolitan here, has made arrangements to produce six French and German pictures for Universal in Paris. He will also do two English pictures while in France. After these he has an option to do six more.

•

Lloyd Sues RKO-Pathe For Contract Breach

Rollo Lloyd, stage and screen director, yetserday filed suit for $5,500 he alleges due on a contract with RKO-Pathe to direct a picture based on the novel, "Jane Eyre." Lloyd alleges defendant stopped work on the picture before it was completed.

•

Dowling-Weeks Here

Eddie Dowling, Mr. and Mrs. Geo. Weeks, Ray Dooley and William Vogel arrived yesterday to make final arrangements for the production of "Honeymoon Lane," to star Dowling at Metropolitan studios. Vogel and Weeks are producing for Paramount release.

•

New Face Hunt

(Continued from Page One)

is in a position to be starred. Clark Gable was selected from the stage where he played bits and after establishing his metal in three pictures he is considered one of the top notch leading men. The same can be said of Monroe Owsley and Leslie Howard. The latter is now set for the title role in "The Christian." Among the actresses to qualify for featured parts is Conchita Montenegro who received her apprenticeship in Spanish versions.

Radio has developed Irene Dunne, Noel Francis, Kitty Kelly, Edna May Oliver, Dorothy Lee, Roscoe Ates, Jeoffrey Kerr and Arlene Judge; Fox, Elissa Landi, Spencer Tracy, Warren Hymer and Una Merkel; Universal, Genevieve Tobin, Rose Hobart, Sidney Fox, Bela Lugosi and Lew Ayres; Paramount leads for the largest number of new faces developed, including Marlene Dietrich, Claudette Colbert, Robert Coogan, Stuart Erwin, Phillips Holmes, Miriam Hopkins, Carol Lombard, Jackie Searl, Wynne Gibson, Frances Dee, Bill Boyd and Julliette Compton. Pathe has elevated Helen Twelvetrees to stardom within a year while Ann Harding and Constance Bennett, though featured players prior to the beginning of 1930, have been established as two of the biggest stars of the past year.

The Warner-First National camp can boast of Charles Butterworth, Marian Marsh, Joan Blondell and Evalyn Knapp.

Christie Winds Up Educ. Program

Christie has started production on the last two-reeler to be delivered to Educational on the current program. The picture is as yet untitled. Jack Duffy, Frances Lee, Ernest Wood and others are in the cast with Robert Hall directing.

Next season's Christie-Educational release will not be set until the arrival of Earl W. Hammons as far as the short field is concerned. Christie's feature length productions will again be distributed by Columbia, although the number has not been determined.

•

"Writers Roast" Tomorrow Night

Featuring a galaxy of stars of the motion picture, theatrical and literary realms on a program of skits, blackouts and satirical speeches, the first annual "Writers-Wampas Roast" will be held tomorrow night at the Sala de Oro, Biltmore Hotel. The affair will be in the nature of a banquet-entertainment and will be patterned after the famous Gridiron Dinner of Washington.

•

Stevens Seeks Color For Radio's "Marcheta"

Louis Stevens left for Mexico City today to gather local color for "Marcheta," an original story to be directed by Victor Schertzinger. While there he will do double duty in gathering data for the new screen version of "The Dove."

•

Wis. In Daylight Savings Battle

Madison, Wis.—Assemblyman Geo. Hampel of Milwaukee, a Socialist, has introduced a bill to make daylight saving legal in this State.

•

Pathe Shows Loss For Past Year

New York.—In a statement to be issued today, Pathe will announce a loss of about $2,000,000 for 1930.

•

Cooper On New Contract

By virtue of a new contract, Gary Cooper will remain with Paramount as a star for the next five years.

Years of Experience in Handling the Best
The
HARRY WEBER
AGENCY

"THE BEST IN MUSIC"
Adolf Tandler
(Scores, versions or titles)
Phone: Santa Monica 65413

THE Hollywood REPORTER

Vol. IV. No. 13. Price 10c. TODAY'S FILM NEWS TODAY Friday, April 17, 1931

NEW FACES FOR OLD

Producers' Search for New Personalities Creating Fight Between Old and New Players

The present search for screen personalities is by far the greatest concentrated movement ever witnessed in motion picture history. It is causing much anxiety and competition among the old line players to deliver their best in an effort to sustain a desirable footing in the profession.

CARL LAEMMLE, Sr., now affectionately dubbed "Grandpa Carl" by his countless friends in and out of the motion picture industry, is paid probably the highest compliment of his career by John Drinkwater in his biography, just published, "The Life and Adventures of Carl Laemmle."

To the man whom he eulogizes in such sincere words, Drinkwater, after attributing unique qualities to Mr. Laemmle goes on to say, "without whom modern civilization would have been a different story."

Drinkwater gives the impression that he is amazed at the obstacles overcome by Laemmle in forging to the ranks of leadership within the motion picture industry.

The story behind "Grandpa Carl", as everyone acquainted with him or his work, will admit, is chock full of drama with the struggle to be humatarian accentuated. This Drinkwater brings out lucidly and without overdoing. The author is enthusiastic about his subject and leaves no doubt of this enthusiasm.

•

OF MR. LAEMMLE'S fight against the so-called film trust Drinkwater draws a picture of his subject's activities in as thrilling a manner as has Laemmle, Sr., and his production staff thrilled the millions of motion picture fans with their screen drama.

When Drinkwater picks up Laemmle, Sr. as a seventeen-year-old immigrant boy from Germany who made the trip on money borrowed by his father, he details facts in Laemmle, Sr.'s life that cannot help but thrill Americans who love "back-bone." Laemmle, Sr., for twenty years thereafter, worked his way forward as a successful merchant in Oshkosh, Wis.

Then his gamble with The White Front in Chicago, a nickelodeon, the forerunner of modern cinema palaces.

Drinkwater sees in Laemmle, Sr.'s fight to liberate the independents from the so-called trust, a remarkable accomplishment and anyone who is acquainted with "Grandpa Carl's" almost single-handed fight and his victory, will agree with his biographer.

Every person in the motion picture industry should and will read "The Life and Adventures of Carl Laemmle."

It is true that during the past year or so when producers began to give more attention to new faces a handful of old timers, who were considered has-beens in pictures, have come back and made good but the percentage of these compared to the number of new faces who have qualified and are steadily climbing and increasing their box office value is about three to one in favor of the new personalities.

Over a period of a year MGM has developed four actors and one actress to a point where they are already established as box-office attractions. These are Robert Montgomery, who was an obscure figure until MGM discovered his possibilities and today he

(Continued on Page Two)

•

Pathe Fire Hearing Postponed To May 2

New York.—Nathan Burkan, representing Pathe, has asked for a further postponement on the hearing resulting from the Pathe studio fire. Burkan pleaded his illness for the past four months necessitated this request.

•

Adjournment For Fox Stockholders

New York.—The annual meeting of the stockholders of Fox Film was adojurned until May 1. Harley L. Clarke told those present that directors hoped to continue the $4 dividend.

•

Tiff.-Educ. To Release 40

New York.—The new Tiffany-Educational hook-up will bring between 35 and 40 feature length pictures for the 1931-32 market, according to the estimate of those on the inside of the Tiff.-Educational lineup.

Para. To Sell On Individual Basis

Atlantic City.—Salesmen attending the annual sales convention being held here were told that the star series method of selling pictures were out and that starting with the new 1931-32 program sales will be on an individual basis. There will be 44 to 50 pictures released by the organization, the smallest number in the history of the company.

Sidney R. Kent said "the box office potentiality will govern our sales policy."

In addition to the features, the company will release 100 one-reel shorts and 32 two-reelers.

The whole program will cause an expenditude of from $20,000,000 to $25,000,000.

Para. Makes Good

New York. — Paramount quotes earnings for the first quarter of 1931 at $1.12 a share for the outstand 3,128,873 shares. The net profit is rated at $3,510,000 as against a net of $4,834,000 for that period last year.

Agents Association May Be Formed

As a result of a meeting held last night and attended by the major agents operating in Hollywood, an association may be formed for the protection of those representing artists, writers and directors.

Recent rulings coming out of the Producers Association, directed against the agent, is said to be the cause of this present agency action.

•

Consolidated Earnings For First Quarter 1931

New York.—Consolidated Film Industries reports gross net earnings for the first quarter of this year at $537,940 as against $667,158 for the same period of last year.

DREISER TURNS WRATH ON STUDIO "BUTCHERS"

New York.—The man who slapped the Nobel Prize winner is back on Broadway from the land of the cinema, aroused to a "white heat" over what he terms a "cruel vivisection" of his "American Tragedy" by "motion picture butchers."

America is being blinded to its social obligations by assinine treatment of stories, Theodore Dreiser sincerely believes.

Describing his trip to Hollywood, the author of "An American Tragedy" was caustic, not to say ironically humorous.

"I was led through double doors to meet generalissimos who jumped around like monkeys and talked like children.

"I was told by Josef von Sternberg, who is directing my "Tragedy" that 'America has nothing to learn from Europe,' forgetting, probably that he was born in Vienna."

Dreiser made it very plain that he

(Continued on Page Two)

•

Swanson May Switch To RKO

There seems an excellent possibility that Gloria Swanson may switch from United Artists to Radio Pictures. Understood that Sam Goldwyn and Gloria had quite a spat and that Radio is most receptive to the Swanson advances.

"ROSE OF THE RIO GRANDE" HAS ENTERTAINING VALUES

Tom Tyler Heads Fair Cast

"ROSE OF THE RIO GRANDE"
Trem Carr

Direction .....J. P. McCarthy
Story.....J. P. McCarthy and Al Bridge
Photography .....Archie Stout
Cast: Tom Tyler, Betty Mack, Ted Adams, Al Bridge, Julian Rivero, John Elliott, Gordon Demain, George Hayes, Artie Artego.

Here is an independent Western that is quite comparable to some of the horse operas turned out by the major studios during the past season, which has seen quite a deluge of covered wagon stories of frontier and pioneer days.

Right from the opening scenes the most noticeably favorable factors of the film are the sound and photography. The former is surprisingly good; and the latter gives the film a sharp intelligibility that is usually lacking in independent films.

Hampered by a lack of "names," however, and a story insufficient in itself, it is doubtful whether the picture will rate a showing in the better class houses. But in spite of all this it is not to be denied that they have done a good job with a well-balanced cast, injecting a satisfactory amount of comedy relief midst a wholesale of melodrama.

With one exception the story moves rapidly with plenty of action. It is a story of the Mexican border where Mexican revolutionists are receiving smuggled arms and ammunition through a renegade American, whose apprehension is sought by American authorities. The one exception is the oft repeated sequence where the American renegade plays a violin solo, "The Waltz of Death," just prior to the killing of his victims. This seems to be an attempted "artistic" touch, but it seems extremely out of place as it slows up the tempo of the action ,causing the story to needlessly drag.

Tom Tyler is seen as a Texas ranger who is assigned to capture the renegade. He gives a creditable performance which gives the girls no small amount of thrills.

A bow-legged cowboy, as a foil for the lead, supplies the comedy and does a good job of it.

One of the things which will keep well-traveled members of the audience interested, in case they don't enthuse over melodrama, is the authenticity of settings, costumes and other locale background. And one who has been around on the other side of the border will recognize this authenticity.

●

Marty Schwartz Moved By Warners

Marty Schwartz, manager of the Warner Theatre in Huntington Park, has been moved to the North West division in the position of district manager. He will be located at Salem, Oregon.

Four Westerns Rushed For Columbia Product

Overnight orders from Harry Cohn have added four westerns to Columbia's production activities: "Range War," "Wolf Bait," "Gay Bandit," and an untitled Buck Jones story. All four are being rushed to shooting stage.

The same orders dropped "Arizona" from stories in preparation, "The Sea Patrol" and "The Gangster," with "The Guilty Generation" and "Fifty Fathoms Deep" ordered rushed into production.

●

Little Theatre Director Engaged By MGM

Oliver Hinsdale, director of the Little Theatre in Dallas, is being brought here to direct pictures for MGM.

●

George Brent Renewed

Universal is retaining George Brent on a new long term contract after engaging him for "Blind Husbands," which has since been cancelled. Deal was handled through the Wadsworth office.

●

Hays Addresses P.A.'s

Will H. Hays addressed the studio publicity directors yesterday and devoted his talk mostly to the problem of cleaner advertising and publicity for mottion pictures.

●

McGuinness At Para.

James K. McGuinness, former associate producer for Fox, has been engaged by Paramount as a staff writer.

●

Dreiser Still Yelling

(Continued from Page One)

is going to fight to the last ditch.

"I have a literary character to maintain," he explained, "and I contend that I have a mental equity in my brain child. Though motion picture companies buy the right to produce a story they do not buy the right to change it into anything they please."

"Hollywood producers seem to think that they can evade problems if they make everything conform to the lowest grade minds in the country—those little State reformers. If you mention a problem they throw up their hands and say, "My God, what would we do with a problem. Sex and love, love and sex, that's the American interest."

Dreiser foresees an end, however, of what he terms assininity in motion picture production.

He sees in the recent move of financial institutions to take over the backing of production work, the beginning of a new era when America will be given something to sit through at the movies besides sex and kisses.

Archainbaud On 50th Picture

George Archainbaud came to Hollywood in 1922. Since that time he has directed 49 pictures. He starts on his fiftieth next week at Radio.

June MacCloy On Term At Radio

June MacCloy, former New York stage actress, has been signed to a five-year term contract by RKO-Pathe. Present plans are to groom the actress for stardom by placing her in a series of two-reel "Gold Digger" shorts. She will also be called upon to play in feature pictures in between the shorts.

●

Hammons Here Tomorrow

Earl W. Hammons is to arrive here tomorrow to settle next year's Educational releases from Christie, Sennett, and the Educational studios. The Tiffany deal will occupy a major spot on Hammons' date calendar while he is here. H. Frank, Sennett's eastern representative, is making the trip with Hammons.

No Shutdown Due At MGM Studios

Reports of MGM closing down for the next two weeks has been shattered by the fact that the studio plans to put six new pictures in work within the next ten days. "Politics," co-featuring Polly Moran and Marie Dressler, and "Son of the Rajah," starring Ramon Novarro, started today. "Her Fall and Rise," starring Greta Garbo; "Sidewalks of New York" with Buster Keaton; "Sea Eagles" with Wallace Beery and Marjorie Rambeau; "Man in Possession," featuring Robert Montgomery, and "The Great Lover," starring Adolphe Menjou, will all start within the next week.

●

Two Shorts Start At Pathe Tomorrow

Lew Lipton will place two shorts before the cameras at RKO-Pathe tomorrow. William Goodrich starts directing Louis John Bartels in the first of six traveling salesman comedies, "That's My Line," an original by Goodrich. Harry Sweet starts shooting the first of six "Mr. Average Man" series starring Edgar Kennedy, titled "Buttered Side Down."

●

Hix's Picture On Carthay Program

John Hix's "Strange As It Seems" Number 8, filmed in Multicolor, rounds out the Carthay Circle program for the world premiere of "Seed" tonight.

RALPH SPENCE

Dialogue

●

Will Be Found in

"Cracked Nuts"

"Hook, Line and Sinker"

"Half Shot at Sunrise"

and

"Full of Notions"

(Now in Preparation)

MGM'S 'NEVER THE TWAIN' RUINED BY LACK OF STORY

Fine Acting Saves Picture

"NEVER THE TWAIN SHALL MEET" MGM

Direction .....W. S. Van Dyke
Story by.....Peter B. Kyne
Photography .....Clyde DeVina
Cast: Leslie Howard, Conchita Montenegro, Karen Morley, Clyde Cook, Hale Hamilton, C. Aubrey Smith, Mitchell Lewis, Eulalie Jensen, Joan Standing.

Though distinguished by three perfectly swell performances and some of the most beautiful photography yet seen, "Never the Twain Shall Meet" must needs remain only fair as screen entrtainmnt. Originality is entirely lacking in the story, though the "Bird of Paradise" theme, is herein more broadly and thorough presented.

Upon the death of a sea-captain, his half Polynesian daughter is bestowed by him upon the son of his old friend, to educate and protect. When the father of this boy returns from a trip, he finds the little "savage" in his home, and discovers that his son's interest is far from platonic. A young society girl, who has loved the boy and put off her marriage to him, now regrets her coldness and makes a fight to hold him. But the inevitable happens and when the naive girl is finally sent away to her islands the boy renounces his position and family and goes with her. He goes "native" and lives among her people with her—alternating between drink and passionate embraces. His degradation is almost complete when the American girl comes to plead with him to return and makes him realize that they still love each other.

W. S. Van Dyke has done a good job with the direction. Many sequences are handled deftly and with humor. Particularly the opening sequences and those on the islands, depicting native customs, are fine.

As we said before, only the acting of the principals, however, lifted the picture out of worse than mediocrity. First mention must go to Leslie Howard who, as usual, plays his part better than anyone else could play it. Conchita Montenegro is a new, vivid and exciting little person. As the native girl, she played the type always overdrawn for screen purposes, and made it believable. Karen Morley, heretofore seen only in very small parts, at last falls heiress to a fat role. She is attractive and gives a sincere and moving performance. Her final scene on the boat, particularly stood out. Hale Hamilton and Clyde Cook were also excellent.

The preview audience tittered at many of the native scenes, to which it should have given more serious consideration. This fact, coupled with the knowledge that much in the film is censorable, does not augur well for the box-office outcome of "Never the Twain Shall Meet." The picture is without screen "names," and must rely on its well-known title, the author, or "hot" advertising to draw.

Another Nomination

Paramount is not going to permit Fox to grab off all the honors by pushing Will Rogers for president i n 1932. They are organizing a political party to back the Four Marx brothers for vice-president. The Marx's slogan is "The End of National Depression."

Foreigns-Players Out At MGM

MGM brought its production of foreign versions to a close yesterday with no definite date set for resumption. All foreign players, directors and writers engaged in the foreign department have been given their notices with the exception of Paul Morgan, German stage comedian and playwright, and Arthur Robison, the director. Morgan will be assigned to write original stories for English pictures, while Robison will direct "The Great Lover" as his first English picture.

Just what disposition will be made with Nora Gregor, German stage and screen star now enroute here to assume a contract for German pictures, has not yet been determined.

•

Irene Dunne Is Loaned To MGM

Irene Dunne has been loaned to MGM by Radio for "The Great Lover."

•

Praskins On "Politics"

After completing the treatment and dialog for "The Lullaby" to feature Helen Hayes at MGM, Leonard Praskins was assigned to write the treatment for "Politics" to feature Marie Dressler and Polly Moran.

•

Rogers On "U" Air Story

Bogart Rogers has been signed by Universal to write an untitled original air story. If accepted this will make two air stories planned for Universal 1931-32 release.

•

Faragoh On "Killer"

Francis Edwards Faragoh has been assigned to do the screen play and dialog for "The Baby Faced Killer" in which Lew Ayres will star at Universal.

•

Mirande To Paris

Yves Mirande, French playwright, under contract to MGM, will leave tonight for France on a three months' leave of absence.

•

Radio In Panama

Radio pictures has opened its first branch office in Panama with Roberto Trillo in charge.

"Ingagi" For England If Censors Approve

New York.—Bill Alexander says that he has closed a deal with the British Gaumont crowd for "Ingagi" contingent upon the approval of the British censors. He says that he does not feel that they will bar the film and feels certain that the deal will go through.

•

Madge Evans Here Soon

Madge Evans, who stars in "Phillip Goes Forth," which recently left New York for a Philadelphia run, comes to Hollywood at the close of this run, which will be in about two weeks, under contract to MGM. Miss Evans, one of the child stars years ago, will probably play opposite Ramon Novarro in her first assignment under her new contract.

•

"Border Patrol" Co. Back

David Kirkland, directing Wally Wales in "The Border Patrol" for Big Four, returned yesterday with his company from Tuscon where he was shooting exteriors. Final shots will be made on the Universal lot. Lorraine LaValle and Fred Church have the lead supporting roles.

•

Charles Brown Signed

Charles Brown, author of "Burlesque" and other sensational stage and picture hits, is due to arrive in Hollywood April 25, to begin a contract with Paramount.

•

Changes Managers

Bodil Rosing has left the offices of Lyons & Lyons for those of James Ryan. Her first assignment through this affiliation is to Radio for "Helga," Monday, 20th.

•

Mintz Sells Short

Sam Mintz just sold his sketch, "Father Knows Best," to Paramount, which will be produced at the Long Island studio with Ford Sterling in the title role.

"Wallie" Young Heads Writers

Waldemar Young, staff writer for First National, has been elected chairman of the Writers' Special Committee of the Academy of Motion Picture Arts and Sciences and Frank Woods secretary.

Heading sub-committees of this branch are: Ralph Block, ethics; Benjamin Glazer, legal aspects; Richard Schayer, credits; Percy Heath, writer-supervisor relations; John Meehan, writer-director relations; James Seymour, general survey. A special meeting has been called for Monday.

Sixteen members compose the committee. Others are: Oliver H. P. Garrett, Howard J. Green, Clara Beranger, Herman Mankiewicz, Jane Murfin, Martin Flavin, Bradley King, Al Cohn, Gerrett Lloyd.

•

Para. Starts Shooting "Secretary's Secrets"

New York.—Work started this week on "The Secrets of A Secretary" in which Claudette Colbert is to be starred at the Long Island studio. George Abbott is directing and in the cast will be found George Martexa, Batty Lawford, Hughie O'Connell, Averill Harris, Berton Churchill and Betty Garde.

•

Multicolor In Work

Howard Hughes sees the movie-going public evidencing a renewed interest in all-color pictures. Multicolor, Ltd., Hughes enterprise, has contracted to apply the Multicolor process to the McMillan films of the explorer's North Pole expedition.

New series of color shorts have been started by Brown-Nagel, now in Morocco shooting "Romantic Journeys" and Nathan-Hahn and Fairbanks are producing a new series of "Strange As It Seems" shorts for Universal release, both using Multicolor.

•

Harry Langdon Gets Break

Word was received late yesterday that Harry Langdon has been signed to do a series of shorts at the Paramount Eastern studio.

•

Miller Extends N. Y. Stay

New York.—Marilyn Miller will extend her stay here another week befoer leaving for Hollywood and Warners

L. A. YOUNG CONTINUES AS TIFFANY'S DOUGH BOY

New York.—The deal between Earl Hammons (Eaducational) and L. A. Young (Tiffany) for the combining of the two will still keep L. A. Young in the position of furnishing dough for the making of pictures.

Young dropped $6,000,000 in Tiffany before he called a halt. He then told Grant Cook, his self-appointed head of Tiffany, that he was through handing out money and if he could arrange finances to keep Tiffany moving all well and good, if not he would sell the company.

Evidently Hammons has made a big impression on Young, for it is now understood that he has arranged further financing and is on his way to Hollywood with Cook to lay out the program.

•

Jack Moffitt Well

Jack Moffitt returned to work at Universal after an illness of several weeks. He was informed that the company had accepted his first original story "Wings of Glory" and he also was signed to a new six months' contract as a staff writer.

WHEN SENSATIONS ARE MADE

note the Joyce and Selznick clients

"JOURNEY'S END"

direction by

JAMES WHALE . . . . . *a Joyce-Selznick client*

adaptation and continuity by

JOSEPH MONCURE MARCH . . . . *a Selznick client*

THE REPORTER

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News Staff: William R. Swigart, Joseph Kelley, George Barr Brown
Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart
Circulation Manager: Nat Bregstein
Roger Marchetti, Legal Department
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California Telephone HOllywood 4741
New York office, 110 West 40th Street Fred Schader, Manager
Chicago office, 6 North Michigan Ave. Daryl Doran, Manager
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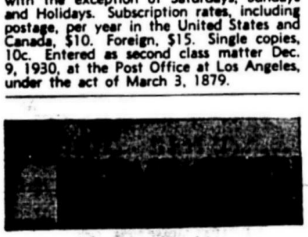

A pair of production heads of a studio known for its half million dollar program pictures seem to have reached such financial straits that they propositioned a Hollywood playboy, who at one time was a prominent juvenile actor, that if he could raise a half million dollars, they would give him a life-long job in the organization. Furthermore, the boy can pick his job. He is thinking it over while his father in Philadelphia is doing a little investigating.

•

For some reason or other Ray Long is denying the fact that he received an offer to act as story selector for Paramount. As a matter of fact, he turned down $150,000 annually and the job of picture material picker when it was slipped to him on a silver platter, or maybe it was a gold one. At any rate Ray didn't relish the dish and preferred to stick to W. R. H. and "Cosmo" even though the magazine is reported to be losing $25,000 a month. Which after all is considerable dough.

•

It is indeed a sorry commentary on our business that Publix has found it "cheaper to close down the theatre and pay a rent of $187,000 a year for the next eight years than it would be to continue operation." That is the story is connection with the Eastman Theatre in Rochester, N. Y. How many theatres are there in the Publix chain where a like condition is true? We know of at least two, and those two are located in one city where the Publix operation is showing a loss of from $21,000 to $27,000 weekly. What is the reason? Poor pictures partly, but lack of showmanship in operation principally!

New York and Chicago Get Best Week in Months

(Continued from Page One)

"Tailor Made Man" at the Oriental, plus the personal appearance of Nick Stuart and Sue Carol, did $40,300 and the second week of "Connecticut Yankee" was good with $27,500.

Here in Los Angeles, business was much better all around with the exception of two or three spots, where run pictures or pictures in their second week, flopped out. The big disappointment was Columbia's "Dirigible," which did not come up to expectations as a "Chinese picture." The first week, ending Monday, did but $18,000, with Tuesday and yesterday showing a poorer average. "Cimarron" showed big strength at the Pantages, following the downtown showing and pulled the Hollywood house up to $16,000 the first week of this business in months. "Skippy" came through with a fine second week at the Paramount and "Connecticut Yankee" was plenty strong in its second week at the Criterion with $19,000.

Below are the estimated figures for the three cities.

NEW YORK CITY

ASTOR—"Trader Horn", 11th week, $18,000.
CAPITOL—"Parlor, Bedroom and Bath, $54,000.
COHAN—"City Lights," 10th week, $30,500.
CENTRAL—"Dirigible," $17,500.
GLOBE—"Cracked Nuts," $17,000.
MAYFAIR—"Cimarron," $38,500.
PARAMOUNT—"Skippy," $72,400.
RIALTO—"Reaching for the Moon," $42,700.
RIVOLI—"The Front Page," 5th week, $38,000.
ROXY—"Three Rogues" ("Not Exactly Gentlemen" retitled), $94,000.
STRAND—"The Finger Points," 2nd week, $29,000
WARNER—"Divorce Among Friends" $8,200.
WINTER GARDEN—"The Millionaire," $38,400.

CHICAGO

CHICAGO—"Skippy," $49,000.
McVICKERS—"Connecticut Yankee," 2nd week, $27,500.
ORIENTAL—"Tailor Made Man" and Sue Carol and Nick Stuart in person, $40,300.
PALACE—"Dracula," picture moved over from State-Lake, $25,700.
ROOSEVELT—"Dishonored," $30,300.
STATE-LAKE—"Ten Cents a Dance," $27,750.
UNITED ARTISTS—"City Lights," $17,800.
WOODS—"Not Exactly Gentlemen," $10,600.

LOS ANGELES

CARTHAY CIRCLE—"Strangers May Kiss," 5th week, $6,750.
CHINESE—"Dirigible," 1st week, $18,000.
CRITERION—"Connecticut Yankee," 2nd week, $19,000.
LOEW'S STATE—"Doctor's Wives," $26,250.
ORPHEUM—"Ten Cents a Dance," $8,600.
PANTAGES—"Cimarron," $16,000.
PARAMOUNT—"Skippy," 2nd week, $12,000.
RKO—"Virtuous Husbands," $11,300
UNITED ARTISTS — "Kiki," 2nd week, $6,400.
WARNERS DOWNTOWN — "Fifty Million Frenchmen," $11,800.
WARNERS HOLLYWOOD — "Fifty Million Frenchmen," $12,600.

•

Consolidated Cuts Laboratory Personnel

Consolidated Laboratories have made a drastic cut in personnel, which is attributed to curtailment of local film production. Disgruntled lay-offs, however, claim they got the axe because of refusing to buy stock in the American Record company, a subsidiary to the Consolidated Film Industries. All Consolidated employees, it is understood, received a letter sometime ago urging them to buy American Record stock and to urge their friends to do likewise.

•

Arnold Named Head of Cinematographers

John Arnold, chief of MGM's camera staff, last night was elected president of the American Society of Cinematographers. Arnold cranked on "The Big Parade" among other outstanding MGM successes.

•

Mystery Yarn Next On Darmour Program

The next feature production for independent release by Larry Darmour to start shooting is "The Mystery Train," an original by Fred Stanley, of Variety's Hollywood bureau staff. Joe Levering will direct. No cast. Production starts on or about May 12.

•

Ned Mann Turns Writer

Ned Mann, who directed the special effects for "Dirigible," has turned writer for the time being and is working on an air serial for Saturday Evening Post, which will later be transferred to the screen by one of the major companies which has an option on the film rights.

•

Pioneer Starts One

"Yesterday in Santa Fe" will go into production at Tec-Art studios this week under the Pioneer Pictures banner. Carmelita Geraghty, Bruce Covington, Lina Quartero, Frank Mayo and Jack Mower have been signed for the leading roles. It's a Western. Lichtig and Erlander made the placements.

•

Maynard Starts this Week

Ken Maynard starts shooting this week on the second of his series of Westerns for Tiffany release, "Alias, the Bad Man." Phil Rosen will direct. Lucille Powers is the feminine interest.

•

German "Dirigible"

Columbia has decided to make a German version of "Dirigible," by substituting German dialog to the American version.

San Fernando Studio Talk Again Revived

The gigantic film promotion scheme for the building of a "Movie" city in San Fernando Valley six years ago is being revived again by the owners of the property, who have already made many overtures to prominent motion picture people in Hollywood.

The revival of this new project has a modern agle, wherein it is designed to creat a modern film city for the use and with the idea of renting to independent producers. The plant will be constructed so as to afford individual units for actual operation, but with one central division for the construction of various street sets that will be rented by the hour.

Owners of the property are willing to donate 2500 acres with the provision that the picture people guarantee the building of the plant and assure active operation for the next ten years.

•

"Let's Play King" Stands

Paramount has switched back to Sinclair Lewis' original title, "Let's Play King," now under production with Mitzi Green featured. Started shooting as "Queen of Hollywood." Reason given for the original change —Mitzi Green couldn't very well play a king as the title implies. Paramount figures the winner of the Nobel Prize is entitled to his title even above consideration for Mitzi's sex.

•

Terrett On "U" Story

Courtney Terrett is now writing the screen play for "A Lady of Recourse" from the adaptation by Jack Neville. Neville has been assigned to write an original sea story.

•

Fox Change of Title

Victor McLaglen and Jeanette McDonald's latest co-starring work on the Fox lot has been retitled "Two Can Play." It started as "Misbehaving." Leon Gordon wrote the yarn.

•

Change Title Again

Constance Bennett's "Jackdaw Struts" changed to "Virtue's Clothes" has been changed again to "Bought."

•

Associate Manager

Ruth Dwyer has become an associate manager in Arthur Shadur's office.

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The Hollywood Reporter

Vol. IV. No. 12. Price 10c. TODAY'S FILM NEWS TODAY Thursday, April 16, 1931

BUSINESS ON UP-GRADE

Box Office Showings in N. Y. and Chicago Indicate Fans Come Back for Another Look

Although the figures show business for Easter week, the box-office story told in the two main centers of trade in pictures, New York and Chicago, indicate that things are on the up-grade in theatres.

In New York, the Capitol, with "Parlor, Bedroom and Bath," clicked off a neat $54,00, with the Roxy showing up about $90,000 and "Cimarron" at the Mayfair, after its lengthy run at the Globe, going through for $38,500.

In Chicago, "Dishonored" pulled the record figures for the year at the Roosevelt with $30,300. "Skippy" knocked off $49,000 at the Chicago;

(Continued on Page Two)

WE HAD a look at Paramount's convention trailer yesterday. This trailer runs the best part of an hour and thirty minutes and has more entertainment packed in it than most of the feature pictures being made today. And audiences throughout the country would voice the same opinion if they had an opportunity to see it.

The trailer starts with Paramount's start 20 years ago and brings you right up to tomorrow with this company's product. It's a wow and would even sell Warner salesmen on Paramount's coming pictures.

•

YOU EXHIBITORS who played Universal's "Dracula" and those who did not are going to get a flock of "horror" pictures starting pretty soon; for true to the history of our business, production heads are immediately awakened at the first sign of a success and every studio in Hollywood, including Universal, is rushing "horror" yarns to shooting stages.

•

"MICKEY MOUSE" is to become a United Artist. Together with Chaplin, Pickford, Fairbanks, Swanson and a host of others, this cartoon that has delighted audiences all over the world for the past two years, joins the big parade. We'll say that the other United Artists are lucky to have such a bed-fellow on their program, for the Walt Disney creation is outdrawing some of the individuals in the company he is to join next March.

•

IF THERE is anything good or bad with a Warner or First National production starring George Arliss, credit or discredit none other than Mr. Arliss himself, for this gentleman has the final yes and no on every step made on a picture he appears in. He selects the story, directing its writing, approves of and directs the director, supervises the casting, rehearses the players, okays their makeup and costuming, attends to the billing and does a few yards of acting on the side.

Para. to Feature More Kid Pictures

New York.—Paramount, stung with the success of "Tom Sawyer" and "Skippy" will shoot at least four more kid pictures for its program of 1931-32-33.

"Huckleberry Finn" is now in production on the Coast to be followed by "Sooky." They will then make "Tom Sawyer Abroad" and "Tom Sawyer, Detective."

•

Moe Silver Leaves For New York

Moe Silver, Pacific Coast head of Warner Theatres, left for New York last night. Silver said it was in connection with lining up new product for his houses and to attend the Atlantic City convention of Warner-First National. However, the Fox-Warner deal will come in for a little attention also.

•

Yorke Sending P.A.'s Back to the Theatres

Gabe Yorke, in one of his first official acts as advertising and publicity head of Fox West Coast Theatres, when he takes hold next week, will be the sending of all press agents back to the deluxe theatres, instead of having them work out of the home office. Just who will go where has not been decided yet.

Sheehan Dines Fox Theatre P.A.'s

Winnie" Sheehan is burying the hatchet with the publicity department of West Coast Theatres and threw the boys a feed at the studio restaurant last night.

•

"March of Time" May Get Screen Time

One of the major issues to be determined at MGM's convention in Chicago will be the final disposition of "March of Time," a million dollar screen revue made by MGM a year ago but which, due to the death of screen musicals, has been laying on the shelf ever since.

•

LeBaron Here Tomorrow

William LeBaron will arrive here tomorrow and is expected to be accompanied by several New York playwrights. He is bringing them to augument the present Radio studio staff.

Picture Stocks Do a Dive

All major picture stocks took a drop yesterday of from ⅛ of a point (Warners) to 1¾ (RKO). Trading in Fox and Paramount was heavy with 40,200 in the former and 33,700 in the later.

"Christian" Starts At MGM Soon

MGM is rushing preparations to produce "The Christian," for which it has owned the screen rights several years. Leslie Howard, under contract to MGM, has been assigned to play the title role.

•

Para. Gets Film of Wilkins Expedition

New York.—Paramount will release the pictures of the Wilkins Submarine expedition to the North Pole. They will also get the Ruth Nichols trans-Atlantic flight.

•

"Greeks Had Word" Now "Three Blondes"

Sam Goldwyn has retitled Zoe Akins' "The Greeks Had a Word For It." It's to be "Three Blondes." Ina Claire will be one blonde and Jean Harlow will be another . The third awaits Sam's decision.

FED. COURT PERMITS FOX TO SELL LOEW'S CONTROL

New York.—In the Federal Court here yesterday, Judge John D. Knox, signed a consent decree permitting Fox Theatres and Fox Film to divest themselves of all Loew stock to the Film Securities Corp. This action was brought in answer to suits of minority stockholders who hoped to hold up the sale.

Judge Knox approved of the plan of divestment submitted by Harley L. Clarke and Robert L. Clarkson, chairman of the executive committee of Chase Securities Corp. The order further provides that Film Securities shall hold title to the Loew stock only if its affairs are managed so as to not substantially lessen competition between the corporate defendants.

•

Medbury Short For Carthay Circle Run

The first of the John P. Medbury shorts made for Columbia release will go into the Carthay Circle to accompany the run of Universal's "Seed." Subject is a burlesque on travel and is titled "Laughing with Medbury in Africa."

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THE Hollywood REPORTER

GREATEST NET PAID CIRCULATION IN THE FIELD

FIRST NATIONAL'S 'YOU AND I' REFRESHINGLY DIFFERENT

Chas. Butterworth Star of Picture

"YOU AND I"
First National

Direction .....Robert Milton
Photography .....Sol Polito
From the Play by.....Phillip Barry
Adaptation and Dialog.....
.....Robert Presnell
Film Editor.....John Rawlins
Cast: Charles Butterworth, Doris Kenyon, Lewis Stone, Evalyn Knapp, Una Merkel, John Darrow, Oscar Apfel.

Here is one that is quite refreshingly different from the usual run of stories about stolen husbands, seduced wives, versions pro and con of free love, and others which must be labeled NOT for children.

This yarn concerns the mental conflict of certain talented individuals who are torn between the desire of living in the Utopian realm of creative artistry and settling down to earth in a practical, commercial business; full well aware that the former average is comparative poverty, and the latter, comparative wealth; with that state of mind called "happiness" somewhere on the fence.

Risibilities of the preview audience were not frequent except when Charles Butterworth and Una Merkel were in the scene, either working together, or separately with others in the cast. There are one or two scenes where this pair work so well together it seems that it would be quite a comedy treat if they could be co-starred in something written especially for them.

However, taken all in all, "You and I" is only fair entertainment, mainly because many of the situations are poorly constructed, where the players in spots seem to be wandering around the sets without doing anything interesting or having a bearing on the plot. During these spots the audience restlessly squirms a little waiting for something to happen. In these spots, too, there seems to be a meaningless chatter of dialog which likewise has no bearing on the plot.

Doris Kenyon appears lovelier than she ever has at the height of her career, as she plays the wife of Lewis Stone and mother of the girl who wants to give up an art career, get married and go into the business of manufacturing soap.

Evalyn Knapp, as the girl the son wants to marry, who is supposed to fall in love with the boy, and on the night of the engagement party tells him that she doesn't love him so that he will go on with his art career, is somewhat unconvincing. This takes place after she learns that his father did with his mother, just what she is doing with the boy. And father is trying to reclaim his talents at middle age; and, believe it or not, after not having touched a paint brush for 20 or 25 years, he does a masterpiece in oil which he sells for $4000.

Una Merkel plays the housemaid and turns artist's model when the old man decides he's going back to art a generation later.

Charles Butterworth functions as the friend of the family. He gets the heartiest of laughs with the line: "I'll never forget the first girl who said that to me." The scene is Lewis Stone accompanying him upstairs to loan him a dinner jacket. Stone's speech: "Well, come along, I'll get you started."

•

MGM Buys 'Huddle'

New York.—MGM have purchased the Francis Wallace story, "Huddle." It has been running serially in "College Humor."

•

Marcus Here and Leaving

Lee Marcus will leave Thursday to attend the RKO-Pathe sales convention in Chicago, which opens April 20. He will give the field men all the data on his organization's forthcoming product.

None of the studio executives will attend the conclave as it would require eight days' absence from the plant and the time is needed in getting the new production program under way.

•

Radio Rushes Release

Because Radio is behind in its releasing schedule, "Too Many Cooks" and "Women Between," recently completed, are now being rushed through the final editing stages for an early release. The former will be the first one to go out.

•

Newspaperman Imported

Max Leif, former dramatic editor of the New York Daily News and author of "Hang Over," has been signed to write for MGM. Leif is due to arrive in Los Angeles in about 10 days.

•

Off To Europe

Andre Luguet, who recently completed a part in John Barrymore's "The Genius" at Warners, was to leave for Europe today, returning October 1, when he is to resume a contract at Burbank.

•

Austin Parker Here

Austin Parker, co-author with Charles Beahan of "Dangerous to Love," arrived yesterday and immediately took his office at RKO-Pathe to write the screen play and dialog of that story, which will star Constance Bennett.

•

New Stage for Pathe

RKO-Pathe has added another active stage to the studio by modernizing the old talkie experimental stage on the back lot and designating it No. 10.

Hoot Gibson Gets A Good Start

"CLEARING THE RANGE"
Allied Picture Production

Direction .....Otto Brower
Photography .....Ernie Miller
Story .....Jack Cunningham
Adaptation and Dialog.....
.....Jack Natteford
Film Editor.....Mildred Johnston
Cast: Hoot Gibson, Sally Eilers, Hooper Atchley, Madame Eva Grippon, Robert Homans, Jack Bryon, George Mendoza, Edward Piel, Edward Hearn, Maston Williams.

Hoot Gibson gets off to a promising start with the first of his series of six westerns. "Clearing the Range" is an entertaining, hard-riding, dyed-in-the-wool Western, that the kids will take seriously and love; the rest of the audience will view it in the spirit of good fun, and enjoy it immensely.

The story isn't new and startling, being built on the same foundation as countless other Westerns; there's the wicked villain who robs good people of their ranches, the hero with a heart of gold who exposes him, chases sheriffs, etc., etc., But it's well worked out, and the dialog is good for a lot of laughs.

Hoot Gibson is fine as Curt, the easy-going cowbody who aims to keep out of trouble, and only slightly less convincing when he sets out to get revenge. Sally Eilers is a delightful heroine, and makes her small part outstanding. George Mendoza is excellent as Juan, the hero's pal. Madame Eva Grippon is okay as his mother.

The acting of most of the rest of the cast is uneven, as is the direction.

The photography is noteworthy and adds much to the picture.

•

Fox Making Shorts For Foreign Market

Fox started production today on a series of 24 short subjects directly for the Latin-American market. Gene Ford is assigned to direct the entire series.

•

Bill Wright Made Para. Supervisor

William Wright, formerly in the publicity department for Paramount, has been elevated to a supervisor's chair in charge of Westerns.

•

Westmore To Stay

Perc Westmore's contract as director of its make-up department for both Warner-First National studios has been renewed for another two years.

•

"Five and Ten" Behind

Due to accidents and sickness of several members in the cast, the production of "Five and Ten" at MGM is four weeks behind schedule.

A New Gag Works

A new way of fooling executives of studios operated on a highly efficient basis is that of turning on the red lights of an enclosed stage. This serves as a warning for all outsiders to keep out and not disturb an occasional bridge game.

Fawcetts Throw Tea For Gang

Latest wrinkle in the fan mag racket came yesterday afternoon when Mrs. W. H. (Billie) Fawcett threw a "five o'clock tea" brawl in the private dining room of the Roosevelt Hotel, inviting all the who's who in the film industry.

This seems to be an outcropping of the recent editorial stand of the Photoplay to expose the industry as is REALLY, not reel-ly, is. The Fawcett publications, who house Screen Secrets and the recently purchased Hollywood magazine, are said to be taking a stand that they will publish the usual production and fan hokum, as in the days of yore.

As a result, invitations to a "tea" party was given Mr. and Mrs. William Fawcett in honor of Roscoe Fawcett were responded to with acceptances by a list representative of the biggest "names" in the industry from the producres down to the press agents.

Prior to the arrival of the guests, there was a deluge of flower gifts, which filled the Fawcett suite. It looks like the "yes-man" is still to reign, especially when it comes to the hokum blurbs of booze-lappers who claim to be correspondents, as the usual quota of the latter were present en masse.

•

"Is Zat So" For Para.-Oakie-Irwin

Paramount will soon go into production with "Is Zat So" with aJck Oakie and Stuart Irwin in the leads. Frank Tuttle the dirctor and Joe Mankiewicz on the script.

•

Lamont Re-signed

Charles Lamont's contract as director has been renewed by Universal. He will start a Sidney and Murray comedy April 20. ..Lamont recently completed "The Gossipy Plumber," a two-reeler for Pathe.

•

Sutherlands Parted

Ethel Kenyon Sutherland was granted a divorce from Eddie Sutherland, the film director, by Judge Raymond I. Turney in Superior Court yesterday.

•

Fox Dines Bankers

W. R. Sheehan entertained sixty bankers at the Fox Hills Studio yesterday. After luncheon, the guests were escorted on an inspection tour of the lot by the department heads.

The Hollywood REPORTER

April 15, 1931

PRODUCTION

PICTURES SHOOTING

Columbia Studios

"THE MIRACLE WOMAN"—Frank Capra directing. Cast: Barbara Stanwyck, David Manners, Sam Hardy, Beryl Mercer, Russell Hopton, Charles Middleton.
"GOOD BAD GIRL"—Adapted by Dorothy Howell. Roy Neill directing. Cast: Mae Clarke, Marie Prevost, Robert Ellis, Nance O'Neill, Edmund Breese, James Donlan, George Berlinger.

Fox Studios

"DADDY LONG LEGS"—From the screen treatment by Sonya Levien and S. N. Behrman under the direction of Al Santell. Cast has Janet Gaynor, Warner Baxter, Una Merkel, Claude Gillingwater, Kathleen Williams, Elizabeth Peterson, and Martha Lee Sparks.
"THE BLACK CAMEL"—Now on location at Honolulu with Hamilton McFadden directing. Cast has Warner Oland, Sally Eilers, Dorothy Revier, Bela Lugosa, Victor Varconi, J. M. Kerrigan and Rita Rozelle.
"TWO CAN PLAY"—From screen play by Leon Gordon under direction of Al Wuerker. Cast has Victor McLaglen, Jeanette McDonald, Roland Young, Sam Hardy, Wm. Collier, Sr., Sally Blande, George Andre Veranger, Johnny Arthur, Hank Mann, Wilber Back and Ruth Warren.
"GOLDIE"—From screen play by Gene Towne and Paul Perez with Ben Stoloff directing. Cast features Spencer Tracy, Warren Hymer and Jean Harlow.
"OVER THE HILL"—Henry King directing. Screen play and dialog by Jules Furthman. Cast: Mae Marsh, Howard Phillips.
"TRANSATLANTIC"—William K. Howard directing. From story by Guy Bolton. Cast: Greta Nissen, Edmund Lowe, Lois Moran.
"BODY AND SOUL" (Spanish Version)—Dave Howard directing. Cast: George Lewis, Ana Marie Custodio, Jose Alcantra, Jose Nieto.

Metro-Goldwyn-Mayer Studios

"A FREE SOUL"—From novel by Adela Rogers St. Johns, adaptation by John Meehan. Clarence Brown, directing. Cast: Norma Shearer, Lionel Barrymore, Clark Gable, Monroe Owsley, James Gleason, Lucy Beaumont, Ed Brophy, Claire Whitney, E. Alyn Warren.
"GIRLS TOGETHER"—From novel by Mildred Cram. Dialog continuity by Sylvia Thalberg and Frank Butler. Cast: Joan Crawford, Neil Hamilton, Marjorie Rambeau, Zelda Sears, Monroe Owsley, Hobart Bosworth, Armand Kaliz. Nick Grinde, director.
"FIVE AND TEN"—From novel by Fannie Hurst. Dialog and continuity by Edith Fitzgerald. Robert Z. Leonard, director. Cast: Marion Davies, Leslie Howard, Richard Bennett, Irene Rich, Kent Douglass, Mary Duncan, Halliwell Hobbes, Ruth Selwyn, Charles Giblyn, Arthur Housman.

Metropolitan Studios

"FACING THE GALLOWS"—A Spencer Bennet production. Directed by Spencer Bennet. Cast: Nick Harris, Allen Greer, Walter Miller, Emmett King, Ernie Adams, Cornelius Keefe, Edide Baker, Doris Martel and Edward Cecil.

Paramount Studios

"THE LAWYER'S SECRET"—From story by James Hilary Finn. Adaptation, Max Marcin and Lloyd Corrigan. Director, Louis Gasnier and Max Marcin. Cast: Clive Brook, Charles Rogers, Richard Arlen, Fay Wray, Jean Arthur.
"LET'S PLAY KING"—From story by Sinclair Lewis. Adaptation and dialog by Edward E. Paramore, Jr., Joseph Mankiewicz and Don Marquis. Director, Norman Taurog. Cast: Mitzi Green, Jackie Searl.
"WOMEN LOVE ONCE"—Edward Goodman directing. Story by Zoe Akins. Cast: Paul Lucas, Eleanor Boardman, Juliette Compton, Helen Johnson, Geoffrey Kerr.
"IN DEFENSE OF LOVE"—Slavko Vorapich and Marion Gering co-directing. Story by Mary Roberts Rinehart. Cast: Gary Cooper, Carole Lombard.

Radio Pictures Studios

"HIGH STAKES"—From play by Willard Mack. Adapted by J. Walter Ruben. Lowell Sherman directing. Cast: Lowell Sherman, Mae Murray, Ethel Levey, Edward Martindel, Karen Morley.
"THE NEXT CORNER"—Herbert Brenon directing. Story by Kate Jordan. Adapted by Elizabeth Meehan. Cast: Kay Francis, Don Alvarado, Nance O'Neil.

RKO-Pathe Studios

"REBOUND"—From play by Donald Ogden Stewart, adapted by Horace Jackson. Edward H. Griffith directing. Starring Ina Claire, with Robert Ames, Myrna Loy, Robert Williams, Hedda Hopper, Louise Closser Hale, Leigh Allen, Hale Hamilton.
"THE WHOOP-TE-DO KID"—Story and dialog by Lew Lipton. Al Rogell directing. Cast: Eddie Quillan, James Gleason.
"THE COMMON LAW"—From novel by Robert W. Chambers. Adapted by John Farrow. Paul Stein directing. Starring Constance Bennett, with Joel McCrea, Lew Cody, Gilbert Roland, Marion Shilling, Hedda Hopper.

Tec-Art Studios

"VOICE OF HOLLYWOOD"—A Louis Lewyn production.
"MICKEY MOUSE"—Cartoons, produced by Disney Brothers.
UNTITLED—Chesterfield feature being directed by Richard Thorpe from script by Arthur Hoerl, featuring Vera Reynolds and Carol Nye.

Warner-First National Studios

WARNER BROTHERS

"SIDE SHOW"—From original by William K. Wells. Roy Del Ruth directing. Cast: Winnie Lightner, Charles Butterworth, Evalyn Knapp.
"ALEXANDER HAMILTON"—John Adolphi directing. From story by George Arliss and Mrs. Hamlin. Adaptation and dialog by Julian Josephson and Maud Howell. Starring George Arliss with Doris Kenyon and Allan Mowbray.
"NIGHT NURSE"—From novel by Doris Macy. Adaptation by Oliver H. P. Garrett. Dialog by Charles Kenyon. William Wellman directing. Cast: Barbara Stanwyck, Ben Lyon, Joan Blondell, Charles Winninger, Vera Lewis, Blanche Frederici, Clark Gable, Mildred Harris, Robert Gleckler, James Gagney, Walter McGrail.
"EXPENSIVE WOMEN"—From story by Wilson Collison. Directed by Hobart Henley. Starring Dolores Costello, with Warren William, Anthony Bushell, Joe Donahue.

FIRST NATIONAL

"FIVE STAR FINAL"—From play by Louis Weitzenkorn. Adaptation by Robert Lord. Screen play by Byron Morgan. Mervyn LeRoy directing. Edward G. Robinson starred.
"I LIKE YOUR NERVE"—From story by Roland Pertwee. Continuity by Houston Branch. Dialog by Roland Pertwee. Starring Douglas Fairbanks, Jr. Robert Milton to direct.

Noted Wits To Attend Wampas-Writers Roast

Such nimble wits as Will Rogers, John P. Medbury, Eddie Cantor, James Gleason, Bert Wheeler and Robert Woolsey wil contribute to the satire and verbal caricature to be hurled at dignitaries of the stage and screen at the first annual Writers-Wampas Roast at the Biltmore hotel, Saturday night, April 18.

Among the former Wampas Baby Stars who have accepted the invitation to serve on the reception committee are Joan Crawford, Janet Gaynor, Dolores del Rio, Fay Wray, Colleen Moore, Sue Carol, Lois Wilson, Sally Eilers, June Collyer and others.

Darmour On Features

Larry Darmour has abandoned the short subject production field with the exception of six Mickey McGuires for RKO release. Balance of his efforts will be devoted to the production of 12 feature length pictures for the inedpendent market.

•

Mrs. Robinson With Ed. G.

Gladys Lloyd, former N. Y. stage actress, is now making her screen debut in an important role supporting her husband, Edward G. Robinson in "Five Star Final." Picture is being directed by Mervyn LeRoy at First National.

Shurlock In N. Y. For Six Weeks

Geoffrey Shurlock, head of Paramount's Hollywood studio foreign department, who went to New York for conferences with Joseph Siedelman, head of Paramount's foreign distribution, will remain in the East for at least six more weeks in a supervising capacity on the French version of Maurice Chevalier's "La Vie Est Belle."

Mel Shauer, head of all foreign production for Paramount, will arrive here May 1 to establish a permanent unit for the making of Spanish productions.

A Correction

Leigh Jason started work today on the first of a series of 40 Congressional Medal of Honor subjects, These are not being released through Radio as originally reported but are being made independently at the Radio studios by Leigh Jason. Several deals for distribution are pending.

•

Para. Buys Lait's "Help Wanted"

Having owned the silent screen rights to Jack Lait's play, "Help Wanted," for several years, Paramount just closed a deal with the author for the dialog rights.

WHEN SENSATIONS ARE MADE

note the Selznick clients

"TOM SAWYER"

direction by

JOHN CROMWELL . . . . . ***a Selznick client***

screen play by

SAM MINTZ . . . . . ***a Selznick client***

and

WILLIAM SLAVENS McNUTT . . . . ***a Selznick client***

Myron Selznick, Inc.

Hanft-Metzger Fights for 15 Pct.

Hanft-Metzger, the Paramount advertising agency, are out after control of the theatrical advertising of Los Angeles along the same lines that J. P. Muller has sewed up New York, but where Muller exacts a touch of 5 per cent for the service, Hanft-Metzger want to exact 15 per cent.

To date their representation consists of the Paramount and United Artists Theatres, plus a hook-in with Fox West Coast.

The only local papers falling for the 15 per cent are the Evening Express and the Illustrated News.

•

New Col. Set-up For "Lover Come Back"

With a brand new story re-written under the title of "Lover Come Back," Columbia is changing the original cast due to changes in characterizations. So far, Constance Cummings is the only one who remains in the cast, with Jack Mulhall signed for the first treatment, hanging in the balance. The studio is angling with MGM for Anita Page for an important part in the new story which Erle Kenton is to direct. Picture is to start Friday.

•

Moreno On Spanish Personal Tour

After Rosita Moreno completes her Spanish picture with Roberta Rey at Paramount's Joinville studio, the Latin star will make a personal appearance tour of the leading cities in Spain. It will be her first trip to her homeland since she was three years of age. She signed a new five year contract with Paramount just previous to her departure.

•

Armstrong For "Put On the Spot"

Robert Armstrong has been set by RKO-Pathe for one of the principal roles in "Gangster's Wife," the working title for Jack Lait's "Put on the Spot." Tay Garnett will direct. Helen Twelvetrees is the feminine interest.

•

Maurice Goodman Goes To Columbia

New York.—Understood here that Maurice Goodman, former attorney for Keith-Albee-Orpheum, has joined Columbia.

•

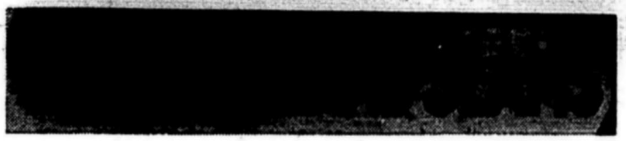
Pathe To Release 52 Short Reels

New York.—Ned Depinet, sales head of RKO-Pathe, announces that his company will release 52 short reel subjects this coming year.

•

"Time To Kill" For Pathe

RKO-Pathe has purchased the screen rights to "Time to Kill," an original by Geo. Kibbe Turner, which will serve as a starring vehicle for Eddie Quillan. Earl Baldwin is doing the adaptation.



NEW YORK

"THE MILLIONAIRE"
Winter Garden Theatre

Sun: George Arliss plays with his customary finish. He is a most amazing, most skilful performer of light comedy.

World-Telegram: An agreeably diversified little comedy with plenty of laughs in it.

Mirror: The whole picture reflects the finish of the star. It is a thoroughly entertaining, clean and interesting picture.

JACKSONVILLE

"ABRAHAM LINCOLN"
Imperial Theatre

Times-Union: Two brilliant figures of the cinema, Producer David Wark Griffith and Walter Huston, have combined their talents and devised one of the most impressive as well as dramatic pictures in screen history.

"THE DEVIL TO PAY"
Florida Theatre

Times-Union: Ronald Colman, ever-charming and gay, brings us another of his debonair characterizations in Frederick Lonsdale's delightful entertaining English drawing room comedy.

"LONELY WIVES"
Florida Theatre

Times-Union: Bedroom farces invariably have a certain variety of humor that produces hearty laughs and not a few blushes, but in this one, the jokes are tempered somewhat by the performances of the actors.

"LOVE IN THE ROUGH"
Imperial Theatre

Times-Union: The theory that golf can serve as a medium for Dan Cupid is most engagingly evolved in this merry musical comedy.

"FIFTY MILLION FRENCHMEN"
Palace Theatre

Times-Union: Rather dull and uninteresting, deriving its only source of fun from those two comedians of the stage, Olsen and Johnson.

SYRACUSE

"IT PAYS TO ADVERTISE"
Paramount Theatre

Herald: A renovated and modernized version of the old comedy-drama.

Journal: It is funny because the old line of the play has been followed out with swiftness. There are plenty of laughs.

"THE SEAS BENEATH"
Fox-Eckel Theatre

Herald: It is upon the thrilling and suspenseful action in the later reels that the picture relies for its box-office strength.

American: There was good action—in fact great. It made up for a lot of punk photography.

Post-Standard: So far as the plot goes, it isn't anything wonderful. But the scenes that this plot produces.

"BROTHERS"
Dewitt Theatre

American: If you like the sentimentally romantic, let me tell you that there is a bully good show in "Brothers."

"BEHIND OFFICE DOORS"
Keiths Theatre

Herald: A good cast, discreet directing, and a lively plot that makes for entertainment. The picture is much better than its title would lead you to suspect.

American: Without Mary Astor "Behind Office Doors" would be arrantly ridiculous. Instead, she makes it so interesting and fascinating you watch for her next move to break the suspense.

"PARLOR, BEDROOM AND BATH"
Loew's Theatre

Journal: It is in the riotous farce class. Charlotte Greenwood comes pretty near capturing the show.

Post-Standard: It's rather hard to decide whether honors should go to Buster Keaton or Charlotte Greenwood. Miss Greenwood's appearances are limited—but certainly she steals the picture from Keaton when she does appear.

"JUNE MOON"
Paramount Theatre

Post-Standard: The plot itself is a bit hackneyed, but Jack's spoonerisms and imitations of Mrs. Malaprop keep things moving.

"THE HOT HEIRESS"
Strand Theatre

Post-Standard: You can find two things in this picture. One of them is the old plot and the other is sufficient comedy (and really clever comedy, too) to offset the plot.

Radio To Take L.A. At Sales Meet

With the aid of the Los Angeles Chamber of Commerce, Radio is planning to take the town with its forthcoming sales convention to begin here April 26th. More than 150 delegates from all parts of the country will arrive here on a special train on the night of the 25th.

Highlight of the conclave will be presentation of several valuable prizes for salesmen rating above 80 per cent for their territory, in a contest that closes April 17. Three life-long prizes will be awarded the highest winners.

•

Paul Muni For Hughes' "Scarface"

Howard Hughes has found a "Scarface" for the title role in the story of the same title. Paul Muni, the "man of seven faces," is the choice. William (stage) Boyd has been borrowed from Paramount for another one of the gangster roles. Howard Hawks will direct. Fred Pasley, W. R. Burnett and Seton I. Miller did the screen play and dialog from the novel by Armitage Trail. It will go into production within two weeks.

•

Thalians' Fete Aims For New Club House

The Thalians, a motion picture club confined to Hollywood's younger set, will stage a dinner dance at the Ambassador April 20. Proceeds will be turned over to a fund to build a club house. Among patrons and patronesses listed are Billie Dove, Laura La Plante, Bebe Daniels, William Selter, Arthur Lake and Lew Ayres. M. C. work will be divided between Benny Rubin, Chic Sales, Rosco Ates and Charles Murray.

•

Para.'s Paris Designer Here For Look at Styles

Reversing the usual procedure, Countess Valentine de Tukine, designer of feminine garb for Paramount's Paris studio, is here making a study of the style designing system of Para.'s Hollywood studio.

•

Crawford-MGM Okay

Joan Crawford has been placed under a long-term contract by MGM, the duration of which is summed up by the company with the statement, "for a long, long time." Joan will sail for Europe following completion of "Girls Together."

•

Baclanova At MGM

MGM has signed Olga Baclanova, Russian actress, to portray the singer sweetheart opposite Adolphe Menjou in "The Great Lover." Production is expected to start as soon as Baclanova finishes her present stage tour.

•

Leon Janney Returns

Leon Janney returned last night after a personal tour over the Eastern circuit of Warner theatres. He will begin work shortly in "Penrod and Sam" for First National.

SEED

Phone Immediately for Premiere Reservation
Seats $5.00 — $2.50 — $1.50

GALA WORLD PREMIERE

Friday, April 17th, 1931

Phone ORegon 1104

CARTHAY CIRCLE THEATRE

Universal's Colossal Triumph

Presented by Carl Laemmle

A John Stahl Production

with

JOHN BOLES
GENEVIEVE TOBIN
LOIS WILSON

ZASU PITTS	RICHARD TUCKER	JED PROUTY
KENNETH SEILING	DON COX	TERRY COX
HELEN PARRISH	DICKIE MOORE	RAYMOND HACKETT
JACK WILLIS	BILL WILLIS	BETTE DAVIS
DICK WINSLOW	FRANCES DADE	

Produced by CARL LAEMMLE, Jr.
E. M. ASHER, Associate Producer

Photography by Jackson Rose — Continuity and Dialog by Gladys Lehman

Sound Supervision by Maurice Pivar

Film Editor, Arthur Tovares — Art Director, Walter Koessler

THE Hollywood REPORTER

Vol. IV. No. 11. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, April 15, 1931

NEW FOX-WARNER DEAL

WALTER WANGER, in a speech before the AMPA in New York recently, stated that the greatest problem in the industry today, that of manpower, is being gradually being overcome by new people coming into the business.

Who are these new people? What is their background? What have they accomplished that will make them either desirable or worth-while in this industry?

Just because they are "new people" there is no guarantee that they are going to do anything worth while. The chances are that they will have to spend a couple of years finding out what this business is all about before they will be able to do anything of a constructive nature in it.

Hasn't it been proven in the operation of the large circuits of motion picture theatres that you cannot take a college graduate, put him through an intensive course of theatre manager training in a school that is being run by the circuit so that he may become acquainted with their "system" and then turn him loose to run a house. The "red" that is showing in circuit operation is the answer to that failure.

•

WHAT THE industry has overlooked is the development of men from within and likewise names from within.

In the days when were were in erality an "infant industry" it was the "names" that were pounded home to the public and that made the business get dough at the box office. The producers and distributors took the trouble to pound those names into the brain of the exhibitors, who in turn relayed them to their public and the result was that stars were manufactured who were worth their weight in gold at the box-office. But it was not done by presenting them in only one or two pictures a year. They starred in six, eight and even twelve productions annually. The public was not permitted to forget their names because the names were constantly before them. The sooner that producers get back to some of the earlier ideas that they formulated in their

(Continued on Page Two)

Bankers Want Cooperation

Wall Street hears that banking interests behind the major picture organizations have decided, as a result of the sharp drop in earnings, on a closer cooperation between the companies making and distributing pictures.

'Mickey Mouse' to U. A. Next Year

Joseph Schenck announces that contracts between United Artists and Walt Disney for the distribution of the "Mickey Mouse" cartoons have been closed, starting with March, 1932.

•

Ira Hards With Venturini At Para.

Ira Hards, New York stage director, will co-direct "Murder by the Clock" with Venturini at Paramount. Bartlett Cormack is doing the script. Bill Boyd and Lilyan Tashman for the leads. This is the first of a series of "horror" pictures for this company.

•

"Chalice" Boyd's Second

Bill Boyd's second of his four starring vehicles on this year's RKO-Pathe program will be "The Iron Chalice," by Octavus Roy Cohen. It is a dramatic romance.

Talk Now of Handing Over All Warner Houses for Fox Run; Decision Is Expected Shortly

New York.—A deal between Fox and Warners, that had its origin in talk of throwing the Warner houses on the Pacific Coast to Fox West Coast operation, is now buzzing for Fox to take over the management of the entire Warner chain from coast to coast.

All parties here deny such a possibility but the heads of both organizations are working on the plan.

At a meeting of Fox division and deluxe managers held here yesterday, they were informed by Harry Arthur that a deal in the making would enlarge their scope of activity in the Eastern field, which is taken to mean that the Warner proposition is hot.

Warners have been having a bit more difficulty in their chain operation in the East since the departure of Spyrous Skouras and in spots, particularly Philadelphia, they have found the going pretty rough on account of the lack of pictures, plus the fact they are receiving some real opposition in Eastern Pennsylvania from Paramount with their newly acquired chain.

With Fox and Warner combining their theatre operations from coast to coast, the chain would be the strongest in pictures.

•

Hall-Columbia Talk

James Hall and Columbia are talking long term contract, while the screen player is filling in time with a personal appearance date at Loew's State opening Thursday.

Rumor Sends Para. Stock Downward

New York.—Paramount stock took a nose-dive for 2⅜ points yesterday upon receipt of a rumor that its annual dividend on common stock would be reduced from $4 to $3 a share at the forthcoming directors' meeting. This action as reported around the street, would be prompted by the unsatisfactory earnings reported for the first quatrer of the current year.

•

J. D. Williams Will Market 'White Thunder'

New York.—J. D. Williams is going to essay a "comeback." He has secured "White Thunder," the picture that was being finished when the Viking disaster occurred. He is planning on roadshowing it. Joe Skirboll is associated with the inimitable "Jad Dee" in the project. The two are trying to interest "Doc" Giannini of the Bank of America to bankroll the proposition.

•

N. Y. Criterion to Re-open May 18 With Chevalier

New York.—Maurice Chevalier's "The Smiling Lieutenant" is the production scheduled to re-open the Criterion about May 18. The house is remaining dark in the meantime, although the front is being used for electric display advertising for the other Publix houses in the Square. It is planned to run this feature until "The American Tragedy" shall be in readiness for public showing.

"U" SIGNS DARROW FOR 'MYSTERY OF LIFE' STORY

New York.—Further evidence of Universal going out after novelty material for sensational features was shown here yesterday when they signed Clarence Darrow to supervise the making of a film depicting evolution. This will be released under the title of, "The Mystery of Life." Story material for the production will be obtained from scientific laboratories. Present plans are to put it out as a road show attraction accompanied by Clarence Darrow, who will give a lecture at each performance.

Famous Players Canada Finally Issue Report

Toronto.—The financial report of Famous Players Canadian Corp., for year ending last August has finally been issued.

It shows the company did a gross of $4,268,893 with about $2,000,000 available for dividends.

THE REPORTER

W. R. WILKERSON.....Editor and Publisher

News Staff: William R. Swigart, Joseph Kelley, George Barr Brown
Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart
Circulation Manager: Nat Bregstein
Roger Marchetti, Legal Department
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California Telephone HOllywood 4741
New York office, 110 West 40th Street Fred Schader, Manager
Chicago office, 6 North Michigan Ave. Daryl Doran, Manager
London office, 80 Wardour Street Frank Tilley, Manager
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Jimmy Quirk is credited with the crack that Frederick James Smith is compelled by the Woolworth company to put in his spare time painting the store fronts that they own, red. Freddie "resents that"!

•

One of the big shot directors in the habit of inviting girl friends to his ten room apartment for interviews on prospective screen work, has now switched his base of operations to a 75-foot cruiser where the girls may take a ride to the Mexican coast for atmospheric screen tests.

•

One of the major studios, noted for its open door policy and democracy among its employees from the office boy up to the general manager, has suddenly gone Warnerish by issuing a proclamation to all studio workers prohibiting them from talking to visitors in their offices or to visit from one office to the other. Order was issued on the grounds that the employees are being paid for eight hours' work and should make the most of them.

•

There is a scenario scout in the East for one of the major companies who has a definite idea of just how long he can hold the job. At a gathering of a number of the boys the other day, he stated that he was sure of his job just as long as the company did not produce any of the plays or stories that he recommended. "Just as soon as they produce one and it flops, even though it may have been an outstanding hit on the stage, I'm going to be 'on the spot' to take the fall for the producing chiefs and off will come my head."

Berlin Bus. Bad "Big Trail" Flops

Berlin.—There seems to be no relief from the run of bad business in the theatres here. It is going from bad to worse.

Fox's "Big Trail" at the Mozartsaal is one of the year's greatest flops. Bad German cast added to poor entertainment of the story.

"City Lights" is doing poorly considering what was expected of it. Joe Mays' picture at the Gloria Palast was given a ride by the critics and business is not hot. The picture is titled "Das Die Hauptsache" ("That is the Main Thing").

Paramount's production of "Sonntag Des Lebens" ("The Bright Day of Life") made in their Joinville studios, did not get to first base. The same goes for the Warner production of "Die Maske Faellt". ("The Mask Drops") which was directed by Wilhelm Dieterle.

Joe Pasternak's Universal picture, "Ich Geh Aus Und Du Bleibst" ("I'm Going Out and You Stay Here") was the only bright spot on the picture horizon, doing an excellent business at Kurfuerstendamn.

•

Eddie Buzzell In Columbia's Short

Edide Buzzell starts shooting today on "The Last of Moe Higgins," one of the series of one-reelers to be released by Columbia as "bedtime stories for grown-ups." Eddie wrote the story, will direct and take the leading comedy part.

•

Stein To Direct Negri

Paul L. Stein, who directed Pola Negri for UFA, will direct the Polish star in her first vehicle for RKO-Pathe, which will start preparation immediately after the arrival of the star on Monday, April 20.

And Still Another

An ex-ad solicitor for one of the local trade papers is now set on getting out his own paper and is sending pathetic love letters to the trade stating that if they subscribe to his new paper, he will never forget them for the rest of his life.

J. J. Franklin In N. Y. Trying To Raise Dough

New York.—J. J. Franklin is here trying to raise $300,000 to float his "circuit." At present he has eight houses in his string but has a deal on to pull some sixty adidtional into it. They are to be all small houses in small towns. The sixty represents an aggregate valeu of $10,000,000 in real estate. Last year, run individually, they showed a profit of $750,000.

The proposition was laid before Hiram Brown of RKO, who turned it over to the theatre acquisition department of that corporation, the executive head of which turned it down because it did not represent sufficient first runs.

•

Tradeviews

(Continued from Page One)

early days of the industry, but have since discarded, the better it will be for them. We do not say that every idea that was in vogue in the business in the "olden, golden days" was a good one, but there must have been some mighty good ones among them, otherwise the business would not be where it is today.

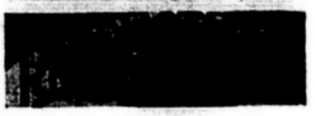
Let's get to the point where you have real showman-power in your theatres and real box-office name-power in your productions and then we'll be back to where we'll be making money again.

STILTED VIEWS CAUSING BIG PRODUCERS WORRY

New York.—"Stilted viewpoint," which obtains in Hollywood as well as the fact that productions are being made at a lower cost in the East is a subject to which all of the major producers are giving considerable attention at this time. The first indication is reflected in the publicity departments. It is known that the Paramount, United Artists and one other major company are more than dissatisfied with the viewpoint that their West Coast publicity boys have toward productions. It is entirely too Hollywoodish. Everything is great if it is made on the Coast, and for that reason thought is being given to the possibility of moving the New York publicity heads to the Coast to direct matters from that end.

Joseph M. Schenck and Sam Goldwyn have had the matter under consideration several times within the last fortnight and it was one of the reasons for the hurried call of Bruce Gallup from here to the Coast. The fact that Adolph Zukor came to the decision that at least 40 per cent of Paramount's coming year's program shall be produced in the East is another reason. The Warners as well are considering a greater amount of Eastern production with the plans already drawn for at least one stage to be added to their Flatbush Vitaphone plant for feature productions.

Of course the consistent showing of good pictures from the Paramount Long Island plant has had a great deal of weight with all of the producers. Of course, with their remarks about "stilted viewpoints" it might be well for them to bear in mind that in New York one can just as readily get too much of a "Broadway and 42nd St. viewpoint" and what is really needed is an all encompassing viewpoint that will consider what those who live in the "bible belt" of the great midwest like. After all, that is the territory that returns the great profits to the coffers of the producers' sales organizations and the viewpoint of those in that territory is far more important than that of those living on either of the outside edges of these United States.



Paul Ellis added to the cast of "The Common Law" at RKO-Pathe.

•

Walter Walker, who is playing the father in "Rebound" at RKO-Pathe, has been signed for a similar characterization in "The Common Law."

•

Daphne Pollard's next comedy at RKO-Pathe is to be "She Snoops to Conquer," being written by Ewart Adamson.

•

Katya Sorina to "High Stakes" with Lowell Sherman directing at Radio.

•

Brown and Nagel Productons, producing color travel pictures for Educational release, has sent a crew of cameramen and technicians to the Mediterranean ports for a series of new releases.

•

Nance O'Neil and Cissy Fitzgerald added to "Next Corner" at Radio.

•

Barney Sarecky assigned to adapt "It Would All Depend."

•

Carol Wines has been added to the cast of "The Common Law" at RKO-Pathe.

•

Paul Nicholson added to cast of "Women Love Once" at Paramount.

•

Mitchell Lewis is to have the role of the Rajah in "The Rajah's Son," Ramon Novarro's next at MGM.

•

Walter Byron replaces Leslie Fenton in the cast of "Spent Heroes" at First National.

•

Lillian Rich, recently returned from Europe, yesterday decided upon Arthur Shadur as her manager.

•

Reginald Owen to MGM for "Man in Possession," starring Robert Montgomery.

•

Harold Waldridge to First National for "Five Star Final."

•

Herbert Bunston to "I Like Your Nerve," starring Douglas Fairbanks, at First National.

The Harry Weber Agency is 30 years old today. Established in Chicago. (date of issue) 1901.
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"RIDING FOR A FALL" O. K. "TEXAS RANGER" VERY GOOD

Spencer Tracy Clicks Again

"RIDING FOR A FALL"
Fox Films

Direction .....Thornton Freeland
Based on Play, "Six Cylinder Love," by .....William Anthony McGuire
Screen Adaptation by.....
..... William Counselman
Recording by.....Albert Protzman
Photography by.....Ernest Palmer
Cast: Spencer Tracy, Sidney Fox, Edward Everett Horton, Lorna Baker, William Collier, Sr., Una Merkel, Bert Roach, Ruth Warren, William Holden, El Brendel, Ruth Warren.

From all indications comedy-farces are just the kind of screen entertainment audiences in our less sophisticated areas are clamoring for.

"Six Cylinder Love," adapted for the screen by Fox, and previewed under the title "Riding For a Fall," was a wow with its initial audience.

In fact, the audience went for it in a big way the moment the cast with such names as Spencer Tracy, Edward Everett Horton, El Brendel and Sidney Fox, was flashed on the screen. It spelled box-office in "caps."

As it was "they hadn't seen nothing yet," because when these troupers went into action they started a veritable laugh riot.

"Riding For a Fall" is all about a couple of newlyweds who are sadder and decidedly poor, but wiser after they invest in an expensive automobile. To go very far into the theme and action is almost impossible, because of the interlacing incidents upon which the story is built.

It is a play for comedians and comediennes, and a glance at the cast convinces that some one in Fox knew his job when he went a-hunting talent. Spencer Tracy, identified heretofore with gangster roles, steps forth as a high pressure automobile salesman and his line is priceless. Sidney Fox and William Holden are the lovey-dovey newlyweds who acquire the expensive bus that attracts parasites and ruins family incomes and tempers. William Collier, Sr., and Lorna Baker are the older married couple who first own the car and are nearly wrecked trying to live up to its elegance.

The parasites are played convincingly and hilariously by Horton, Una Merkel and Bert Roach, though they are probably less favored in the dialog, which is a continuous stream of wisecracks, than the other players. Brendel doesn't enter the picture until the final sequences, but he adds that fillup that brings the whole complicated affair to a successful finale without allowing the comedy strain to fade away, which otherwise might have been its fate.

While the majority of comedy-farces are inclined to rely principally on rather suggestive phases, use of mistaken identity, as well as the bedroom and bath situations, "Riding for a Fall" employs none of these for extracting the laughs. It's just good, and funny, and furthermore, it's pretty much true to life as it is lived in the United States today.

The entire family can and will enjoy this lively little production, which will be good news to any exhibitor.

Jones-Diegel Match For Relief Fund

A return match between Bobby Jones and Leo Diegel, versus George Von Elm and Morty Dutra, will be played at the Wilshire Country Club next Sunday for the benefit of the Motion Picture Relief Fund and other charities. Jones and Diegel hope to wipe out the blot of defeat they suffered under the gutta percha barrage of Dutra and Von Elm two weeks ago at Caliente. Jones and Diegel were beaten by one point up by their less experienced opponents.

Entire proceeds of the event will be divided into three parts. Twenty-five per cent of the gross to Bobby Jones Charity Trust Fund at Atlanta and the remainder to be split equally between the Los Angeles charities and the Motion Picture Relief Fund.

Carl Goe Back With Tiffany

New York.—Carl Goe, former assistant sales head of Tiffany under Oscar Hanson, is back with Tiffany as sales manager, after being with Hanson on his "sponsored advertising reels" for two weeks.

Weeks West On Dowling Picture

New York.—George Weeks left here today to start preparation on the Eddie Dowling picture, "Honeymoon Lane," that is to be released through Paramount. Production will probably be at the Metropolitan studios.

Brown On Paris Underworld Rackets

Rowland Brown is expected back from Europe before the first of the month to start shooting on the original he and Basil Woon will have ready on returning to the Fox lot. Brown must have the production finished by June 15. It will be a yarn about Paris' Apaches and will give Europe's idea of the underworld racket.

Irene McCall Mono. P. A.

Irene McCall has taken over the duties of publicity and advertising director for Trem Carr. The increased activities of Monogram Pictures in the independent production field necessitated the move. Miss Isabelle Thornton, Carr's secretary, has handled the publicity heretofore.

"High Stakes" Finishing

Lowell Sherman will put the finishing touches to "High Stakes" on the Radio lot today.

Jones-Lederman Good Combination

"THE TEXAS RANGER"
Columbia

Direction .....Ross Lederman
Photography .....Teddy Tetzlaff
Story .....Forrest She'don
Adaptation and Dialog.....
..... Forrest Sheldon
Film Editor.....Gene Milford
Cast: Buck Jones, Carmelita Geraghty, Harry Woods, Ed Brady, Nelson McDowell, Billy Fletcher, Harry Todd, Budd Fine, Bert Woodruff, Edward Teil, Sr.

An honest-to-goodness Western of the old school, not top-heavy with dialog like so many of the recent epics of the great out-doors. Exhibs will find "The Texas Ranger" most profitable for trade-liking Westerns.

A ranger is sent out to bring in a girl for murder. She has taken to rustling, etc., in order to get revenge on the man who killed her father and robbed her of her ranch. The ranger falls in love with her, and then her men discover that he is not just a cow-hand, but a representative of the law, and decide to hang him. How he outwits them, finds the real murderer and clears the girl, makes an interesting picture.

Mr. Lederman's direction is excellent. He has handled the situations well and kept the action going at a lively pace.

Buck Jones is fine as the hard-ridin,' hard-shootin' hero. Carmelita Geraghty's performance is uneven; at times her acting is "stagey" and unconvincing; Harry Woods is a believable villain; Nelson McDowell is good in a small part.

Radio Starting Jr. Writing Staff

Radio is now creating a junior writing staff similar to that operated by Paramount, but now disbanded. The purpose of this new department is to develop untrained scenario writers who have proven their metal in other lines of literary work.

First to be placed in this new department are Alan Rivkin, former exploitation man for RKO, and Doug Churchill, a local trade paper man.

Fay On Personal Tour

Frank Fay is on his way to New York to open at the Strand Theatre on a personal apeparance tour of the Warner houses, playing day and date with his picture "God's Gift to Women."

Para. Advances Releases

Paramount has pushed up the release dates on "Women Love Once" and "Queen of Hollywood." "Women" will be released June 27 instead of July 4 and "Queen" is scheduled for June 20 instead of June 27. Release on "I Take This Woman," formerly "In Defense of Love," has been set back to July 4 instead of June 20.

PRODUCTION NOTES

Doris Lloyd added to "Next Corner" at Radio.

"Baby" Jean Ricket of the "Gang" comedies added to "Everything Rosey" at Radio.

Louise Garver and Mathew Betz added to "Side Show" at Warner Brothers.

Frederick Kerr added to "Honor of the Family" at Warner Brothers.

Evelyn Hall added to "Alexander Hamilton" at Warner Brothers.

Vera Lewis added to "Night Nurse" at Warner Brothers.

Arthur Caesar now writing dialog for "Side Show" at Warner Brothers.

Peter Gawthorne added to "I Like Your Nerve" at First National.

Paul Kohner has been assigned to produce "Boulevard" for Universal.

Junior Coghlan added to "Penrod and Sam" at First National.

Frances McDonald for "The Lawyer's Secret" at Paramount.

Kay Francis opposite George Bancroft in "The Money King," at Paramount.

Viola Brothers Shore is adapting Rupert Hughes' story "No One Man" at Paramount. Betty White and Marion Dix will write the screen play.

Jean Arthur, Bruce Colman and Florence Britten added to Paramount's "Confession of a Co-ed."

Ben Taggart and Ben Hall to the cast of "Let's Play King" at Paramount.

Harold Goodwin for "Lawyer's Secret" at Paramount.

Upon completion of "Shipmates," Harry Pollard was awarded a new long term contract at MGM.

Paul Ellis to RKO-Pathe for "Common Law," starring Constance Bennett.

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WHEN SENSATIONS ARE MADE

note the Selznick clients

"The Royal Family of Broadway"

direction by

GEORGE CUKOR . . . . . *a Selznick client*

supervision and screen play by

HERMAN J. MANKIEWICZ . . . . *a Selznick client*

Myron Selznick, Inc.

THE HOLLYWOOD REPORTER

W. R. WILKERSON Editor and Publisher

News Staff: William R. Swigart, Joseph Kelley, George Barr Brown

Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart

Circulation Manager: Nat Bregstein

Roger Marchetti, Legal Department

Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California Telephone HOllywood 4741

New York office, 110 West 40th Street Fred Schader, Manager

Chicago office, 6 North Michigan Ave Daryl Doran, Manager

London office, 80 Wardour Street Frank Tilley, Manager

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THE LOWDOWN

The romance between a beauteous Paramount blonde and a well known real estate man, is, as they would say, booming.

•

One of the reasons a leading publicity and advertising man for a big studio got the gate is because the picture company executives discovered that he was getting a regular agent's cut on many of the outfit's players and directors sent from Broadway to the coast studio. He still gets a weekly 10 per cent check from a few boys and girls in Hollywood.

•

It is not true that Madame Gabrielle Chanel took one look at some of the costumes being sported by our feminine picture greats, and turned on her heels and ran in the direction of Paris. The lowdown on this famous modiste brought here by Sam Goldwyn as a publicity ballyhoo for United Artists, Goldwyn and Chanel, is that she will "do one creation for each of the United Artists releases." From what Goldwyn has "told" her about pictures to be made between now and September, she has sufficient material to work on. She returns here in the Fall for further talks to Sam. That is the story if you prefer to believe it.

•

Lou Sarecky got the shock of his life when a budding reporter, meeting him on the Radio lot, waxed enthusiastic over Bill Craft's direction of "Waiting at the Church." Mr. Budding Reporter remarked that it was especially creditable since Craft had little in the way of story to work from. "Yeah?" said Lou, and left Budding Reporter flat. Lou wrote the story.

NEW YORK

"THE MILLIONAIRE"
Winter Garden Theatre

News: Four stars. You'll love "The Millionaire."

Tribune: Finest characterization yet brought to the screen. Adolfi's direction is expert and sympathetic. Cagney makes a bit stand out.

American: Film is a bargain at popular price; it was originally destined for $2 showing, and is worth that money; any picture is, with George Arliss in the cast.

Journal: Outstanding film portrait. Is delightful entertainment. Brilliant bit by Cagney. You'll enjoy "The Millionaire" immensely.

Times: Aroused waves of merriment by its every action. It wonderfully natural.

Graphic: Lines will be forming outside the Winter Garden for weeks to come.

"DIRIGIBLE"
Central Theatre

News: An actionful, suspenseful talkie—there's your fill of thrill, spill, and chill.

Mirror: A thrilling, rousing, he-man drama, loaded with spectacular adventure, human incidents, plausible people.

American: Fine characterization, inspired direction and memorable spectacle abound in every sequence of the well-conceivedl production.

Herald-Tribune: It has its share of effective scenes, but it isn't quite what it should be.

Times: Although it is perhaps a little bulky in the matter of material, most of the action is exciting and it is directed with considerable skill.

Journal: It is grand entertainment. Its air sequences are thrilling and well photographed, and there is plenty of action and suspense in the plot.

Post: Though relying primarily, and rightly, on its spectacular air scenes, "Dirigible" is not neglectful of its duty in the realm of romance.

World-Telegram: The story is just that, but the air scenes are marvelous spectacles and worth seeing.

Sun: "Dirigible," while it has several vivid moments, will hardly make history in its chosen field.

"THREE ROGUES"
Roxy Theatre

News: The land-rush sequences are fine. The story, otherwise, isn't of more than passing merit.

Post: It's a puerile, laughable story, and the outdoor effects are second rate.

Journal: There are a few effective covered wagon scenes similar to the land rush scenes in "Cimarron," but done an a smaller scale and not as well directed or photographed.

Mirror: One of those rip-roaring Westerns which excite little boys is this melodrama. It is a conventional and artless yarn.

"BEYOND VICTORY"
Hippodromo Theatre

Mirror: Much talent was lavished on this complicated war movie. But it carries only a mild kick. It has only the family comedy of Mr. James Gleason to lighten the gloom.

American: Despite some rather "stupendous" war stuff, it never exceeds mediocrity as motion picture entertainment. More of Mr. Gleason would have increased the entertainment value of the film.

Times: James Gleason's good humor makes the grim carnage seem less terrible.

Herald-Tribune: An aimless sort of war picture, which, despite a number of splendid intentions and one of James Gleason's familiar, but invariably engaging, comedy performances, seldom succeeds in accomplishing anything.

Journal: An excellent idea that was unfortunately not as well developed as it deserved to be.

Sun: It is told more or less backward, winding up not only completely lacking in climatic drama but as third rate writing, too.

"CRACKED NUTS"
Globe Theatre

Herald-Tribune: Considerable nonsense about nothing. One thing in the film's favor is its brevity.

Times: This production skips along so merrily that it actually seems too short.

"PARLOR, BEDROOM AND BATH"
Capitol Theatre

Sun: It is obvious, furiously enacted and crude, and would be pretty much of a loss if it were not for the elongated Miss Greenwood.

World-Telegram: Up to the time that Miss Greenwood makes her appearance, most of the action is without humor.

WATERLOO, IOWA

"FIFTY MILLION FRENCHMEN"
Paramount Theatre

Courier: A giggle and laugh riot all the way through.

"THE RIGHT OF WAY"
Iowa Theatre

Courier: A welcome change from the society "hot house" variety of films.

"EAST LYNNE"
Paramount Theatre

Courier: Before the tears begin to gush be patient and content to sit through a yawny and dignified build-up, faithful to the time when patrons went to the theatre to spend a cultured evening.

Chevalier Big In Argentine

Buenos Aires.—"The Big Pond" is knocking them cold here at the Cine Suipacha. Chevalier is a big bet throughout the Argentine and Paramount chases big with all his pictures. The showing of "The Big Pond" is entirely in French.

The Fox picture, "Preco de un Beso" ("One Mad Kiss") with Don Jose Mojica, pleased and did a fair business as dd "Coando el Amor Rie" ("Common Clay") with the same star.

•

"Rival Wives" Next For Dot Mackaill

First National has found another "Office Wife" yarn for Dorothy Mackaill on her return from Honolulu. She was all set for Thompson Buchanan's "As Good As New" but Daryl Zanuck will sidetrack it for "Rival Wives," in which she again will be the entrancing secretary to the tired business man. It is an original.

•

Ruth Donnelly Cast At Fox

Ruth Donnelly, New York stage comedienne, arrived from New York last Saturday morning. That afternoon she was signed through the Max Hart office for "Transatlantic," which Wililam K. Howard is to direct for Fox.

•

Helen Twelvetrees Takes Another Husband

Helen Twelvetrees is understood to have married Frank Woody last week some place in Nevada. She was recently divorced from Clark Twelvetrees.

•

Hal Roach In N. Y.

New York.—Hal Roach arrives today for consultation with MGM sales executives on next year's shorts product.

•

Beery-Montgomery Back

Robert Montgomery and Wallace Beery, MGM players, returned yesterday from New York. Beery flew his own plane back. Montgomery was taken ill with flu in the East and has not completely recovered as yet.

•

Reed In San Francisco

Word has been received from Luther Reed, who is visiting Peter B. Kyne in San Francisco, that he expects to return to Hollywood at the end of this week.

•

Morgan In Shorts

Gene Morgan is to begin a series of shorts at Universal, May 15th, according to the Lyons & Lyons offices.

•

Pathe On Fast Neg.

RKO-Pathe plans to film most of the current season's product with super-sensitive panchromatic type stock. "The Common Law" is the first to be shot with this negative which demands one-third as much light.

The Hollywood Reporter

Vol. IV. No. 10. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, April 14, 1931

NEW DEMILLE COMPANY

WHATEVER prize has been set up for the worst booking of the year, should go to the person responsible for the placing of "Skippy" in Paramount's ace Toledo house, double-featured with a Western.

Aside from the fact that "Skippy" will pull plenty of money into any box-office, the fact that it will bring out faces that have been staying away from theatres for some time, is the greatest asset of this unusual picture. But when you play it with a shoot-'em-up Western—well, that is the height of something or other.

•

THE sooner producers getaway from the making of "program" pictures; pictures that are slated for that category during their early preparation, the quicker better product will be made and business throughout the whole industry will be given the bracer it so direly needs. No picture burdened with a program tag at the start of production will ever get the industry any place. There is plenty of time to give it that rating after it is completed.

•

THE HOPE of Translux—that of placing their equipment on every transcontinental train will certainly be applauded by travelers. It's a great idea and will cause many otherwise restless hours of train travel to be passed in amusement looking at pictures.

•

DO YOU know that Europe, with a population of 400,000,000 has 18,800 picture theatres with a capacity of one seat for every 31 persons?

Do you know that Asia is populated by 920,000,00 and has but 2,-80 theatres offering one seat for each 650 people?

•

NEVER BEFORE in the history of the motion picture business have sales managers approached their annual conventions with as much uncertainty regarding their forthcoming product, as is the case this year. There will be the same amount of sales pep and enthusiasm, but all based on hope for good product and not with any definite assurance that it will be.

Fox Worries Wall Street

Wall Street believes that Fox Film, without the Loew holdings, plus general condition within the organization and certified earning statement, will fall far short of $4 dividend requirements.

Argentine Tax Reported Killed

New York.—There is a report here that the Argentinian Minister of Finance has rescinded the heavy custom tax imposed on film in favor of a 20% tax on the net profits of distributors.

The foreign departments of the major distributors having ofifces in Argentina are now trying to figure what will be worse, the 20 per cent on net profits or the custom tax.

•

Eddie Sutherland On Cantor's "Palmy Days"

Sam Goldwyn has borrowed Eddie Sutherland from Paramount to direct Eddie Cantor in "Palmy Days," going into production around May 1.

•

Maurice Abrams Dead

New York.—Maurice Abrams, song writer and publisher, husband of Belle Baker, died yesterday of heart failure following his attendance at the Jewish theatrical dinner.

•

No Neb. Censorship

Lincoln.—The State censorship bill proposed here has been shelved.

"C.B." to Start New Production Organization in Conjunction With Ace Directors, Writers

Cecil B. DeMille is said to be working on the formation of a new producing organization that he will head in association with five prominent directors and as many famous writers. The company is still in the talk process but there seems every indication that it will come into being before September 1.

"C. B." is not in accord with present mass production and the evils that go with it, now in force at every major studio. He is said to feel that pictures will not be made for release dates; miscast with contract players from the stock company, or rushed through writing staffs not in sympathy with the story.

The lineup will concern itself with a director and a writer doing a story they are in harmony with. There will be five such units, each making two to three pictures a year.

The new organization's draw is expected to come from the prominence of the directors and writers and may resemble the old Associated Producers formed ten years ago by Thomas Ince, Alan Dwan, "Mickey" Neilan and others.

The release, at this period, is not set and the finances are to be arranged on a unit production, with each unit financed individually.

•

4 More For Publix

Six thousand seats will be added to the Paramount-Publix circuit within a few weeks when four new houses will be completed. Two are in Illinois, Aurora and Kankakee; one in Steubenville, Ohio; and one in Ashland, Kentucky, Each has been named, Paramount.

Three New Houses Assured For L. A.

Within the next three weeks, ground will be broken for three de luxe theatres in Hollywood and western Los Angeles area.

In addition to the $250,000 theatre and office building which Universal will erect at the corner of Vine and Hollywood boulevard, Mark Hanson will break ground for two houses, each seating 1500. One will be constructed on Wilshire opposite Desmond's, the other in Westwood Village. Hanson intends to charge popular admission prices.

Fox West Coast already has leased the operation of the Universal theatre, while Hanson will operate his two new houses independently, in conjunction with his other three.

•

Iowa Kills Tax On Theatre Admissions

Des Moines.—A bill proposed in the local Legislature to impose a 10 per cent tax on theatre admissions was killed by a vote of 29 to 21.

•

Radio Gets Rex Beach Story, "Slander Girl"

Radio has acquired screen rights to "Slander Girl," an original by Rex Beach and is rushing preparation for an early production date with Edna May Oliver in mind for the title role. Anthony Vieller is now writing the screen treatment.

•

Georgette Cohan Ill

New York.—Georgette Cohan, the daughter of George M. Cohan, is seriously ill and not expected to live.

HAYS INFORMS WASH. MOVIES BOOST EMPLOY

Washington.—Col. Arthur Woods, chairman of President Hoover's emergency committee, is in receipt of a letter from Will H. Hays informing him that the motion picture industry has been mobilized to boost the employment situation.

Hays told Woods that big producers are hiring more workers at this period of the year than in some time.

Ohio Bill Okays Com. Arbitration

Columbus.—A bill just passed in the Legislature legalizes commercial arbitration. This will make it possible for the local Film Board of Trade to enforce decisions handed down by distributor-exhibitor arbitrators.

THE Hollywood REPORTER *Pictorial*

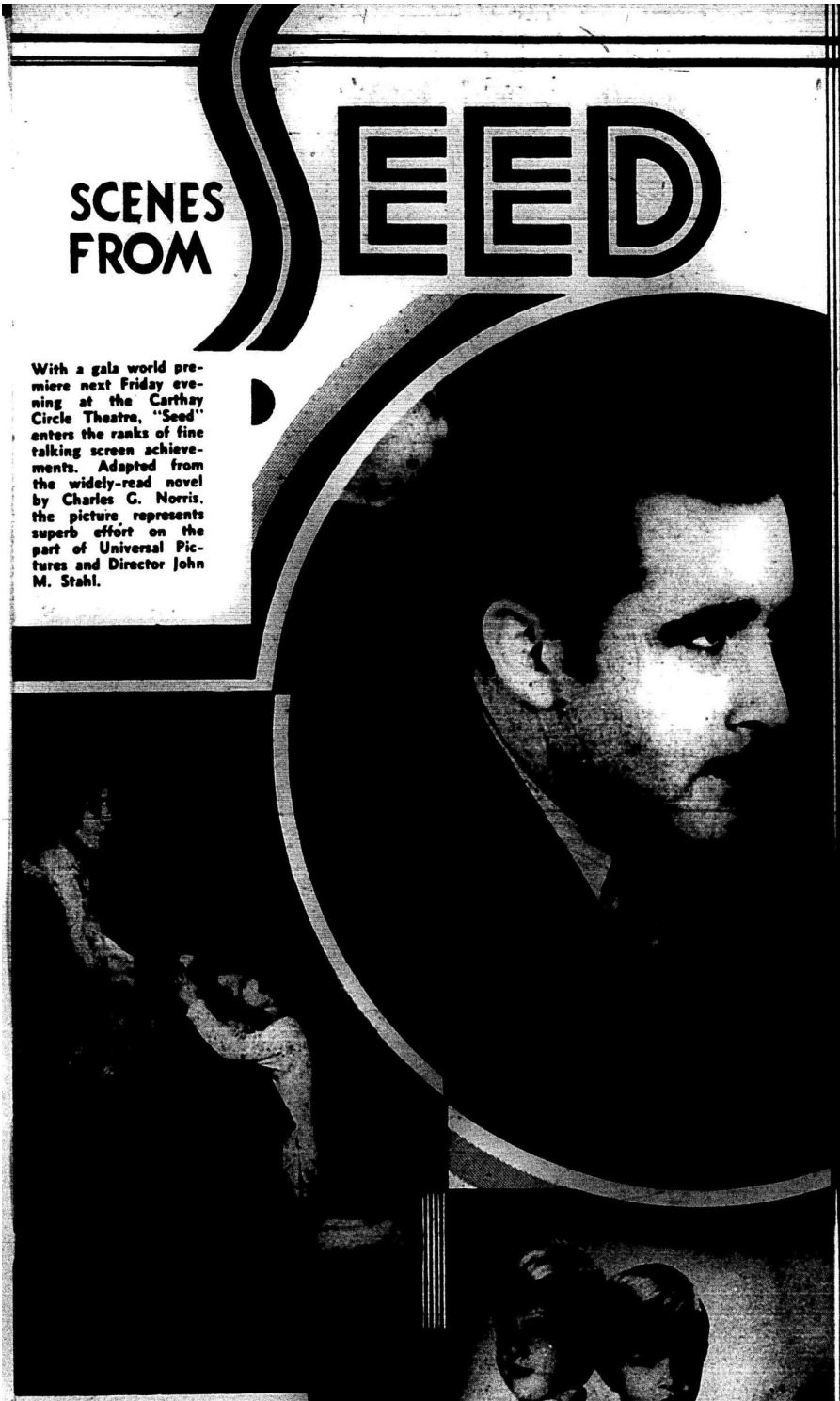
SEED

DOMESTIC TRIANGLE

● THIS series of photos discloses some of the highlights of "Seed." Upper right shows Genevieve Tobin and John Boles. Miss Tobin, talented stage actress, plays the difficult role of the 'other woman' in this highly interesting problem drama. Next we see Lois Wilson and Zasu Pitts presiding over the festive board of the Carter children. To the right are little Dickie Moore and Genevieve Tobin, apparently in a serious discussion of football. Lower right, Lois Wilson is seen repairing Dickie as an aftermath of a parlor gridiron tussle. Lower left, Genevieve Tobin and John Boles in a pensive moment from the diverting screen play which throws its revealing rays on present day marriage problems. Others in the talented cast include Bette Davis, Richard Tucker, Jed Prouty and Helen Parrish. John M. Stahl is credited with the splendid direction of the offering.

SCENES FROM SEED

With a gala world premiere next Friday evening at the Carthay Circle Theatre, "Seed" enters the ranks of fine talking screen achievements. Adapted from the widely-read novel by Charles G. Norris, the picture represents superb effort on the part of Universal Pictures and Director John M. Stahl.



JOHN BOLES, upper right, is said to give his finest screen portrayal as Bart Carter. Lois Wilson, upper left, takes the part of the wife to whom motherhood means everything. At the right are the Willis Twins, who enact the roles of two of the Carter children in the earlier sequences of "Seed."

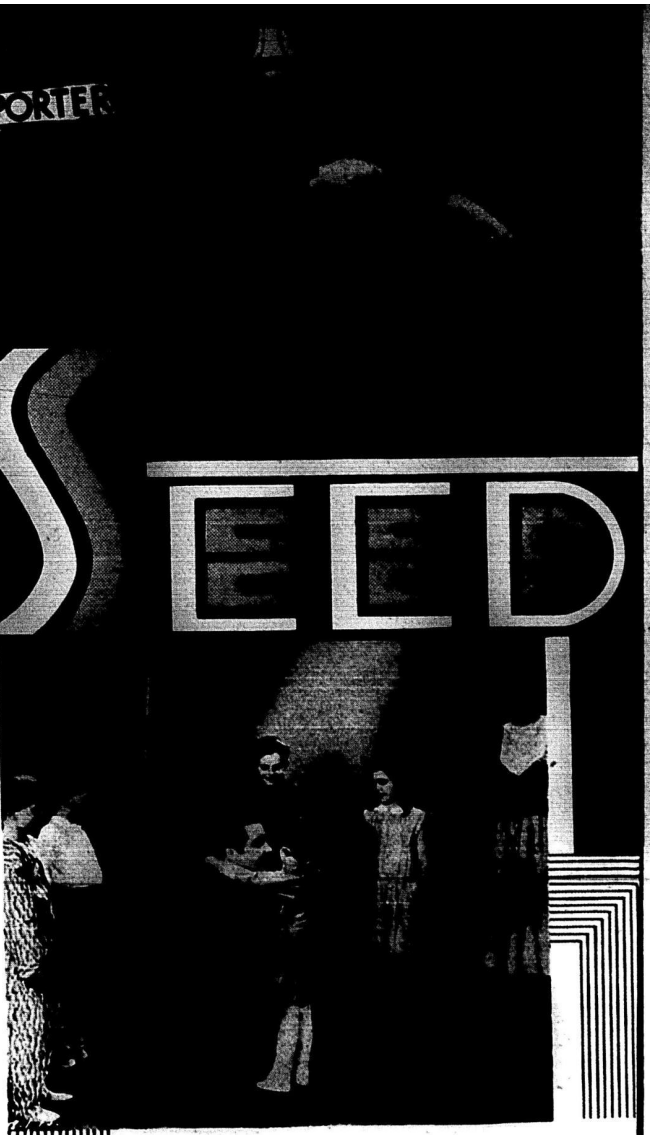
The Hollywood REPORTER

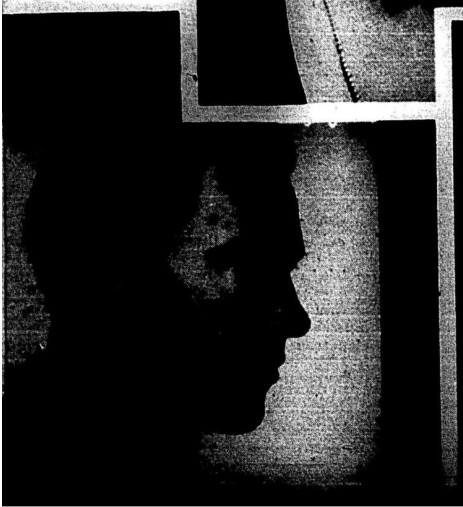
● GENEVIEVE TOBIN, brilliant young actress from the legitimate stage, enacts the part of Mildred, the other woman in Bart Carter's life. Lois Wilson, above, proves herself one of our finest actresses in "Seed." Little Dickie Moore, lower left, appears as Johnny Carter in the first portion of this gripping picture.

● At the top of the page is Lois Wilson, Mrs. Bart Carter, surrounded by her five children—the burden which keeps Bart from furthering his career as a writer. Directly above is the father and mother in a touching scene from the absorbing vehicle. Lower left is Mildred, the woman who offers Bart love, luxury and the freedom with which he may carve for himself a great name in the literary world. The excellent production that Universal Pictures has given this highly interesting story, makes it one of the outstanding offerings of the year.

The Hollywood REPORTER

SEED





● "SEED" presents an absorbing story of domestic problems. The two pictures directly above show Lois Wilson and John Boles, who portray Mr. and Mrs. Bart Carter, in playful moods with their children. The two photos on the lower left are of Frances Dade and Raymond Hackett, who have important parts in "Seed."

Presented by CARL LAEMMLE

A Universal Picture

with

John Boles, Genevieve Tobin, Lois Wilson

A Carl Laemmle, Jr, Production

Directed by JOHN M. STAHL

Premiere Friday Evening, April 17th, 1931

CARTHAY CIRCLE THEATRE

WHEN SENSATIONS ARE MADE

note the Joyce and Selznick clients

"SKIPPY"

original story by
SAM MINTZ . . . . . *a Selznick client*

screen play by
NORMAN McLEOD . . . . . *a Joyce-Selznick client*
and
JOSEPH MANKIEWICZ . . . . . *a Selznick client*

THE Hollywood REPORTER

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Joseph Kelley, George Barr Brown
Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart
Circulation Manager: Nat Bregstein
Roger Marchetti, Legal Department
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California Telephone HOllywood 4741
New York office, 110 West 40th Street Fred Schader, Manager
Chicago office, 6 North Michigan Ave Daryl Doran, Manager
London office, 80 Wardour Street Frank Tilley, Manager
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"WOMAN BETWEEN" WELL ACTED, DIRECTED. GOOD B.O.

Damita-Heggie Shine In Cast

"THE WOMAN BETWEEN"
Radio

Direction .....Victor Schertzinger
Photography .....J. Roy Hunt
From play by.....Irving Kay Davis
Adaptation and Dialog .....
..... Howard Estabrook
Cast: Lily Damita, O. P. Heggie, Lester Vail, Miriam Seegar, Anita Louise, Ruth Weston, Blanche Friderici, Halliwell Hobbes, Lincoln Stedman.

Chalk up another triumph for Radio with this splendidly acted, sympathetically directed drama. Best of all, it has a well-written story, whose theme hasn't been done countless times before. It's stictly adult entertainment.

Mme. Julie, owner of a modiste shop, is the second wife of a man whose grown-up children have nothing but resentment toward the woman who has taken their mother's place. The son runs away without waiting to meet her, and changes his name. When Julie returns from a business trip abroad, they meet on the boat and fall in love. He returns home, discovers she is his stepmother, and begs her to leave his father. The daughter believes they are having an affair, and elopes with a friend of the family in order to get away from a house she can no longer bear to live in. Before she goes, however, she leaves a letter for her father; Julie comes into possession of the letter. When her husband returns, full of plans for a second honeymoon, and tells her how much she means to him, she decides to stay with him, and lets the son sail without her. She realizes that it was her husband's coldness that drew her to the son in the first place. When she hands the letter to her husband, telling him he probably will not want her when he has read its contents, he tears it up, unread.

Mr. Schertzinger may well be proud of his direction of this picture. He has told his story convincingly and entertainingly, and brought out the very best his cast had to offer.

Lily Damita is a revelation as Mme. Julie. She is more restrained than heretofore, and her performance is entirely natural and unaffected. With "The Woman Between," she will undoubtedly gain many fans, and carve a new niche for herself as a dramatic actress.

O. P. Heggie is grand as her husband. The scene in which, awkward and embarrassed as any schoolboy, he tells Julie of his love for her, is especially noteworthy.

Lester Vail does fine work as the son; Miriam Seegar, in the unsympathetic role of the daughter, gives an excellent characterization; Blanche Friderici makes a small part outstanding; Anita Louise is sweet as a friend of the daughter; the entire cast is okay.

The photography is up to the standard set by the rest of the picture.

It will take plenty of good exploitation to put this over in the first place, but the lack of a big name draw will not long prove a drawback, since word-of-mouth advertising will bring in the crowds.

●

Translux Have 70 New York Sites

New York.—Courtlandt Smith has spotted 70 locations in Greater New York for the opening of Translux theatres. Only one open here at Madison avenue and 57th street is doing okay. Two more to open at Broadway and 49th on May 12.

●

Brown on "Every Girl"

Melville Brown, who directed Amos 'n' Andy, next picks up the megaphone at Radio on "Every Girl," the first original turned out by John Howard Lawson under his contract with Radio.

●

Big Picture Shortage

(Continued from Page One)

try confronted with the shortage, are going to the indie distributors looking for product, with little relief coming from that source. For the first time in years Publix has let it be known that anyone having a picture suitable for their class A houses, can get immediate bookings.

In Philadelphia the Warner-Stanley gang are having a terrible time getting pictures for their six first run houses there, in addition to getting screen material for their entire string of houses throughout this territory. Film prospects seem scarce and the censor board has been dilatory in making reports on several pictures. The result has been that for the last four weeks, the Stanley-Warner office hasn't been "set" on complete programs as late as two days before date of opening.

While the Mastbaum and the Earle, weekly change theatres, have been holding up to good business throughout the season, the Boyd, usually playing two week runs, has been experiencing a "flop" month. The failures of "Kiki," "Behind Office Doors," "Fifty Million Frenchmen" and "Kiss Me Again" after one week engagements, has been doubling the demand for first run entertainment here. The result has been that the local chain has been playing films before release dates in several instances and in some cases, has been so close to schedule that they have found difficulty in getting prints. "Daybreak," the Ramon Novarro film, was scheduled two weeks ago at the Mastbaum, has been delayed because, Stanley offcials say, a print could not be obtained in time. "The Finger Points," scheduled for the Stanley for two weeks, has been held up because of censor supervision.

This Philadelphia condition is one that is being experienced by all big chains in every part of the country. Of course the Warner crowd are having a greater difficulty in Eastern Pennsylvania and Southery Jersey.

Radio To Make "Medal" Shorts

Radio has purchased the screen rights to a series of stories glorifying the Congressional Medal of Honor winners, prepared by John Peer Miles, who is now engaged as a publicity writer for the same studio. These will be made as short subjects under the direction of Leigh Jason and will portray the exact incidents warranting the medal of awards.

A partial list of those now wearing the coveted medals of honor includes Smedley D. Butler, Sergeant Alvin C. York, Frank Luke, Jr., Thomas C. Neibaur, Samuel Woodfill, Robert G. Robinson, Ralph Talbot, E. V. M. Issaacs, P. McGunigal, J. W. Covington and others.

●

"Dishonored" In Spot

(Continued from Page One)

grossed $20,500, enough to hold the picture for a second week.

Grosses for last week were:

MASTBAUM—"A Tailor Made Man" O.K. business at $43,000.
FOX—"Body and Soul". Curiosity brought them out to this one with Elissa Landi as a draw. Took a good $27,000.
KEITHS—"Dishonored." Big noise of the week with $20,500. Marlene Dietrich is set in this section as a star. Will stay another week.
BOYD—"Fifty Million Frenchmen." Weak business at $15,000.
ERLANGER—"City Lighs." Last week scheduled, with $10,000. Fair considering eight week run.
CHESTNUT—"The Girl from the Reeperbahn." Second week took $6,000.
EARLE—"The Single Sin." Good average business with $19,000.
STANLEY—"The Prodigal." Fairly poor at $14,000.
STANTON—"The Last Parade." Finished with a fair $7,500 for fourth week.
KARLTON—"Strangers May Kiss." Good $6,800 for second week of second run at this house.
ARCADIA—"Stolen Heaven." Good second run business at $3,500.

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THE LOWDOWN

In the ten weeks and more that Sid Grauman's mother has been confined to the hospital with a fractured leg, Mary Pickford has been a constant visitor. Not only constant, but in all this time has not let one day go by without spending at least an hour with her. And Mary is a busy girl, too.

●

Harry Green did a "DuBarry" (no, he didn't LOOK like her!) in a big way, a few days ago. He celebrated his birthday, while confined in Hollywood's largest hospital, and he CELEBRATED. He gave a party there to about forty guests, including the "Skeets" Gallaghers, Betty Compson, Hugh Trevor, Buster Collier, several doctors and NURSES. Plenty of refreshments, too. The hospital baked a cake, someone brought apple strudel, and other brought . . . Mae Sunday, who was wheeled into the festivities from an adjoining "bed of pain" couldn't stand the excitement for long and was promptly wheeled right out again.

●

A young MGM player who was the victim of a minor robberly recently, was as a matter of course, visited by the Los Angeles police. They proceeded to take fingerprints of the entire place. When the reports were finally sifted down, the 'strange" fingerprints taken from her home, proved to be those of the local detectives which preceded them!

●

An actress and a well-known wit were standing on a set the other day when a very, very homely girl was pointed out to them. "There goes the sweetheart of a famous actor," said the "poitner out." "My God," said the w. k. w.—"can you imagine what his WIFE looks like?"

"CHERI-BIBI" GOOD FAN PICT. "DUDE RANCH" LAFF-GETTER

Gilbert Will Surprise Fans

"CHERI-BIBI"
Metro-Goldwyn-Mayer

Direction .....John Robertson
Adapted from novel by..Gaston Leroux
Dialog by Edwin Justice Mayer and John Meehan.
Photography .....Oliver T. Marsh
Recording .....Douglas Shearer
Cast: John Gilbert, Leila Hyams, Lewis Stone, Jean Hersholt, C. Aubrey Smith, Natalie Moorhead, Ian Keith, Alfred Hickman.

Playing practically a dual role in "Cheri-Bibi," John Gilbert convinces that he has come a long way since the first days of the talkies. Real evidence of this improvement is given this time.

All his admirers will be happy that Gilbert has been given a picture such as "Cheri-Bibi." It has so many elements that are particularly suited to the Gilbert personality, and it offers his great opportunity for some real acting.

"Cheri-Bibi" is great motion picture material, the kind fans like, hokum and all. Adapted from the book by Gaston Leroux, the story has both old and new twists to its plot, all cleverly handled to give excellent entertainment. The romantic theme will be particularly appealing.

Gilbert is called upon to play straight drama throughout "Cheri-Bibi" and most of the scenes are overcast with tragedy. It is not a despairing tragedy, however, and the successful ending enables the hero to assume his place in society and secure the love of his beautiful lady.

Work of the entire cast is so smooth and convincing that the most far-fetched angles the plot takes become natural and possible through the interpretations of the players. Leila Hyams is particularly beautiful in her part as the society girl loved by the magician, "Cheri-Bibi," and she plays her role with dignity and charm.

Credit for the heavy support goes to Jean Hersholt, who is splendid as the old friends who has trained the magician since childhood, giving him all his secrets until the lad becomes the toast of the Continent.

Lewis Stone plays an unsympathetic role as the apparently hard-hearted detective, who redeems himself in the finale. His work is as sure and capable as ever. Ian Keith and Natalie Moorhead are great as the menaces, while C. Aubrey Smith is seen as the girl's father, and Alfred Hickman in the role of the beloved friend to "Cheri-Bibi."

Dialog, sound and photography are all first rate, with some unusual half-shadow camera shots and one taken through a fire-place and its flames, providing unusual touches.

In the title role of "Cheri-Bibi" Gilbert appears as a poor lad who becomes a magician of great popularity. At the height of his popularity he falls in love with a girl far above his social position. She returns his love, but her father disapproves and a quarrel results. The father is killed and "Cheri-Bibi" is accused and convicted of the murder.

Escaping from prison "Cheri-Bibi" hides for four years in a dark cellar waiting for an opportunity to expose the man he suspects of the murder. This man has married the girl, and when "Bibi" finds he is dying he goes to him, but too late. "Bibi" then steals the body of the dead man and devises an uncanny scheme to bring about his acquittal of the murder charge.

Though the audience is aware of the entire plot, the knowledge does not deter from the suspense or interest in its unfoldment.

●

Brandt Off to N.Y. O.K.'s New Lineup

Joe Brandt is now enroute to New York after a ten-day stay here conferring with Columbia executives on next year's program.

Columbia's quota for next year includes 24 features, 8 westerns and 104 short subjects.

●

Clarke Appoints Chi Attorney Legal Head

Chicago.—Harold Beacom, of the Chicago firm of Winston, Strawn and Shaw, has been appointed general counsel of Fox Films, by Hadley Clarke. Beacom succeeds Sol Rogers, who still has four years to go on his old contract.

●

Lee Marcus Arrives

Lee Marcus, president of RKO-Pathe, arrived from New York today. In addition to conferring with Charles R. Rogers on production and convention matters, Marcus will put the $2,400,000 expansion and improvement program into action.

●

Corrigan Directs Wong

Paramount has assigned Lloyd Corrigan to direct Anna May Wong in "Daughter of the Dragon." He also is adapting.

●

Kirkwood For "Hill"

Following close on the heels of the signing of Mae Marsh for the mother role in the talking version of "Over the Hill," James Kirkwood forges to the front as the likely father, and Howard Phillips, stage juvenile, for the role of the son.

●

Now "Six-Cylinder Love"

After previewing "Riding For A Fall" at San Bernardino over the week-end, Fox has decided to release the picture under the stage title of "Six Cylinder Love."

●

Perkins Plants "Seed"

Universal has engaged Ed Perkins to assist in the exploitation of "Seed," to open this week at Carthay Circle.

Tuttle and Cast Cinch This One

"THE DUDE RANCH"
Paramount

Direction .....Frank Tuttle
Photography .....Henry Gerrard
Story .....Milton Krims
Screen Play: Percy Heath, Grover Jones, Lloyd Corrigan.
Cast: Jack Oakie, Stuart Erwin, Eugene Pallette, Mitzi Green, June Collyer, Charles Sellon, Cecil Weston, George Webb, Guy Oliver, James Crane.

Audiences throughout the country, who have been yearning for a good laugh in pictures, will have their desires granted in this Paramount production of "The Dude Ranch."

The picture packs plenty of merriment from start to finish and should laugh itself into a healthy box-office bet.

Acting honors are divided between Oakie, Stuart Irwin, Eugene Pallette, Mitzi Green and Charles Sellon, with hardly an edge given to either. The direction of Frank Tuttle is excellent

Screen play by Percy Heath, Grover Jones and Lloyd Corrigan from the story of Milton Krims concerns a dude ranch conducted by Stuart Irwin. Business is about to go on the rocks for want of excitement for guests, when the remains of a "rep" show (Oakie, Pallette, Green) crash the ranch in a traveling van.

The troupers agree with Irwin to furnish excitement for the guests in return for bed and board. Everything goes okay until the arrival of a quartette of bank robbers who give both guests and troupers plenty to get excited about.

Picture well produced and acted. Will furnish entertainment that will send them out talking and this talk will build up a good b. o. for the engagement.

●

No Change In Fox Theatre Operation

New York.—Rumors here that Harry Arthur was to go to Los Angeles in a move with his entire theatre organization, and use that spot for the point of operation of all Fox houses, was denied by Arthur, who said: "There is to be no change in the operation of our houses. Mr. Oldknow is remaining in the West and I will continue here in the East."

Fox Ouster At Wichita—Funny

Wichita, Kan.—A "limited ouster" proceeding has been filed here against the local Fox houses due to their operating houses on Sunday with percentage of proceeds going to charity.

The outer movement was started by local merchants, not aimed at the theatres, but in an effort to have the blue laws revoked permitting them to open their shops on Sunday. Figured the agitation directed against the movies could cause a readjustment of entire situation in favor of all.

●

Shumlin Acquires Rights To "Pariser Platz 13"

Herman Shumlin, now here as an associate producer for United Artists, has acquired the American rights to "Pariser Platz 13," which now is creating a sensation in Berlin. He probably will produce it as a U. A. special before attempting to produce it as a stage play.

●

"Huckleberry Finn" Goes Into Action Soon

Paramount wil repeat the youthful quartette of "Tam Sawyer" by placing Jackie Coogan, Junior Durkin, Mizi Green and Jackie Sarl in "Huckleberry Finn" which goes into production shortly. Adaptation of the Mark Twain story is being made by Sam Mintz, William Slavens McNutt and Grover Jones. Norman Taurog will direct.

●

Paul Lukas Cast in "Women Love Once"

Paul Lukas has been added to the cast of "Women Love Once." This is the first Paramount picture to have Eleanor Boardman. Others in the cast are Juliette Compton and Helen Johnson.

●

MGM Meets in Chi On April 26-27

New York.—The Metro-Goldwyn-Mayer annual sales meeting will be held in Chicago at the Drake Hotel, April 26 and 27.

●

U. A. Studio "Dark"

United Artists studio will be inactive until May 1, at which time two productions will go into work. These will be the untitled air comedy by Howard Hughes and "Palmy Days," featuring Eddie Cantor.

●

Santschi Buried Today

Funeral services will be held today for Tom Santschi.

Starting This Week

Studio	Title	Star	Director
Columbia	"Lover Come Back"	All-star	Kenton
Columbia	Untitled	Buck Jones	Lederman
Fox	"Transatlantic"	Lowe-Nisson	Howard
Radio	"The Next Corner"	All-star	Brenon
Radio	"Helga"	Compson	Archainbaud

THE Hollywood REPORTER

Vol. IV. No. 9. Price 10c. TODAY'S FILM NEWS TODAY Monday, April 13, 1931

BIG PICTURE SHORTAGE

FROM THE present looks of things there seems an excellent possibility of the producer and writer getting together on a common ground of understanding of each other's problems. And when and if this occurs, the motion picture industry will behold a change, the like of which has never occurred before. We will have BETTER PICTURES—and as a result BETTER BUSINESS will set in—for the desire of BETTER ENTERTAINMENT will have been accomplished.

The writer has had a side of this production problem that has never been heard. Producers would not listen because they construed the man, doing a major portion of preparing pictures for the screen, as a disgruntled bolshevik. They figured the writers as a collection of people, who through force of circumstances, must be carried on the payroll and as such should be happy they are there.

•

PRODUCTION heads, since pictures came into being, have carried an inferiority complex in connection with their writing staff. They have maintained an attitude of having to apologize for their very existence. They have credited them with little intelligence, scarce inspiration and few constructive thoughts in the production of pictures.

The well conceived plans of ladies and gentlemen who are collecting weekly checks for occupying writing desks at the studios, have opened the eyes of production officials. They are now assured that the writer has a fervent desire to help, where help is greatly needed; they have impressed executives that their movements, meetings and debates have not been for the purpose of upsetting things in production other than correcting evils that have directly contributed to the making of bad pictures.

•

THE WRITER is going to be heard. The producer is going to listen. That inferiority complex is going to be reversed. Pictures will have better stories. Writing costs will be lowered. Money will be saved all around, and the box-office will boom with the advent of better product.

'Millionaire' Tops Garden Record

New York. — The Warner production of "The Millionaire" will go to $40,000 on the week, breaking record for the Winter Garden.

Producers Agree No Salary Tilts

Members of the Producers' Association decided at a recent meeting that there shall be no salary tilts of either artists, writers or directors. Of course, this has nothing to do with options for more dough coming up. Question concerns expirations and new contracts.

•

Uruguay Raises Pictures Taxes

Montevideo.—Due to the financial condition of this country, plus the fact that the Argentine has raised their tax on motion picture film, there is a bill in Congress to double the tax on both positive and negative film. The tax in each case will be doubled.

•

Marion Davies Recovering

Marion Davies is recovering from a sprained ankle received while playing tennis. Production is not being held up on "Five and Ten" at MGM.

'DISHONORED' HIGHLIGHT OF AVERAGE PHILA. WEEK

Philadelphia—Inasmuch as the only bad Lenten period in Philadelphia occurred during Holy Week, the rebound was not perceptible in comparison with some of the March grosses. Business on the whole was average with the Boyd again taking the comparative low for the week with "Fifty Million Frenchmen" and Keith's taking the high with Marlene Dietrich in "Dishonored," which

(Continued on Page Two)

First Run Exhibs Experiencing Difficulty in Keeping Houses Supplied With Attractions

Never in the history of the picture business has there been such a shortage of pictures as there is at present. First run houses are confronted with a proposition that is new to the operation of their theatres in that they are on the necks of the distributor to step up releases; with the distributor pleading with studios to speed up production; and the producer appealing to bankers for a rush of coin to meet the demand for product.

What is true with the first run house is more so with houses in small towns and neighborhoods who have established their theatres as double feature houses. These exhibs, under present conditions, are having a hard time supplying their house with one picture and are going to extremes to get film to make up the additional attraction.

Big chain houses all over the coun-

(Continued on Page Two)

•

Fox Debentures Offered to Public

New York.—The $30,000,000 five-year gold debentures underwritten by the seven banking houses behind Fox are being offered to the public at 98. The banking houses admit they have secured waivers from Fox shareholders permitting this offering as many of those holding Fox stock do not want to avail themselves of the opportunity to reload on Fox securities at this time.

Favored Agents Given the Okay

The ruling supposed to have been put into effect last week limiting the activites of agents on studio lots, has been made elastic by some studios for some favorite agents who have been told that everything stands "as was," but to soft-pedal the info.

Kent Declines Clarke Offer

New York.—Sidney R. Kent has declined the offer made by Harley Clarke and the Fox bankers, for him to step out of Paramount and over to Fox as its president.

Kent, acknowledging that the offer was made, is said to feel the job to re-establish the Fox organization on a winning basis would be too much of an uphill drag.

•

Harding East, Delays "Little Flat"—Pathe

Ann Harding and Pathe are still at it, with the star grabbing an Eastbound for New York to await the acceptance of her demands for story approval and other clauses.

All preparation on "A Little Flat in the Temple" has been stopped.

•

Warners N. Y. Hollywood Reopens With "Svengali"

New York.—The Warners will reopen the Hollywood here April 28 with a $2 run of "Svengali."

•

Hughes Awaits Tracy

Howard Hughes has delayed production on his air comedy that is to be directed by Ed Sedgwick until the availability of Spencer Tracy for the lead. Fox is making the loan, but Tracy must do a Fox picture first.

•

MGM Signs Tibbett

Metro-Goldwyn-Mayer has renewed with Lawrence Tibbett for two pictures. First to start as soon as the present concert tour is completed.

WOMEN HIT CENSORSHIP; ASK VOLUNTARY CHOICE

New York.—The normal, healthy majority of persons is harmed by film censorship because censorship tries, through concealment, to protect "society's sick few," the Women's Conference of the Society for Ethical Culture here was told by Mrs. Miriam Sutro Price, member of the executive committee of the National Board of Review of Motion Pictures.

Voluntary selection, she said, rather than legal dictum, is the way to avoid objectionable features in the cinema. Noting that censorship shifts responsibility from the parent to "politically appointed public guardians." Mrs. Price asserted censorship has never considered that the motion picture is not an entertainment for children.

"At its best," she said, "it is directed at an adult audience and it must be recognized and supported as a form of expression for adult minds if it is to fulfill its possibilities, both as an art and as an educator.

"Again, because of small fraction of the public are weak-minded or vicious, it would distort or mutilate a great popular form of expression which can safely be left to the great majority of virile, wholesome people, of normal reactions, young and old, and it is spiritually weakening to the healthy majority to attempt to protect them by concealment of those things which are deleterious only to society's sick few."

Mrs. Price said legal censorship would defeat efforts such as the National Board of Review is making to encourage better films.

Dr. Rowena Ripin, instructor of psychology at Long Island University, noted that only 1.6 per cent of children have their cinema entertainments selected by parents.

•

Griffith May Make "On the Spot" for U.A.

There is talk of D. W. Griffith producing and directing the Edgar Wallace play, "On the Spot" for United Artists. It is said that D. W. has interested some British capital for the production.

•

Depinet Appoints Two New Managers

New York.—Completing his RKO-Pathe sales force lineup, Ned Depinet has placed Robert Smeltzer in charge of Washington exchange and J. P. Corbett in charge of Indianapolis territory.

•

RCA Engineer Joins Radio Sound Staff

James Stewart, formerly consulting engineer for RCA-Photophone, has joined the Radio studio sound department in a similar capacity.

•

Clive at Radio

Henri Clive, the noted magazine cover artist, has been engaged by RKO-Pathe as technical director of the art colony sequences in "The Common Law."

RKO-Pathe Scalp Aim of Pa. Exhibs

Philadelphia.—Exhibitor members of the Motion Picture Theatre Owners of Eastern Pennsylvania, are seemingly sticking to their plans of not dating in any short subjects of RKO-Pathe until that organization makes some kind of an adjustment with the houses that booked a lot of Pathe pictures that will never be delivered.

The RKO-Pathe angle, as carried in this column before, is that the organization is a new company altogether and they have no intention of delivering some pictures sold last year for the simple reason they are not to be made.

•

Tradeviews

(Continued from Page One)

it is so hard to get good feature attractions and because more people are staying at home for want of good entertainment in the picture house, it seems insanity on the part of men who term themselves showmen to gamble with their patronage by using double features.

Book the best picture you can get, surround it with a good program of shorts, and let your competitor break his neck with double features. You will get the major portion of the business.

Another terrific evil with neighborhood and small town theatres is the matter of prize and premium nights. The exhib starts it as a bait for customers, he gradually increases the values of the premium until its cost runs greater than the price of admission. He cuts the whole thing out and patrons, having been educated to something in addition to a picture program, squawk themselves into going to another theatre.

Because of the fact that the neighborhood house gets a smaller admission, offers parking space, eliminates the traffic problems for people who might want to go downtown for a picture; the neighborhood theatre is in a king spot if the exhibitor will steer away from the many evils that beset their business.

EXPERIENCE IS THE BEST TEACHER
The
HARRY WEBER
AGENCY
HAS YEARS OF EXPERIENCE.

"THE BEST IN MUSIC"
Adolf Tandler
(Scores, versions or titles)
Phone: Santa Monica 65413

Writer Sues MGM on "Mask of Devil"

Ina Kuhn, writer, yesterday filed suit asking $1,100,000 damages from MGM, alleging the defendant company pirated her story, "God, Man or Devil." John Gilbert and Frances Marion, scenarist, were named as co-defendants.

The plaintiff alleges in her complaint that she submitted the story to Gilbert, that he returned it with the advice that "it is unsuited for my historonic ability." Later she alleges the Gilbert picture, "Mask of the Devil" was released, which, she charges, was founded on her story. Credit for the writing, she alleges, was given to Frances Marion.

•

Carl Dreher To N. Y. On Translux Study

Carl Dreher, head of Radio studio electrical department, leaves shortly for New York to make a study of the technical aspects of Translux theatre equipment and television.

This confirms Radio's forthcoming part to be played in the operation of automatic pictuer exhibition and television as reported exclusively by this paper two weeks ago.

•

Rex Lease Married

Las Vegas.—Rex Lease and Eleanor Hunt were married here yesterday.

Roxy Still In Dark Regarding His Duties

New York.—The meeting that was to tell Roxy just what he was to do at Radio City, has been held, but Roxy is still in the dark and this status may remain until the City is finished.

•

Mae Marsh For Mother In Fox's 'Over the Hill'

Production on "Over the Hill" will be resumed in a few days with Mae Marsh in the role of the mother.

•

Sally O'Neil Cast For "Street Scene"

Sally O'Neil will have a leading role in the United Artists production of "Street Scene."

•

Marcus Here Monday

Lee Marcus, president of RKO-Pathe, will arrive next Monday for a final conference with Charles R. Rogers previous to the first sales convention of the new company which will be held in Chicago April 20-22. Marcus will address the salesmen at the conclave.

•

Lloyd Recovering

Dr. William E. Branch, Harold Lloyd's personal physician, late yesterday reported Harold recovering rapidly from an operation for appendicitis, performed yesterday morning at the Good Samaritan Hospital.

New York's Best Hotel Value
1, 2, and 3 ROOM SUITES
Residential—Transient
• • • offering unusual comfort and privacy in the heart of Manhattan at a modest tariff.

Single Rooms four dollars per day and up. Double rooms eight dollars per day and up. Suites of living room and bed room from ten dollars per day.

• Radio outlets . . . Electric refrigeration . . . Period salons and roof patios for private functions . . . Swimming pool . . . Golf . . . Riding . . . and other unusual features. Adjacent to Theatres and Smart Shops.

Largest Single Rooms in New York

The Park Central
PHONE—Circle 7-8000
56th Street at 7th Avenue, New York City
J. E. Frawley, General Manager

The Hollywood Reporter

Vol. IV. No. 8. Price 10c. TODAY'S FILM NEWS TODAY Friday, April 10, 1931

PAPERS AFTER FILM ADS

What's Happening In The Neighborhood Theatres?

THE NEIGHBORHOOD and small town theatre requires more expert management, speaking comparatively, than does the big first run house; for the reason that the theatre in the small town or neighborhood is constantly on the spot by their patrons, and inasmuch as he must play to a limited clientele being drawn from a limited zone, their criticisms and critical reactions have more effect on the box-office than the big house downtown playing mostly to transients who come at the attraction of an outstanding program.

The evils of neighborhood and small town exhibition are all bound by, overseating the section; by double features and the baiting of customers with prizes and premiums. Plus the poor quality of present releases.

•

WE WOULD not be far off in estimating that at least 70 percent of the neighborhoods and small towns are overseated. There is more of an attraction of profit for the amount of money invested, in a neighborhood proposition than in the big key run house. Consequently the building of theatres in the neighborhood and small towns are easier to handle with banks and financial groups. But the gamble of such houses for the amount invested is greater than the first run proposition because of susceptibility of the neighbors in criticism and staying away from the house because of bad pictures, poor program and the many other things that go into the make-up of such houses.

•

THERE are less pictures being made today than at any time during the last ten years, and there is less opportunity to get good programs of single features and shorts than during the same length of time. Consequently the action of exhibitors showing double features, when one of the pictures is a cinch to be a flop as entertainment, is one of the greatest evils of neighborhood exhibition.

A poor picture on the same program with a fairly good one, will offset, in the estimation of audiences, the effect of the latter. Inasmuch as

(Continued on Page Seven)

Minority Holders May Enjoin Fox

New York.—The minority stockholders of Fox Film may attempt an injunction to prevent Harley Clarke from passing over the control of Loew's Inc., to The Film Securities Corporation. This was indicated in several quarters here.

The Government has not acted on the transfer of this stock as yet and the Department of Justice, at Washington, states there will be nothing definite on the case as far as the suit charging violation of the Clayton Act is concerned, for at least two months.

•

Elliott Nugent Gets Term At First National

Upon completion of his work in "Spent Heroes" at First National, Elliott Nugent will move over to Universal where he has been placed under a five year optional contract through the Edward Small office.

•

Warners Preferred Takes Big Drop

New York.—The first trading in more than a month in Warner Brothers' preferred showed a drop of 13 points on a 200 share sale at 25.

•

Tom Santschi Dead

Tom Santschi, veteran screen heavy, died yesterday. He was 50. Santschi's fist fight with William Farnum in Rex Beach's "The Spoilers" still ranks as the most realistic fight in screen history.

Publishers' Assn. and Asso. Press to Vote Condemnation on All Forms Screen Ads.

New York.—When the Publishers' Association meets at the New Waldorf here April 20, it will pass a resolution condemning all forms of screen advertising in pictures and may go as far as pledging a certain amount of space in its papers carrying on a campaign against it.

The Associated Press meeting at the same time and in the same place has indicated that screen advertising will be discussed and a resolution may be adopted, but further than that there is no indication of a more drastic move.

Newspapers of the country are a bit upset by talk among several big advertisers of taking up the motion picture screen in advertising their wares; if it is found the public will stand for this type film mixed in with their entertainment. There is hardly a doubt, if this form of advertising is given the okay by the fans and theatre owners, that the publishers will stage a furious campaign against it.

•

Educational-Tiff. Deal Closed

New York.—The final seal was placed on the Educational-Tiffany deal. A few small details will be ironed out tomorrow and Earl Hammons and Grant Cooke will leave for Hollywood to set the production ball rolling.

"Big House" Flops In the Argentine

Buenos Aires.—The British Trade Fair is taking all the money here. Pictures are starving to death. The heat wave is taking what the Trade Fair does not get.

Metro-Goldwyn-Mayer's "Presidio" (Spanish version of "The Big House") did a flop at the Opera House.

Universal's "Don Juan Diplomatico" (Spanish version of "Boudoir Diplomat") suffered a bad box-office run at the Astral.

•

Ursula Parrott Signed For New Swanson Picture

New York.—Ursula Parrott, who wrote "Divorcee" and "Strangers May Kiss," has been signed by United Artists to do a story for Gloria Swanson. She leaves for Hollywood next week.

•

"Personal Maid" Next For Nancy Carroll

The next Paramount picture for Nancy Carroll will be "Personal Maid." It will be made in the East. Pat O'Brien, one of the hits of "Front Page," has been borrowed from Howard Hughes to play opposite the star.

•

Wray-Byron Contracts Off

Fay Wray and Walter Byron's contracts with Universal to appear in "Blind Husbands," have been cancelled due to postponement of the production.

ARGENTINE TAX IS LAW; DISTRIBS-EXHIBS ACT

Beunos Aires.—The heavy government tax went into effect yesterday, taxing all importations an increase of from $2 to $37 a reel. The Government has been promising to review its decision of the abnormally heavy shot at moton pictures, and although an amendment was proposed March 7, nothing has been done as yet.

Starting yesterday there will not be a foot of film lifted from customs by any distributor. Exhibitors have joined all of pictures in resentment of this tax and have advised all newspapers that not one line of advertising will be run in the papers until the Government acts on the amendment.

•

Publix Bookers May Buy Film

New York.—Territory bookers of Publix Theatres have been given the right to buy film for the theatres on their books. This order has come through from Sam Katz, with the feeling that the bookers know their territory best.

RKO-PATHE DISTRIBUTING CORPORATION
35 WEST 45TH STREET
NEW YORK

To—
Division Managers
Branch Managers
Salesmen

March 6, 1931 The Hollywood REPORTER

'BEYOND VICTORY' A TREAT

Here is photographic reproduction of the first critical review of "BEYOND VICTORY", reporting the tryout preview held last week in a suburb of Los Angeles.

The "Hollywood Reporter" usually gets the first low-down on all finished product and its estimate of entertainment and box office values is unbiased and authentic.

When that publication goes on record with this kind of a review, you can lay money on the line that here's another WINNER for RKO PATHÉ.

Just to make this review perfect, catch that line at the end - "EXHIBITORS EVERYWHERE WILL PROFIT BY ITS SHOWING." - and remember the "Hollywood Reporter" is well aware that exhibitors must show real pictures to make profits.

Show this bulletin to your accounts - It's the kind of selling talk they want to hear.

NED DEPINET,
GENERAL SALES MANAGER.

Dramatic Story Finely Directed

"BEYOND VICTORY"
Pathe

Direction .....John Robertson
Screen Play and Dialog.....
Horace Jackson and James Gleason
Photography .....Norbert Brodine
Film Editor.....Dan Mandell
Cast: William Boyd, Lew Cody, Jimmy Gleason, Fred Scott, Russel Gleason, Mary Carr, Marion Shilling, Zasu Pitts, Lissi Arna.

A brand-new treatment of the war theme. It has a great idea, sympathetically handled in an unpretentious production that, by its very simplicity, impresses. There is good entertainment for everyone and an excellent plea for peace, without recourse to undue horror, without bias, and with the aid of Jimmie Gleason, whose lines and acting are a treat.

John Robertson has done a fine piece of directing. He tells his story with finesse and a great sense of the dramatic. The opening sequences are filmed in quick flashes and fadeouts, superimposed one on the other. It is a rapid and effective way of completely covering the necessary battle background—a subtle methof of introducing the characters, without boring the audience with the all-too-familiar trappings of a war story.

Horace Jackson and James Gleason have collaborated in writing an excellent screen play, that is actually more of a treatise against the stupidity of war and its resultant attitudes than an active story. And Jimmie Gleason gives a swell performance in a part just written for himself.

Bill Boyd, as the hero, has one of the best roles of his career and makes the most of it. Lew Cody and Russell Gleason as the members of the "holding" crew who are killed, are fine. Zasu Pitts scores again in the small part of a lady knife thrower. Marion Shilling is O. K. as a loving patriot who sends her man to war. However, the feminine members of the cast who will cause comment is an unknown foreigner, Lissi Arna. Miss Arna is a splendid actress—good to look at, interesting to watch—and her performance is simply sincere. Despite her accent, there is no slurring of words and she looks like a "find."

The photography of Norbert Brodine gives the finishing touch to an altogether good production, and exhibs everywhere will profit by its showing.

THE HOLLYWOOD REPORTER

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Joseph Kelley, George Barr Brown.
Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart.
Circulation Manager: Nat Bregstein
Roger Marchetti, Legal Dept.
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741
New York office, 110 West 40th Street
Fred Schader, Manager
Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager
London office, 80 Wardour Street
Frank Tilley, Manager
Paris office, 122 Boulevard Murat
Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager
Harry Goldflam, Manager
San Martin 501, Buenos Aires

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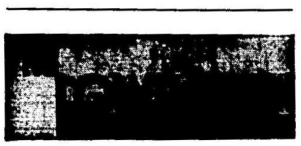

A studio department executive is being kept working steadily at a good salary so that he can pay off his heavy poker debts to other studio executives. It is also said that the man who hired him deducts a choice amount from poker loser's check each week to make sure that he gets his.

•

Arlene Judge holds the distinction of being sought by at least four different companies on the Radio lot. Since Arlene finds it impossible to work in more than one picture at a time she is lending her talents to "Going, Going, Gone," for the present.

•

If all the internal studio telephone listings were combined into one telephone directory it would require a book as large as the ordinary city with a population of 25,000. This statement is based on the fact that Fox has in excess of 550 telephones, MGM 627, Paramount 410, Warner-First National 650, Radio 305, Universal 260 and the combined lesser studios estimated around 500, which makes an aggregate of 3,302 telephones.

•

Louis Weitzenkorn says his publicity is being handled by the United States Secret Service as not a word has appeared in the public prints since his first play on Broadway, except in the trade dailies.

•

A camera company in checking up on a recent world cruise found that half of the more than 400 tourists carried a home movie camera.

PHILADELPHIA

"DISHONORED"
Keiths Theatre

Inquirer: The combined arts of Miss Dietrich and Mr. von Sternberg have turned out what would ordinarily have been a melodramatic and highly-colored spy story into a brooding, imaginative and artistically exciting piece of work.

Record: Miss Dietrich is even more arresting in "Dishonored" than she was in "Morocco." But it was the name Josef von Sternberg which was upon every tongue at the close of the picture.

Bulletin: Outside of a tendency to prolong some of his favorite scenes, it is masterfully directed, full of those little touches which mark the director of intelligence.

Public Ledger: It marks a definite step forward in sound cinema. This man von Sternberg has done something that should stagger Hollywood. He has not said: "This is the way motion pctures are made"; but: "This is the way I make a motion picture!"

Evening Ledger: A picture of extreme camera-effectiveness in most of its scenes, but somewhat disjoined as a whole. One gets rather the effect that it is a series of inspirations strung together without much regard for continunity.

"FIFTY MILLION FRENCHMEN"
Boyd Theatre

Inquirer: All of the best known mechanics for the making of laughter have been utilized in the production, but somewhere there's a cylinder missing fire.

Bulletin: For a dull, heavy evening, this is, doubtless, an excellent antidote, but for spring days, with sunshine, it is frothy and meaningless, bubbly and effervescent.

Public Ledger: A very ordinary picture made none the more palatable by production in eye-staggering color photography.

Record: The comedy, which almost borders on burlesque in its efforts to depict Paris as it should be, is in technicolor, and the result is a highly enjoyable picture from start to finish.

"TAILOR MADE MAN"
Mastbaum Theatre

Evening Ledger: It furnishes the most compact and satisfying story that William Haines has had for a long time.

Public Ledger: The story is pleasantly diverting. Compromising situations, witty repartee and mistaken identity are all bound to provide an amusing film.

News: Bill Haines is somewhat tamed in exuberance, that bubbling, effervescent sort, you know, that cropped out, popped out and exploded in his recent smart-aleck roles.

Bulletin: There's nothing like an old-fashioned comedy, done by a capable cast. And that's what this one is.

"THE SINGLE SIN"
Earle Theatre

Evening Ledger: A rather creaky, old-fashioned melodrama, made into a picture worth seeing through the performance of Cliff Edwards in a comic role.

Inquirer: Chiefly because of the understanding treatment of a group of well-known screen personalities, the offering proves quite pleasing.

Record: It is the comedy which really puts the picture across. Cliff Edwards literally steals the show.

Public Ledger: "The Single Sin" proves once more that all one needs to produce a dull picture is to select a variation on the old can-a-girl-bury-her-past theme.

News: A fairily interesting picture, marked by restraint and realism.

Bulletin: The story by A. P. Younger abounds in thrills and tense stuations, but here and there the tale is much similar to other yarns of human regeneration.

"THE PRODIGAL"
Stanley Theatre

Bulletin: The film trudges along at a slow, boring pace; the singing is the only worth-while feature of the talkie.

Inquirer: Interesting if one's interest lies solely in Mr. Tibbett and if one is not concerned with a good or plausible story.

Evening Ledger: While it succeeds in really arousing one only once in the film—and that's because of a musical thrill—it offers quiet entertainment throughout its length.

Record: Tibbett has a lot of movie lessons to learn, one bing that it takes something more than a tooth-paste smile and well-trained vocal chords to make a cinema star worthy of the name.

News: An entirely engaging and charming affair. Tibbett is perfectly cast in a sympathetic part, which he enacts well.

Penna. Paper Flays Censors

Wilkesbarre, Pa.—The Record here has opened its editorial columns in a blast against the board of censors of this State. The publication calls them "a useless appendage with its sole purpose of creating political jobs, but with practically no value in duplicating the work carried on by the National Board of Review." The publication calls on Governor Pinchot to look into the record slashing and banning of his board.

Exhibitors in this section are of the opinion that the wild orgy of cutting and banning of the Pennsylvania censors is due more to a jabbing on the part of Pinchot than anything else.

•

A. A. Kline Added to Para. Writing Staff

A. A. Kline, author of several plays that saw New York production, has been added to the writing staff of Paramount.

•

Casey Robinson On Paramount Shorts

New York.—Casey Robinson, former short reel director for Warner and Pathe, has joined the directorial staff of short reels at the Astoria studios of Paramount. His first will be with Solly Ward, later with Smith and Dale, Ethel Merman and others.

•

Eleanor Boardman Finally Signed

Eleanor Boardman has finally signed her contract with Paramount. Ticket was scheduled to be written weeks ago. Her first picture will be "Women Love Once" taken from the stage play, "Daddy Goes A-Hunting." Paul Lukas will play opposite.

•

Robert Coogan Gets Paramount Ticket

Robert Coogan, brother of Jackie, and a big hit in "Skippy," has been placed under contract to Paramount.

•

Francis Dee Gets Another Para. Contract

The option on the services of Francis Dee has been taken up by Paramount.

•

Publix May Get Chamberlin Circuit

Philadelphia.—Due to litigation brought on by bad business plus the internal fight among its board of directors, the Chamberlin circuit of thetres may be shoved into the lap of Publix.

•

Dot Lee Back Soon

New York—Dorothy Lee will leave here for Coast next week via the Panama Canal.

•

Jill Esmond Coming

Jill Esmond, New York stage actress, is due to arrive here May 1 to assume her contract with Radio.

A BETTER BERT WHEELER IN "TOO MANY COOKS"

Unique Laffmaker Sets 3 New Marks

"TOO MANY COOKS"
Radio

Associate Producer....Douglas McLean
Directon .....William A. Seiter
From the play by.....Frank Craven
Screen Version.....Jane Murfin
Photography .....Nick Musurata
Cast: Bert Wheeler, Dorothy Lee, Roscoe Ates, Robert McWade, Florence Roberts, Sharon Lynn, Hallam Cooley, Ruth Weston, Erville Anderson, Clifford Dempsey.

"Too Many Cooks," when released, will accomplish three things: Present Bert Wheeler in an absolute new type of character: Revive the old clean, wholesome type of comedy drama screen fare, and make money for the exhibitors and the producer. Whether the screen version has hewed close to the stage play or not, is of no concern. The picture will be judged on its merits as screen entertainment and our estimation of this is by far the best piece of screen fare of its type produced at Radio or any other company this year.

The story is centered around the romance of Albert Bennett and Alice Cook, which reaches a point or matrimonial engagement that carries through the preparation of and building a home. It is the building of the home that creates a mine of human interest situations involving the typcal confusion and disagreements that arise in many young peoples' lives when the "in-laws" step in and try to give advice. These situations though broad in several instances, are portrayed in such a manner that they will be readily understood and appreciated by the majority of theatregoers who at some time in their lives have experienced, perhaps not the same incidents, but others so closely related that the restrospection makes one live with the characters in this domestic comedy drama of life.

Bert Wheeler, in the role of Albert Bennet, will be billed as the star and he rightly deserves it for his radical departure from the straight comic actor that he has been playing for years, into a new character.

Though Wheeler is seen in 95 per cent of the picture, he is supported by a well balanced cast which was capably selected to fit the types called for in the story. The cast of featured players listed in the line of importance as played in the story are Dorothy Lee as Alice Cook, Robert McWade, Rosco Ates, Hallam Cooley, Sharon Lynn, Florence Roberts, Clifford Dempsey, Ruth Weston and Erville Anderson. Each gave a remarkable performance under the able direction of William A. Seiter.

•

Arbuckle Assigned

Roscoe (Fatty) Arbuckle will direct the first of the series of six traveling salesman comedies, starring John Louis Bartels, at RKO-Pathe.

Don Eddy Caught! —Catching Nothing

Don Eddy was fishing in the High Sierras recently when a gent came up in back of him and asked: "Well, old man, catch anything yet." Don shook his head, "no," and the inquisitor said: "It's a good thing you haven't because you are fishing in a State Hatchery.

Ruben To Direct For Radio Pictures

After authoring more than 29 screen plays and adaptations for Radio Pictures, J. Walter Ruben has qualified himself for a directorial post. The new director's first assignment will be "The Reckoner," which will star Richard Dix. "The Reckoner" is an adaptation from George Goodchild's novel, "The Splendid Crime."

•

Tay Garnett at Meg of "Salvaged" Next

When Tay Garnett completes the direction of "Gangster's Wife," starring Helen Twelvetrees, he will megaphone "Salvaged," which he wrote with Tom Buckingham, with Constance Bennett in the star spot at RKO-Pathe.

•

Another Trade Paper Combine, If——?

New York.—There is another combination of trade papers in the air around here if the boys back of it can get together enough dough to swing it. Movement being maneuvered by Arthur James. Hope is to establish a New York daily in conjunction with Ben Schelyn's group of regionals.

They have even established a page rate of $300 for combination.

•

Trem Carr on W. E.

Trem Carr has signed a long term contract with Balsley and Phillips, Western Electric sound recorders, to record all future Monogram pictures. A new $50,000 recording plant is being built by the recorders on Gordon Street adjacent to the Monogram studios to facilitate this work.

•

Ax on Directors, Cutters

Further developments of the economy system at RKO-Pathe has brought about the laying off of the higher salaried assitsant directors and the chopping off the payroll of cutters.

•

Ray McCarey Injured

Ray McCarey is now confined to his home from an injured leg received while directing a short at MGM.

Denver Post Buys "Skippy" Tickets

Denver.—The Denver Post has done more than give the Paramount production of "Skippy" its critical approval. It advised its readers to see the picture and if they did not have money to buy the ticket, the Post would supply the necessary admission.

This gesture was not a gag, but on the level, and the Post paid for some 2,800 tickets last week for mothers and children who could not afford the price of admission.

•

"That's News To Me" Starts at RKO-Pathe

Frank McHugh's first newspaper comedy, "That's News To Me," starts shooting today at RKO-Pathe with Arvid Gilstrom directing. In the cast are Helen Jerome Eddy, Lee Moran, Walter Percival, James Donlin and Henri Clive. Edward Luddy and Benny Rubin wrote the story.

•

Bacon at First Nat.

Lloyd Bacon has been transferred from the Warner camp to First National to direct "Honor of the Family."

Del Rio For "Dove" After "Rancho" Work

Upon completion of her work in "Rose of the Rancho" at Paramount, Dolores Del Rio will return to Radio to play the featured part in "The Dove." The play is now being adapted to the screen by Wallace Smith and will be directed by Victor Schertzinger before he starts work on "Marcheta."

•

Woman's Press Club Give Benefit Bridge

The Woman's Press Club of Hollywood is giving a benefit bridge at the Montmartre on the afternoon of Apr. 30. The entire proceeds will be turned over to a former well known player, now in distress. The Club will not divulge the name of the player. Tables are $10 or $20 the person. Hostesses for the affair are June Collyer, Evelyn Brent and Mrs. James Gleason.

•

Shearer Company Is On Location

Norma Shearer and "A Free Soul" company left for Yosemite Valley yesterday for exteriors. Lionel Barrymore, Clark Gable and Leslie Howard were among the principals to go along. Clarence Brown is directing.

•

Windsor to London

Claire Windsor yesterday left for New York from where she will sail for London. Miss Windsor has been out of pictures two years.

THE Hollywood REPORTER

THE LARGEST PAID
Exhibitor Circulation In The Daily Field

Printing All the News WHILE IT IS NEWS

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Congratulations Mack Sennett

The HOLLYWOOD REPORTER, April 8, says:

"Speed" "Some of the shots (all in color) are the most beautiful we've ever seen."

"Hollywood Happenings" "Is done in color and therefore doubly effective."

'Doubly Effective' and 'Most Beautiful'

Are Strong Words

GOOD COLOR IS HERE! WE ARE GLAD YOU FOUND THE VALUE OF COLOR IN COMEDIES. The growing procession of color to the screen is honored. You are fortunate in owning your own process. Those not so fortunate get the BEST RESULTS from

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NEW LABORATORY 7000 ROMAINE STREET HOllywood 7741

Perfect Definition No Fringe No Bleeding
No More Lighting Necessary Than For Black and White
USE YOUR OWN CAMERA STAFF

PRODUCTION NEWS

PICTURES IN PREPARATION

Columbia Studios

"LOVER COME BACK"—Dorothy Howell doing treatment. Erle Kenton to direct.
"ARIZONA"—Robert Riskin doing treatment.
"HELD FOR MURDER"—Story by John F. Riewerts and A. P. Barringer. Christy Cabanne to direct.
"THE SEA PATROL"—From story by Robert Wyler. Del Andrews to direct.
"THE GANGSTER"—Original by Monte Katterjohn.
"THROUGH THE FLAMES"—From story by Isadore Bernstein.

Fox Studios

"WYOMING WONDER"—Irving Cummings, George O'Brien and Virginia Cherrill in cast. No story assignments or director.
"TRANSATLANTIC"—From story by Guy Bolton. William K. Howard to direct. Cast: Greta Nissen, Edmund Lowe.

Metro-Goldwyn-Mayer Studios

"HORSEFLESH"—From story by Fred Haslett Brennan. Scenarists, Willard Mack and Jack Cunningham. Charles Brabin to direct.
UNTITLED—Co-star production featuring Marie Dressler and Polly Moran. Charles Reisner to direct.
"LULLABY"—From the play by Edward Knoblock. Edgar Selwyn to direct. Cast: Helen Hayes.
"THE GREAT LOVER"—From play by Leo Ditrichstein and Frederick and Fanny Hatton. Arthur Robison to direct. Adolphe Menjou starred.
"SEA EAGLES"—George Hill, director. Cast: Wallace Beery, Marjorie Rambeau.
"SUSAN LENOX—HER RISE AND FALL"—From the story by David Graham Phillips. Continuity by Wanda Tuchock, Delmer Daves and Zelda Sears. King Vidor to direct. Starring Greta Garbo.
"FLYING HIGH"—Charles Reisner to direct. Scenario by A. P. Younger. Musical director, Martin Broones.
"THE MAN IN POSSESSION"—From play by H. M. Harwood. Sam Wood to direct. Cast: Robert Montgomery.
"SIDEWALKS OF NEW YORK"—Orginal by George Lamby and Paul Gerard Smith. Adaptation by Willard Mack and Eric Hatch. Buster Keaton to star. Co-directors, Zon Myers and Jules White.

Metropolitan Studios

UNTITLED—Liberty production, starring May Robson. Margaret Hower on story. James Flood to direct.
"GANGSTER GIRL"—Rogell production from story by Jack Lait, who is also doing the screen play. Al Rogell to direct.
UNTITLED—Harold Lloyd production. No director or cast.
UNTITLED—Quillan production. Cast: The Quillan Family.

Paramount Studios

"THE ROSE OF THE RANCHO"—Original by David Belasco and Richard Tully. Cast: Dolores Del Rio, Richard Arlen, Edward Goodman to direct. Scenarist, Dan Totheroh.
"CONFESSIONS OF A CO-ED"—To be directed by David Burton and Dudley Murphy. Cast: Phillips Holmes, Sylvia Sidney, Norman Foster, Frances Dee, Jean Arthur, Claire Dodd.
DEBUTANTE"—By and with Carman Barnes.
"IN DEFENSE OF LOVE"—From story by Mary Roberts Rinehart, with dialog by Vincent Lawrence. Directors: Marion Gering and Slavkó Vorkapich. Cast: Gary Cooper and Carole Lombard.
"MONKEY BUSINESS"—Original by William B. Johnstone and S. J. Perelman. Cast: The Four Marx Brothers.
"WOMEN LOVE ONCE"—From play by Zoe Akins. Cast: Paul Lukas.

Radio Pictures Studios

"STRANGE WOMEN"—From story by Ivan Lebedeff and Benn W. Levy. Richard Boleslavsky to direct, with Lebedeff featured.
"THE NEXT CORNER"—From story by Kate Jordan, adapted by Elizabeth Meehan. Herbert Brenon to direct.
"HELGA"—From original by Martin Flavin, adapted by Beulah Marie Dix. Geo. Archainbaud to direct. Starring Betty Compson.
"THE DOVE"—From play by James Whittaker. Adaptation by Wallace Smith. George Archainbaud to direct, with Mary Astor starred.
"HIGH STAKES"—From play by Willard Mack, adapted by J. Walter Ruben. Lowell Sherman to direct and star. Cast: Mae Murray, Ethel Levey.
"NANCY'S PRIVATE AFFAIR"—From play by Myron Fagan, adapted by Salisbury Field. Gregory La Cava to direct. Starring Mary Astor.
"THE SPHINX HAS SPOKEN"—From the novel by Maurice de Kobra, adapted by Jane Murfin. Victor Schertzinger to direct.
"MARCHETA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.
"COCK-EYED YOUTH"—From original by Wesley Ruggles, who will direct. Adaptation and dialog by Howard Estabrook.
"SHOULD WIVES WORK?"—From original by Al Boasberg, adapted by Anthony Veiller.
"CONSOLATION MARRIAGE"—From original by Bill Cunningham, adapted by Humphrey Pearson. Paul Sloane to direct.
"GIRL CRAZY"—From musical by Guy Bolton, George and Ira Gershwin. Cast: Bert Wheeler and Robert Woolsey.

RKO-Pathe Studios

"LITTLE FLAT IN THE TEMPLE"—From novel by Pamela Wynne. Screen play by Horace Jackson. Starring Ann Harding. Robert Milton to direct.
"THE GANGSTER'S WIFE"—From the Jack Lait novel, "Put on the Spot," adapted by George Rosener. Tay Garnett to direct. Cast: Helen Twelvetrees, Ricardo Cortez.
"SUICIDE FLEET"—From original by Lew Lipton, adapted by Marion Jackson. Cast: William Boyd.

Tec-Art Studios

"THE INSIDE STORY"—A Chesterfield production. Scenario by Arthur Hoerl. Richard Thorpe to direct. Cast: Vera Reynolds, Carol Nye.
"MIDNIGHT"—Hutchinson production. Story by Jack Natteford. Charles Hutchison to direct. Cast: Randolph Scott.

United Artists Studios

"STREET SCENE"—From play by Elmer Rice, who is also doing the adaptation. King Vidor to direct.
"THE UNHOLY GARDEN"—From story by Ben Hecht and Charles MacArthur. Starring Ronald Colman.
"PALMY DAYS"—From original by Morrie Ryskind, Guy Bolton and George Jessell. Starring Eddie Cantor.
"CORSAIR"—From story by Walton Green, adapted by Josephine Lovett. A Roland West production, starring Chester Morris.

HOWARD HUGHES PRODUCTIONS

"SCARFACE"—From story by Armitage Trail. Adaptation by W. R. Burnett, Seton Miller and Fred Pasley. Howard Hawks to direct.
UNTITLED—Air comedy. Original by Graham Brothers, Jimmy Starr, Ebba Havez and Robert Benchley. Ed Sedgwick to direct.
"THE AGE FOR LOVE"—Story and adaptation by Ernest Pascal. Frank Lloyd to direct. Starring Billie Dove.
"QUEER PEOPLE"—From novel by Graham Brothers, who are also on the adaptation. Leo McCarey to direct.
"RIVETS"—From play by John McDermott.

Universal Studios

"THE IMPATIENT VIRGIN"—From novel by Donald Henderson Clark. Adaptation to screen by Francis E. Faragoh.
"THE OUTCASTS OF POKER FLAT"—From novel by Bret Harte. Screen play by Joseph Moncure March. William Wyler to direct.
"UNDER TWO FLAGS"—From novel by Ouida. No assignments.
"MURDERS OF THE RUE MORGUE"—From short story by Edgar Allen Poe. No assignments.
"FRANKENSTEIN"—From novel by Mary Wollencroft Shelley. Adapted by Hamilton Deane and John Balderstone from dramatization by Peggy Webbling.
"WHITE CAPTIVE"—Screen play and adaptation by Dale Van Every and Don Ryan. George Melford to direct. Exteriors made in Borneo.
"BLIND HUSBANDS"—Story and adaptation by Erich von Stroheim, who will also direct.
"WATERLOO BRIDGE"—From the play by Robert E. Sherwood. Adaptation by Tom Reed and Benn W. Levy. James Whale to direct.
"LILIES OF BROADWAY"—From an original by William Hurlbut, who, with Carey Wilson, is adapting it. John Murray Anderson to direct.
"BACK STREET"—From novel by Fannie Hurst. John M. Stahl to direct. Adaptation by Gladys Lehman.
"A LADY OF RESOURCE"—From novel by Arthur Somers Roche, adapted by Edwin G. Knopf.
"MISSISSIPPI"—Being adapted from original by Ray Doyle.

Warner-First National Studios

WARNER BROTHERS

"ALEXANDER HAMILTON"—From play by George Arliss and Mrs. Mary Hamlin. Adaptation and dialog by Julian Josephson and Maud Howell. John Adolfi to direct. Starring George Arliss, with Doris Kenyon and Allan Mowbray.
"NIGHT NURSE"—From novel by Dora Macy. Adaptation by Oliver H. P. Garrett. Dialog by Charles Kenyon. William Wellman to direct. Cast: Barbara Stanwyck, Ben Lyon, Joan Blondell, Charles Winninger, Vera Lewis, Blanche Frederici, Clark Gable, Mildred Harris, Robert Gleckler, James Cagney, Walter McGrail.
"VIRTUE'S CLOTHES"—From story, "Jackdaw's Strut," by Harriet Henry. Adaptation by Charles Kenyon and Raymond Griffith. Starring Constance Bennett.
"SIDE SHOW"—From original by William K. Wells. Roy Del Ruth to direct. Cast: Winnie Lightner, Charles Butterworth, Evalyn Knapp.

FIRST NATIONAL

"SPENT HEROES"—Story, continuity and dialog by John Monk Saunders. Wilhelm Dieterle to direct. Starring Richard Barthelmess.
"FIVE STAR FINAL"—From play by Louis Weitzenkorn. Adaptation by Robert Lord. Screen play by Byron Morgan. Mervyn LeRoy to direct. Edward G. Robinson starred.
"PENROD AND SAM"—From story by Booth Tarkington. William Beaudine to direct. Cast: Leon Janney.

WHEN SENSATIONS ARE MADE

note the Selznick clients

"THE TRESPASSER"

and

"THE DEVIL'S HOLIDAY"

story, direction and dialogue by
EDMUND GOULDING . . . . . *a Selznick client*

Myron Selznick, Inc.

WHEN SENSATIONS ARE MADE

note the Joyce and Selznick clients

"HELL'S ANGELS"

dialogue direction by
JAMES WHALE . . . . . *a Joyce and Selznick client*

dialogue by
JOSEPH MONCURE MARCH . . . . *a Selznick client*

story by
MARSHALL NEILAN . . . . *a Joyce and Selznick client*

and
JOSEPH MONCURE MARCH . . . . *a Selznick client*

scenario by
HOWARD ESTABROOK . . . *a Joyce and Selznick client*

featuring
BEN LYON . . . . . *a Joyce and Selznick client*

THE REPORTER

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Joseph Kelley, George Barr Brown.
Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart.
Circulation Manager: Nat Bregstein
Roger Marchetti, Legal Dept.
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741
New York office, 110 West 40th Street
Fred Schader, Manager
Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager
London office, 80 Wardour Street
Frank Tilley, Manager
Paris office, 122 Boulevard Murat
Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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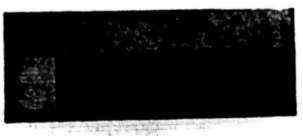

Eddie Cantor was being treated for glasses by a Hollywood oculist who offered to make his eyes normal and the comedian said, 'If you do, you'll have to support my family for the rest of their lives."

•

You've heard of "struggling young authors"—well hark to this! Several years ago, when Carey Wilson, one of our most successful scenarists, decided to be an author, he sold five original stories in the first week of his career—at graduating prices! But wait—during the next year—he peddled eighty-one yarns without a sale!

•

Forman Brown is now operating an 80-seat theatre in a secluded part of Los Angeles business district, where he stages on an average of five plays a week and uses such characters as Ruth Chatterton, Gary Cooper, Clara Bow, Douglas Fairbanks,, Mary Pickford, Charles Chaplin, Greta Garbo and other well known screen names. Such players, however, do not appear in the flesh but are represented by puppets dressed and patterned after the likenesses of the celebrities.

•

A director for one of the large independents cost the company four weeks salary for a cameraman after that cameraman had worked but one week on a four-week guarantee. When asked for the reason for the dismissal, it was learned that the director wanted to place a friend of his in the spot. The business manager blew up and read part of the Cameramen's Union by-laws and constitution to him. The director could not be made to pay for his blunder, as it would interfere with the production with which he is now entrusted.

BOTH CHICAGO AND N. Y. KILLED BY HOLY WEEK

New York Business Keeps On Downward

New York.—Business in New York theatres during the past week was generally dull, with a gross of $59,-800, hung up by "Dance Fools, Dance," in its second week at the Capitol, offering the only relief to an otherwise downward trend. Others were:

ASTOR—"Trader Horn," tenth week, $18,200.
CAPITOL—"Dance Fools, Dance," second week, $59,800.
COHAN—"City Lights," ninth week, $30,500.
GLOBE—"Bad Sister," $13,500.
MAYFAIR—"Laugh and Get Rich," $15,000.
PARAMOUNT—"Conquering Horde" $62,100.
RIALTO—"Dishonored," fourth week $21,500.
RIVOLI—"Front Page," $39,400.
ROXY—"Mr. Lemon of Orange," $70,200.
STRAND — "The Finger Points," $32,500.
WARNERS—"The Jazz Singer," four days, $2,400.
WINTER GARDEN—"Fifty Million Frenchmen," second week, $17,-600.

•

Only "Yankee" Takes Real Chicago Gross

Chicago.—The week's business in Chicago theatres, with the single exception of "Connecticut Yankee" at the McVickers, was very bad. "Yankee" drew up with $42,600, almost $8,000 in front of the nearest loop competitor. Other grosses were pitifully small. They were:

CHICAGO—"Honor Among Lovers," $31,200.
McVICKERS—"Connecticut Yankee," $42,600.
ORIENTAL—"It's a Wise Child," $35,000.
PALACE—"Bad Sister," $22,500.
ROOSEVELT — "Conquering Horde," $14,000.
STATE-LAKE — "Dracula," second week, $28,500.
UNITED ARTISTS—"City Lights," third week, $23,000.

•

Schulberg and Dreiser

(Continued from Page One)

discretion." And there the matter stands.

Dreiser arrived in Hollywood a few days ago to make some demands regarding the picturization of his book, "An American Tragedy," which Paramount paid $160,000 for. His visit was caused by the reading of the shooting script sent to him in New Orleans.

Schulberg said, "We proposed to Mr. Dreiser as a protective measure that he wait until the picture was finished and then look at it with us because we did not feel he was able to judge capably from the reading of the script or looking at the daily rushes, as very few people, including motion picture experts, are capable of doing. He agreed to wait until the picture was finished."

New Contract Mark Set By Monogram

Monogram Productions is establishing a precedent in the smaller independent ranks by signing all of its important personnel of the organization to term contracts. The list already totals 12, including writers, players and directors and was increased yesterday by the signing of Lloyd Nosler, former film editor, to direct. Wellyn Totman and Al Bridge were added to the contract writers' list, while Archie Stout is listed as the first contract cameraman to be engaged.

Monogram's first picture, "Ships of Hate," will go into production April 15.

•

Ray Taylor on "U's" Buffalo Bill Serial

Ray Taylor yesterday was signed by Universal to direct a 15-episode serial depicting the life of Buffalo Bill. It will be the first of four serials to go into production this week when Universal resumes production activities following the shutdown.

•

Beery In Own Ship Hops From East

New York—Wallace Beery hopped off from the Newark flying field today in his own ship bound for Hollywood. He will stop off at several spots for fuel and meals.

•

Australian Girl Signed

New York.—Phyllis Elgat, an Australian ingenue, has been signed by Metro-Goldwyn-Mayer.

•

Stylist Gets Contract

After six years with Paramount as assistant style designer, Edith Head has been given a contract.

•

Fox Hocks Loew's

(Continued from Page One)

Loew's houses, by Publix and the appointment of Sidney Kent as the Fox president at the meeting of the Fox board in a few days, is a foregone conclusion.

Seven banking institutions are mentioned in the further financing of Fox Film in the underwriting of the $30,000,000 five-year gold debenture bonds that will first be offered to Fox stockholders, and later to the public, if there is any left. These banks are: Chase National Securities, Dillon Read, Bancamerica-Blair, Harris Forbes & Company, Chatham-Phoenix, Central Illinois of Chicago and Hayden-Stone.

This $30,000,000 five-year gold debentures are subject to call at 110.

It was announced that there will be no public offering of stock in the Film Securities Corporation. The transfer of the 462,000 shares of the A stock of the company to Fox is understood for the purpose of guaranteeing Fox an equity in Loew's Inc.

Two Houses Close In St. Petersburg

St. Petersburg, Fla.—Closing of the Plaza Theatre, next to the largest house here, occurred this week. The Plaza folded up Saturday night, closely following the closing of the Pheil, belonging to the same chain, the previous Saturday. Sparks is to concentrtate on the Florida, 2,400 seat de luxe house, with Jess Clarke, in charge of three theatres here, devoting all his efforts to that theatre.

Change of policy was announced at the Patio theatre. The stage show, by the Stroller players, will be discontinued and the house will run pictures only. Attendance for the flesh shows was good for a time, but interest fell off.

Norma Shearer was the best drawing card here last week doing good business in "Strangers May Kiss." The week was slim so far as first-run pictures was concerned, very little that was good being offered.

Attractions this week:

FLORIDA — "Dishonored," "June Moon," "The Conquering Horde."
ALCAZAR—"It Pays To Advertise," "The Lottery Bride."
PATIO—"Phantom in the House," "Reno."

•

One L.A. House "Takes"

(Continued from Page One)

CRITERION—"Conecticut Yankee," five days, $17,500.
EGYPTIAN—"Min and Bill," $3,-300.
LOEW'S STATE—"The Prodgal," $26,600.
ORPHEUM—"Dracula," second week, $16,200.
PANTAGES—"Unfaithful," $11,000.
PARAMOUNT—"Skippy," $32,000.
RKO—"Bachelor Apartment," $12,-200.
WARNERS DOWNTOWN—$12,500.
WARNERS HOLLYWOOD—"Fathers' Sons," $13,750.

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ANOTHER HIT FOR MGM IN NOVARRO'S "DAYBREAK"

Big Boost For Ramon Novarro

"DAYBREAK"
MGM

Directon .....Jacques Feyder
Photography .....Merritt C. Gerstad
From Book by.....Arthur Schnitzler
Adaptation .....Ruth Cummings
Dialog .....Cyril Hume
Film Editor.....Tom Held

Cast: Ramon Novarro, Helen Chandler, Jean Hersholt, C. Aubrey Smith, William Bakewell, Karen Morley, Kent Douglass, Glenn Tryon, Clyde Cook, Sumner Getchell, Clara Blandick, Edwin Maxwell, Jackie Searle.

"Daybreak" as we previewed it seemed rather lengthy, but with the necessary cutting, should prove to be just about the most successful of Novarro's long list of pictures. Not since "The Pagan" has this young man been so happily cast, nor been the possessor of such a corking story. The tale itself is simple, and it unfolds with utter naturalness and a touch of sophistication against the glamorous background of the Emperor's Guard in Vienna.

An audacious young officer meets by chance, an innocent young music teacher when she goes to a questionable restaurant for a musical given to her by an elderly and lecherour admirer. It is here that she discovers his real "intentions" and after a struggle, is escorted from the place by Willie, the Lieutenant. She tried to send Willie away too, but his charm and persuasion are too much for her. They go to a wine garden together and she drinks a bit too much. They sit by the river. They ride through the town at daybreak. They go to her flat. They breakfast. They fall in love. But when Willie leaves—he leaves money. Upon a seeming triviality (as so often happens in real life) her whole outlook changes. When he realizes that he was a fool not to recognize her innocence—it is too late. She has decided to accept her rich admirer, and be the girl that Willie made clear he thought she was. When next they meet it is in a gambling house. She is rich and bejewelled. He is still an officer but poor and gambles to win money for a fellow officer in trouble. The girl's protector goads Willie into playing further and losing a vast sum. She attempts to aid him, but he refuses, feeling his honorable duty is suicide, until he discovered that she really loves him. Whereupon he throws "honor" to the winds, gives up his sword, and they go away together, presumably to Brooklyn, U.S.A., which he has been told, is "paradise."

The direction, especially in two particular sequences, is excellent. Novarro plays sincerely and with great charm. Helen Chandler, inclined to be a bit "actressy" at times, does for the most part fine work. The supporting cast, especially C. Aubrey Smith, is very good. The photography, by Merritt Gerstad, is exquisite throughout.

The producers are to be congratulated upon the story and dialog which could not be improved upon. Long may Schnitzler wave! The picture should make plenty of new fans for Novarro, for we feel it is the kind which will gain most by word of mouth advertising.

•

"Indiscreet" Is The Right Title

United Artists are finally set on the title of the Gloria Swanson picture directed by Leo McCarey. It is "Indiscreet" and not "Obey That Impulse."

Brock-Ates Make Good RKO Shorts

"THE LONE STARVED RANGER"
Radio Picture

Direction .....Harold Swartz
Story and Dialog: Mauri Grashlin, Lloyd French, Harold Swartz.
Art Director .....Max Ree
Photography .....Charles Clark
Recording .....Ralph Spoots
Film Editor .....Ted Cheesman
Cast: Rosco Ates, Warner Richmond, Charles French, Nelson McDonald, Lon Poff, Leo White, and Beans, the dog.

Rosco Ates and his stuttering steal the show in the latest Lou Brock short. Plenty of laughs and action makes the comedy worth carrying on any program.

Rosco blows into a western town looking for food. He is "accidently" chosen sheriff to replace the one that has just jumped town, due to receiving a notice that a bad man is out gunning for him. Rosco takes the job, on the promise that he will get plenty of food, if he gets his man.

While the town folks are scouring the countryside to locate the killer, Rosco discovers him in town and locks him in the bank vault. In so doing, he is accused of robbing the bank. Before he is able to unloosen his tongue, he is lashed to a burro preparatory to being hanged. When he does tell what has happened, the town folks rush off to get the killer, and the burro races out of town with Rosco.

•

Version For Radio's "The Next Corner"

Radio will make a French version of "The Next Corner" with Jeanne Helbling and Geymond Vital in the leading roles. Henri de la Falaise will direct. The studio will follow out its policy of shooting the foreign version in the same sets almost simultaneously with the English picture which Herbert Brenon is directing.

Metro Wins Suit Against Abramson

New York.—Judge Frank J. Coleman denied Ivan Abramson an injunction against Metro-Goldwyn-Mayer for their supposed plagarism of parts of "Enlighten Thy Daughter" in their production of "Reducing."

•

Para.'s Spanish Versions To Be Made Here

New York.—Joseph Siedelman, head of Paramount's foreign distribution, arrived here for the convention and is now holding roundtable conferences on the future foreign policy with Geoffrey Shurlock, head of the Paramount Hollywood studio foreign department, and Mel Shauer, head of all foreign production for Paramount.

Shauer will leave for the Coast the latter part of this month, where it is expected he will establish a permanent division for the making of all forthcoming Spanish productions there. All other multi-linguals will be confined to the Joinville plant in Paris.

•

Dorothy Lee Gets More Radio Dough

New York.—Radio Pictures has fixed Dorothy Lee up in grand style, insofar as a weekly check goes, for the next five years. She is to get $1,500 a week on her new arrangement. Started with company a little over a year ago at $75 each Wednesday.

•

Rosita Moreno To Paris

Rosita Moreno will leave the latter part of this week for Paris to make a Spanish picture with Roberto Rey at Paramount's Joinville studio. Both will return here upon completion of this picture to resume their contract in Paramount's foreign department.

•

Geo. Thomas Recovering

George Thomas, of Warner-First National publicity department, is recovering from a flu attack and will return to his desk in a few days.

•

Brundidge Back to St. L.

Harry Brundidge, star reporter for the St. Louis Star, shoved off for his home base of operations after spending two weeks here on special motion picture features.

New Warner Group Ready for Cameras

The fourth lap of the Warner-First National program gets under way within the next few days when five productions go into work.

Warners will start three; "Night Nurse" with Barbara Stanwyck and Ben Lyon heading the cast and William Wellman directing; "Alexander Hamilton," starring George Arliss with John Adolfi directing; and "Side Show," co-featuring Winnie Lightner and Charles Butterworth.

The two First National pictures are "Five Star Final" with Mervyn LeRoy directing Edward G. Robinson, Ona Munson, Helen Chandler, and H. B. Warner; and "Spent Bullets," starring Richard Barthelmess with Wilhelm Dieterle.

•

Writers Com. Named To Confer With Prod.

Alfred A. Cohn, president of the Writers' branch of the Academy of Motion Picture Arts and Sciences, yesterday named the committee that will confer with the producers in a conference set for next month. They are: Ralph Block, John Meehan, Percy Heath, Benjamin Glazier, Frank Woods, Richard Schayer, Waldemar Young and James Seymour. Before the conference the committee will analyze the aspects of writer-producer relations.

•

Terrett Borrowed by "U"

Courtney Terrett, whose first book, "Only Saps Work," clicked both on the bookstands and as a talker, has been borrowed from Fox to do an original for Lew Ayres. It will be given a racketeering flavor.

•

Sloane Starts Next Week

Paul Sloane wil start shooting the first of next week, "Consolation Marriage," an original by Jack Cunningham, on the Radio lot. Miles Connolly will supervise. Sloane recently completed directing "Traveling Husbands."

•

Helen Hayes Delayed

Helen Hayes' arrival here has been postponed for another week due to being unable to break her engagement in a stage play now running in Chicago. The actress was recently signed to a long term contract with MGM and has already been assigned to a featured part in "Lullaby."

•

Robert Ames At Radio

Robert Ames has been signed by Radio Pictures for the male lead in "Helga" opposite Betty Compson. George Archainbaud is the director.

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THE Hollywood REPORTER

Vol. IV. No. 7. Price 10c. TODAY'S FILM NEWS TODAY Thursday, April 9, 1931

FOX HOCKS LOEW'S

WHY MUST the whole production industry be turned upside down in its action towards agents and managers, because one or two or three have found that the activity of some manager or agent in the handling of their clients has not met with their satisfaction, particularly when this dissatisfaction has been created, without any sensible reason, by the studios themselves in one of their stupid moments?

There is a definite place for a good agent or manager. He is a necessity in the making of pictures. He is the necessary contact between two most temperamental factions, the studio executive and the artist. His position is one of help in that he is fighting the fight of both artist and studio in trying to get them together on a most equitable basis.

•

WHY ARE some executives so insistent that the wings of agents be clipped, when others, equally important in their positions, will say that a good agent is indispensible?

A supervisor told us yesterday he was having considerable difficulty with a star on a picture that is now in production. He said, "If I had taken the matter to the studio head, matters would have become worse, due to what might have happened had the star been called into the front office. Instead I phoned for his manager, explained the whole situation to him. He took his star to lunch. Returning to the set after lunch the star approached me with an apology, which really was not necessary, as the whole thing that caused our peeve developed through a misunderstanding.

•

WE KNOW of a terrific battle being waged now between a studio and a most important female star, that could have been averted at a saving of thousands of dollars, had the star's agent been commissioned to straighten the thing out. After such a big loss has been sustained in time and money, the agent is called in and the whole thing will soon be fixed to the satisfaction of everyone.

We have an idea we can match every studio peeve against agents by facts of difficulties originating with the studio and not the agent.

Pathe News Will Run Serial On the Russ-Soviet Plan

New York.—It became known here today that the Pathe News will soon start a serial disclosing the five-year plan of the Russian Soviet. This is the first time a serial has been attempted by a newsreels.

There is a question in picture minds back here if the U. S. Government will permit such material to reach the screen as it may be construed as propaganda for the Russian cause.

•

"U" Postpones "Blind Husbands"

Universal has postponed production of "Blind Husbands" until a later date as Eric von Stroheim, who will direct it, will play the Rajah in "White Captive," which starts shooting first on the new program.

Further changes in plans gives von Stroheim the direction of "Boulevarde" as his initial directorial effort on the schedule instead of "Blind Husbands," to be made as his second.

Universal has made arrangements to borrow Walter Huston from First National for the lead in "Boulevarde."

•

"Lady With a Past" Chosen For Ann Harding

RKO-Pathe has acquired the screen rights to "Lady With a Past," a new novel yet to be published by Harriett Henry, author of "Jackdaw's Strut."

Move First Prompted By Finances and Later Due to Govt. Intervention of Merger

New York.—In the announcement of the refunding of Fox Film, it will be brought out that Harley L. Clarke has placed the 660,900 shares of Loew's Inc., stock in the hands of a new company to be known as the Film Securities Corporation. In return for this Fox gets $28,000,000 and 462,000 shares of class A stock in this new holding corporation.

Who and what is back of the Film Securities Corporation is a dark secret at this time. However, insiders view this hocking of the Loew control to mean a pinch for money necessary to carry on, in addition to the known intervention of the Government to any thought of merging Fox with Loews.

Wall Street is impressed with the thought that the Film Securities Corporation is one backed by Kuhn-Loeb & Company and that the operation of

(Continued on Page Two)

•

Schulberg Explains Dreiser Status

Theodore Dreiser says "Paramount will not release their picture, "An American Tragedy," unless it receives my sanction." B. P. Schulberg says, "Mr. Dreiser's contract with us enables him to make suggestions which we may either accept or reject at our

(Continued on Page Two)

MGM Buys Two More Plays

New York—Metro-Goldwyn-Mayer has purchased "The Truth Game," by Ivor Novello, which had a four months' run on Broadway; and a Hungarian play by Ladislas Kekete and Alexander Goth called "Ferike."

•

"Over The Hill" Stopped; New Cast to be Chosen

Production on "Over the Hill" at Fox has ceased until a new cast can be obtained.

•

"Murder by Clock" Soon

Paramount is planning an early starting date on "Murder By the Clock" with Lilyan Tashman and William Boyd slated for the leads. Dan Venturini, recently elevated from the foreign department to director of English pictures will direct.

•

"Secret Six" To Criterion

Cosmopolitan's "Secret Six" will follow the present run of "Connecticut "Yankee" at the Criterion. It will be released in other key cities as a special.

•

Harold Lloyd Under Knife

Harold Lloyd entered the Good Samaritan hospital last night and was to be operated on for appendicitis at 8 o'clock this morning.

•

O'Brien-Ford Return

George O'Brien and Jack Ford returned to Hollywood yesterday after their jaunt half around the world.

BUT TWO HOUSES HOLD UP IN DULL BUSINESS WEEK

With the exception of "Skippy" at the Paramount and "The Prodigal" at Loew's State, business in Los Angeles theatres during the past week was very poor indeed. Para.'s "Skippy" did a surprising gross of $32,000, while "The Prodigal" was not bad with $25,600 at the State. A new all-time low was taken at Pantages, where "Unfaithful" did only $11,000 for the week. The figures:

CARTHAY—"Strangers May Kiss," $14,500.

CHINESE—"Trader Horn," $14,000.

(Continued on Page Two)

"Front Page" In U. A. Starting April 15

A switch in play dates places "The Front Page" in the United Artists theatre April 15 ahead of "Dishonored" as announced earlier.

•

Arch Reeve Leaves

Arch Reeve left for New York last night, where he will spend four days at Paramount's home office prior to attending the convention in Atlantic City.

THE REPORTER

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Joseph Kelley, George Barr Brown.
Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart.
Circulation Manager: Nat Bregstein
Roger Marchetti, Legal Dept.
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741
New York office, 110 West 40th Street
Fred Schader, Manager
Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager
London office, 80 Wardour Street
Frank Tilley, Manager
Paris office, 122 Boulevard Murat
Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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To give you an inside on the juggling going on in most studios with stories, titles and casts, for one reason or another, we quote from a page of the Paramount Service Manual sent out weekly to all Paramount exchanges.

"Po'ice Station," which was to have had William and Kay Francis, has been dropped. In its place we are releasing a production with Paul Lucas, Eleanor Boardman and Lilyan Tashman, which will be called WOMEN LOVE ONCE. This was to have been the title and story for the third Chatterton. Instead, however, we will use another story, not as yet selected, for the third Chatterton."

•

One of our leading comedy directors is in the dog house again and genuinely on the spot as far as the law is concerned.

After a series of scrapes, the director finally got himself out of his last jam through studio influence and friends to the extent that he was put on probtaion under a promise to behave himself. Now he has ruined his probation and faces the chances of a nifty prison sentence after getting lit up last Saturday night and crashing through a milk wagon.

•

Harry Leon Wilson who writes some pretty good novels, was engaged, not long ago, by a Hollywood producer to rewrite a script. A Big Exec, in giving him the assignment said—said he to Leon—handng him a script another writer had worked on—"Mull this over and see if you can patch it up. Says Leon to Big Exec—"My name's Wilson but you must have mistaken me for the ballplayer, whose first name is "Hack."

Zukor Seen On Para.-Fox Throne in New Dicker

(Continued from Page One)

of Loew's Inc. held by Fox Film in return for the financing of short term notes to the extent of $30,000,000. This new holding company will be made up of banking interests close to both Paramount and Fox and, of course, Kuhn-Loeb.

The rest of the $75,000,000 required by Fox will be underwritten by the bankers. An issue of 6 per cent debenture bonds, $20,000,000 of short term and $10,000,000 of preferred will be offered to Fox stockholders, convertible into A stock at the rate of 30 shares for each $1,000. An additional $15,000,000 of 6 per cent debenture bonds will be offered to stockholders of West Coast Theatres. Making up the total required.

There seems to be nothing to stop this bit of financing going through, backed, as it is, by some of the largest financing institutions in the country.

When it is all boiled down it looks as if Paramount and Fox, with the Fox interest in Loew's Inc., will about dominate the motion picture industry with Adolph Zukor sitting in the king's seat.

Kent's entrance to Fox as its president is at the dictates of the bankers and as an operating head of that end of the scheme of things for Zukor.

Although there will be no actual mergers, the workings of this new operation, controlled as it will be a group of bankers, favorable to both, will be the next thing to it.

In a statement issued yesteray regarding the refinancing of Fox, issued in behalf of Harley L. Clarke, it stated: "Until recently motion picture companies have been almost exclusively in the hands of officers and directors, who have been active in the development of the business. Now banks and investment houses are largely becoming actively identified wtih the industry."

This is the first time that banking interests have come out in the open and declared their intention of running the industry. Accordingly they will adopt their usual procedure in handling matters of this kind, surrounding themselves with the best equipped men for the actual operation of their holdings.

This new-make-up of motion picture affairs will place Zukor at the actual helm of Paramount, Uublix, Fox Film, Fox Theatres, Loew's Theatres and Metro-Goldwyn-Mayer.

Another angle that argues for the successful conclusion of this project is the fact that Harley L. Clarke would have 85 per cent of all theatre equipment right in his back pocket with a ticket for General Theatre Equipment to supply all Publix, Fox and Loew houses, leaving but Warners and RKO out irsofar as the major theatres of the industry are concerned.

Insiders are saying that this whole set-up received its major promptings by the raid of Warners on the stars of Paramount. That Zukor had little trouble convincing the bankers that they must place themselves in a stronger position to resist any kind of a raid.

Helen Chandler Cast For "Spent Bullets"

After testing more than 150 of the outstanding feminine screen players for the part of "Nikki" in "Spent Bullets," First National has finally selected Helen Chandler for the difficult role. Miss Chandler will start work in this picture upon completion of her present work in "Five Star Final."

•

"U" Football Series Tagged 'Spirit of Rockne'

Universal has finally decided to proceed with its series of football shorts with the Notre Dame players as originally planned and instead of featuring a coach, the series will be made under the caption of "The Spirit of Rockne," with Carrideo as the principal character. Albert Kelly and crew of technicians will leave for South Bend within the next ten days to film the pictures.

•

"Dirigible" Opening

(Continued from Page One)

Joseph Schenck, Gloria Swanson, Norma Shearer, Daryl Zanuck, Irving Thalberg, L. B. Mayer, Carl Laemmle, Al and Charles Christie, Cecil DeMille, Eddie Cantor, Countess Tukine, Elsie Janis, Lilyan Tashman, Edmund Lowe, Fred Beetson, George Bancroft, Evelyn Brent, Sol Wurtzel, and Harry Rapf.

Ambition Plus Pep and Experience
The
HARRY WEBER
AGENCY

"THE BEST IN MUSIC"
Adolf Tandler
(Scores, versions or titles)
Phone: Santa Monica 65413

Bennet Starts New Series of Shorts

Spencer Bennet, well-known producer and director of motion pictures, starts the first of a series of two-reel pictures at Metropolitan Sound studios today.

This will be a series of celebrated crime cases taken from records of the internationally famous criminologist, Nick Harris. The first production will be "Facing the Gallows," an adaptation from Harris's book, "In the Shadows."

•

Madge Evans Signed By MGM, to Coast Soon

New York—Madge Evans has been signed on a long term contract by Metro-Goldwyn-Mayer and will leave for Hollywood within two weeks.

A SENSATION OVER NITE
ROBERTA GALE
▼
Ingenue Leads
▼
Now Under Contract to Radio

LEO TOVER
Cinamatographer
RADIO PICTURES

WHEN SENSATIONS ARE MADE

note the Joyce and Selznick clients

"THE DAWN PATROL"

directed by

HOWARD HAWKS . . . . . ***a Joyce- Selznick client***

adaptation and continuity by

DAN TOTHEROH . . . . . ***a Selznick client***

SENNETT CAN TAKE BOWS FOR NEW COMEDIES SHOW

Comedy King In Old Form

Mack Sennett, who has been crowned king of comedy producers more times than Heinz has pickles, is clicking along in a manner that will demand of the industry some new title for this genius of short-reel laugh-getters. He took the blanket off five pictures recently finished the other day, and all of them should prove feature box-office material in theatres throughout this and other countries.

Sennett seems to have found his second wind in the production of shorts. But whatever he has found and regardless of where he has picked it up, it is there.

●

"IN CONFERENCE"
Mack Sennett

Direction .....Eddie Cline
Photography .....Charlie Boyle
Story and Dialog: John A. Waldron, Earle Rodney, Harry McCoy, Ewart Adamson, Walter Weems.
Film Editor.....William Hornbeck
Cast: Harry Gribbon, Andy Clyde, George P. Wilson, Patsy O'Leary, Marion Sayers, Ernest Hilliard, Spec O'Donnell.

"In Conference" will make an excellent addition for any program. There are plenty of laughs provided by gags that are good and well worked out.

The transition from silents to talkies furnishes the laugh-getting theme. The strong and manly hero who knocked 'em cold in the silents turns out to have a soprano voice; his singing, which makes the producers tear their hair and attempt to get rid of him, will keep audiences howling.

Eddie Cline's direction is smooth, and the good performances of the players also aid materially in making this a success.

●

"HOLLYWOOD HAPPENINGS"
Mack Sennett

Direction .....Mack Sennett
Photography .....Charlie Boyle
Story and Dialog: John A. Waldron, Earl Rodney, Harry McCoy, Ewart Adamson, Walter Weems.
Film Editor.....William Hornbeck
Cast: Mack Sennett, Marjorie Beebe, Louis L. Alberni.

Another novelty, with a definite box-office appeal. It is great fun every minute, thanks to a competent cast and gag man.

Mack Sennett and Marjorie Beebe, in their own character, take a day off to show Baron What's-his-name, around. There's a diving exhibition featured in the picture that has the newsreels beat a mile; then you're taken by train to Olsen's where the fun goes on.

The whole thing is done in color, and is herefore doubly effective.

Mack Sennett's presence in the cast after many years of absence from the screen, will provide exhibs with plenty of material for exploitation.

It IS Not So

In Monday's Reporter we said that Robert Lord has been placed in story charge of both Warners and First National. We referred to "Heat Wave" and "Co-respondent" as being First National Pictures.

'Taint so.

Robert Lord is story supervisor of First National and not Warners. And in case you care, "Heat Wave" and "Co-respondent" are both Warner pictures.

So there—

"SPEED"
Mack Sennett

Direction .....Mack Sennett
Photography .....Charlie Boyle
Story and Dialog: John A. Waldron, Earle Rodney, Harry McCoy, Ewart Adamson.
Film Editor.....William Hornbeck
Cast: Andy Clyde, Marjorie Beebe, Alberta Vaughn, Frank Eastman, Cyril Chadwick.

Again Mack Sennett has given us something different. There are enough laughs in this novelty for everyone, and the photography alone is worth the price of admission. Exhibs can use it to good advantage to bolster up a weak program.

Two girls race across to New York, because their fiance has said he will marry the one who gets there first. One of them stars out in a car with her uncle, while the other one flies. But through a series of accidents, which provides most of the fun, the plane is forced to land and pick up the other two.

The camera follows a trans-continental plane across to New York, and some of the shots (all in color) are the most beautiful we've ever seen. The explanatory dialog is witty and good for a number of laughs.

Marjorie Beebe is the gal who travels with her Uncle Ed, played by Andy Clyde, and the two are a riot. Alberta Vaughn is responsible for more giggles as the actress who starts out in the plane. Frank Eastman is okay as the boy.

●

"GHOST PARADE"
Mack Sennett

Direction .....Mack Senett
Photography .....Frank Good
Story and Dialog....John A. Waldron, Earle Rodney, Harry McCoy
Film Editor.....William Hornbeck
Cast: Harry Gribbon, Andy Clyde, Marjorie Beebe, Frank Eastman, Marion Sayers, Babe Stafford.

Plenty of chills, thrills and nonsense—to keep the whole family amused.

Andy Clyde takes his secretary with him when he goes to his dead uncle's supposedly haunted house in an attempt to sell it. The idea is to get her away from his son, who wants to marry her. The dumb constable would like to marry her too. But the son turns up in time to win her, after ghosts, talking dogs, and what-not, have scared the little party to death. At the end you discover the buyers have framed the whole thing to get the land as cheaply as possible, for the oil on it.

Marjorie Beebe is good as ever as the secretary, and Harry Gribbon provides a lot of belly-laughs as the constable. Andy Clyde keeps up his good work. Frank Eastman is adequate as the son.

●

"COWCATCHER'S DAUGHTER"
Mack Sennett

Direction .....Babe Stafford
Photography .....Frank Good
Story and Dialog....John A. Waldron, Earle Rodney, Ewart Adamson, Harry McCoy
Film Editor.....William Hornbeck
Cast: Harry Gribbon, Andy Clyde, Marjorie Beebe, Frank Eastman.

There are twenty minutes of hilarious fun for any audience in this amusing and well-acted slapstick offering.

Andy Clyde doesn't approve of daughter (Marjorie Beebe) running away from school to join the circus. Besides, he wants her to marry Harry Gribbon, who does something or other for him on the ranch. But daughter has her own plans, which include the city feller (Frank Eastman). After many amusing incidents, Gribbon gets fired, and all's well with the young lovers.

Direction and photography are okay.

Brown Here Next Week On Contracts and Talent

New York.—Hiram Brown, president of RKO, will leave in a few days for Hollywood to straighten out several contract difficulties in both RKO and Pathe in addition to trying to get a few names to include in the RKO line-up of stars and featured players.

It is known that Brown is not at all satisfied with the name material in Radio Pictures. Being right on top of RKO theatre activities he is wise to the value of name draws and will take the rubber off the bankroll for anything approaching a b. o. possibility.

●

Robt. Williams Signs For Role in "Common Law"

Robert Williams, whom RKO-Pathe brought to the Coast to play his original role in "Rebound" with Ina Claire, has been signed for a featured role in support of Constance Bennett in "The Common Law." The studio is now talking long term contract with him.

●

New Para. Duties For Gordon Jeninngs

Gordon Jennings, for the past five years head of the title and printing department at Paramount, has had his duties expanded to include the special effects department.

●

Mike Levy Re-Signs

Mike Levy, for the past two years studio executive manager at Paramount, has been given a new contract.

What's Happening in London

By FRANK TILLEY

Plenty squawks among indie producers here because several American distribs. are offering but $5.50 a negative foot as production cost of quota films.

May seem low, but figure they may get one out of three that's any good, except for the ashcan, and they're paying plenty for the one they can trade with.

Besides which, if the local producer makes even a moderate picture, producer is liable to get it sold abroad by the American distrib. and get some found money. Walter Hutchinson of Fox recently sold Arthur Varney's "Enter the Queen" for U. S. and most of the rest of the globe, which is a big break for a quickie at that.

Pending Paramount's own production arrangements—and Bob Kane is here on that show—Sidney Morgan is directing "Passing Brompton Road" for Para.'s quota. Stage play which featured Marie Tempest featured in at Criterion. Godfrey Tearle slated to play film male lead.

Carlyle Blackwell is to star in three to be drected by Basil Dean for Radio, and Maurice Elvey is now shooting "Sally in Our Alley" with Gracie Fields for same stable. Bob Martin back here to direct the cameras and Otto Ludwig coming over to do the cutting.

Harry Rowson, once head of Ideal Films Company (RKO's original release in Britain) now making a quota for Para.—"Officers' Mess," a comedy feature.

George Smith, former head of P. D.C. (Pathe) here, now financing an indie producing unit making quota for Fox.

Millarde Webb working here for Gaumont Company. Directing "The Happy Ending" with Benita Hume (lately back from Hollywood). Para.'s first for themselves will be "These Charming People," a Michael Arlen story, wth Cyril Maude in the lead. Maude played in "Grumpy" for Para. in Los last summer.

Harry Lachman, who used to be Rex Ingram's right hand in Nice, just finished "The Outsider" for Metro. Joan Barry and Harold Huth starred. Lachman was with British International for a couple of years but quit when B. I. P. started paying pin money for directors.

●

"U" Cameraman to Para.

Universal has loaned Karl Freund, the cameraman who recently photographed "Dracula," to Paramount to act as first cameraman on the next Maurice Chevalier picture, to be directed by Ernst Lubitsch at the Long Island studio. Production is slated to start April 16.

Original Story

"DIRIGIBLE"

by

FRANK WEAD

Adaptation
SHIPMATES (MGM)

Now Preparing
SEA EAGLES
for George Hill (MGM)

OR 9922

Clarence Muse

as

Clarence

in

"DIRIGIBLE"

ALAN ROSCOE

as

Captain of the Lexington

in

"DIRIGIBLE"

NED MANN

Director
Special Effects

"DIRIGIBLE"

FRANK CAPRA

extends his sincere
appreciation for the whole-hearted,
loyal and efficient co-operation
on the part of the
ENTIRE
PRODUCTION
STAFF

of "DIRIGIBLE"

PICTURES SHOOTING

Columbia Studios

"GOOD BAD GIRL"—Adapted by Dorothy Howell. Roy Neill directing. Cast: Mae Clarke, Marie Prevost, Robert Ellis, Nance O'Neill, Edmund Breese, James Donlan, George Berlinger.

Fox Studios

"YOUNG SINNERS"—John Blystone directing. Cast: Thomas Meighan, Dorothy Jordan, Hardie Albright, Cecilia Loftus, William Holden, Lucien Prival.

"DADDY LONG LEGS"—From the screen treatment by Sonya Levien and S. N. Behrman under the direction of Al Santell. Cast has Janet Gaynor, Warner Baxter, Una Merkel, Claude Gillingwater, Kathleen Williams, Elizabeth Peterson, and Martha Lee Sparks.

"THE BLACK CAMEL"—Now on location at Honolulu with Hamilton McFadden directing. Cast has Warner Oland, Sally Eilers, Dorothy Revier, Bela Lugosa, Victor Varconi, J. M. Kerrigan and Rita Rozelle.

"MISBEHAVING"—From screen play by Leon Gordon under direction of Al Wuerker. Cast has Victor McLaglen, Jeanette McDonald, Roland Young, Sam Hardy, Wm. Collier, Sr., Sally Blande, George Andre Veranger, Johnny Arthur, Hank Mann, Wilber Back and Ruth Warren.

"BLONDIE"—From screen play by Gene Towne and Paul Perez with Ben Stoloff directing. Cast features Spencer Tracy, Warren Hymer and Jean Harlow.

Metro-Goldwyn-Mayer Studios

"DANCING PARTNERS"—From the play by Alexander Engel and Alfred Grunwald. Jack Conway, director. Cast: William Haines, Irene Purcell, Charlotte Granville, C. Aubrey Smith, Lillian Bond, Ray Milland, Albert Conti, Lenore Bushman.

"A FREE SOUL"—From novel by Adela Rogers St. Johns, adaptation by John Meehan. Clarence Brown, directing. Cast: Norma Shearer, Lionel Barrymore, Clark Gable, Monroe Owsley, James Gleason, Lucy Beaumont, Ed Brophy, Claire Whitney, E. Alyn Warren.

"GIRLS TOGETHER"—From novel by Mildred Cram. Dialog continuity by Sylvia Thalberg and Frank Butler. Cast: Joan Crawford, Neil Hamilton, Marjorie Rambeau, Zelda Sears, Monroe Owsley, Hobart Bosworth, Armand Kaliz. Nick Grinde, director.

"FIVE AND TEN"—From novel by Fannie Hurst. Dialog and continuity by Edith Fitzgerald. Robert Z. Leonard, director. Cast: Marion Davies, Leslie Howard, Richard Bennett, Irene Rich, Kent Douglass, Mary Duncan, Halliwell Hobbes, Ruth Selwyn, Charles Giblyn, Arthur Housman.

Metropolitan Studios

"THE COMEDIAN"—A John H. Auer production. Screen play by Leonard Fields. Fields and Ernesto Vilches directing. Cast: Ernesto Vilches, Betty Norton, Angelita Benitz, Antonio Vidal, Sorieno Viosoa, Marie Calvo.

"FACING THE GALLOWS"—A Spencer Bennet production. Directed by Spencer Bennet. Cast: Nick Harris, Allen Greer, Walter Miller, Emmett King, Ernie Adams, Cornelius Keefe, Edide Baker, Doris Martel and Edward Cecil.

Paramount Studios

"AN AMERICAN TRAGEDY"—From novel by Theodore Dreiser. Adaptation by Samuel Hoffenstein and Josef von Sternberg. Director, Josef von Sternberg. With Phillips Holmes, Sylvia Sidney, Frances Dee, Irving Pichel, Frederick Burton.

"THE LAWYER'S SECRET"—From story by James Hilary Finn. Adaptation, Max Marcin and Lloyd Corrigan. Director, Louis Gasnier and Max Marcin. Cast: Clive Brook, Charles Rogers, Richard Arlen, Fay Wray, Jean Arthur.

"QUEEN OF HOLLYWOOD"—From story by Sinclair Lewis. Adaptation and dialog by Edward E. Paramore, Jr., Joseph Mankiewicz and Don Marquis. Director, Norman Taurog. Cast: Mitzi Green, Jackie Searl.

Radio Pictures Studios

"GOING ,GOING, GONE"—From original by Al Boasberg, adapted by Tim Whelan. Clyde Bruckman directing. Cast: Robert Woolsey, Anita Louise, John Darrow, Florence Roberts.

"HIGH STAKES"—From play by Willard Mack. Adapted by J. Walter Ruben. Lowell Sherman directing. Cast: Lowell Sherman, Mae Murray, Ethel Levey, Edward Martindel, Karen Morley.

RKO-Pathe Studios

"REBOUND"—From play by Donald Ogden Stewart, adapted by Horace Jackson. Edward H. Griffith directing. Starring Ina Claire, with Robert Ames, Myrna Loy, Robert Williams, Hedda Hopper, Louise Closser Hale, Leigh Allen, Hale Hamilton.

"THE WHOOP-TE-DO KID"—Story and dialog by Lew Lipton. Al Rogell directing. Cast: Eddie Quillan, James Gleason.

"THE COMMON LAW"—From novel by Robert W. Chambers. Adapted by John Farrow. Paul Stein directing. Starring Constance Bennett, with Joel McCrea, Lew Cody, Gilbert Roland, Marion Shilling, Hedda Hopper.

Tec-Art Studios

"VOICE OF HOLLYWOOD"—A Louis Lewyn production.

"MICKEY MOUSE"—Cartoons, produced by Disney Brothers.

UNTITLED—Chesterfield feature being directed by Richard Thorpe from script by Arthur Hoerl, featuring Vera Reynolds and Carol Nye.

Warner-First National Studios

WARNER BROTHERS

"EXPENSIVE WOMEN"—From story by Wilson Collison. Directed by Hobart Henley. Starring Dolores Costello, with Warren William, Anthony Bushell, Joe Donahue.

FIRST NATIONAL

"I LIKE YOUR NERVE"—From story by Roland Pertwee. Continuity by Houston Branch. Dialog by Roland Pertwee. Starring Douglas Fairbanks, Jr. Robert Milton to direct.

Reinhardt Finishes Fox German Version

John Reinhardt, having completed shooting the German version of "The Man Who Came Back" at Fox, doing the job in 12 days, has started to work on the preparation of "Connecticut Yankee" and "Once a Sinner" in the same language.

•

Religious Society To Produce Picture

Studio space at RKO-Pathe is understood to have been reserved by the Academy of Religious Arts by Milton Anderson, manager, to produce a feature picture of a religious nature. Some of the sets used by DeMille in shooting the "King of Kings" will be employed in production. Tests already have been made for leading roles. Production is expected to start within two weeks.

Lew Lipton On Shorts

Lew Lipton, staff writer at RKO-Pathe, has been placed in charge of the short subject department and will supervise the 48 two-reelers on the company's new program.

•

Charles Norris Ill

Charles C. Norris, author of "Seed," the latest Universal hit, is now confined to his home in Palo Alto with an attack of the flu.

•

Gilstrom At RKO-Pathe

Arvid Gilstrom, former director for Christie, has been added to the RKO-Pathe short subpect department on a one picture contract.

•

Torrence in 'Susan Lenox'

Ernest Torrence has been assigned the role of the circus bear trainer in support of Greta Garbo in "Susan Lenox, Her Rise and Fall," at MGM.

"Gangster's Wife" Soon Ready for Rehearsals

Upon completion of the script of "Gangster's Wife," Tay Garnett will start rehearsing the piece about May 1. Benny Rubin has been added to the cast. Helen Twelvetrees stars.

•

Ed Perkins Returns

Ed Perkins, Hollywood publicist, returned yesterday from a five month round-the-world tour, where he made connections to handle business of several international stage and screen artists and theatrical organizations.

•

Becky Gardiner On Long Term At MGM

Becky Gardiner has returned to the MGM lot under a long term contract and is engaged in writing an original story.

Soviets to Spend More On Picture Production

Moscow.—The Soviet government has appropriated several millions of dollars for the advancement of motion picture production and a double amount for building and establishing theatres throughout the country. Heretofore the Russian motion picture industry has been working on a very limited capital.

•

Barry Burke In Omaha For Publix

Dallas.—Barry Burke, in charge of operations here for Publix, has been transferred to Omaha in the same capacity, succeeding the late Nate Frudenfeld.

•

"Dishonored" at U. A.

Paramount's "Dishonored" goes into the local U. A. Theatre following "Kiki" with the opening of "The Front Page" set for May 8.

"MALTESE FALCON"—"OBEY THAT IMPULSE" IN B. O. BAG

Del Ruth-Cortez Hits Of Picture

"THE MALTESE FALCON"

Warner Brothers

Direction .....Roy Del Ruth
Story by.....Dashiell Hammett
Screen Play .....Maude Fulton, Lucian Hubbard, Browne Holmes
Photography .....Bill Rees
Cast: Bebe Daniels, Ricardo Cortez, Dudley Diggs, Una Merkel, Thelma Todd.

"The Maltese Falcon" is a mystery story par excellence. Not for the kiddies, but great entertainment for the grown-ups—and those who enjoyed the book will not be disappointed. It is fast and full of intrigue, never lagging in interest and winding up with an unusual and uncompromising ending.

The story is much too "tricky" to fully describe here. It concerns itself with a young "private detective" who becomes involved with a bunch of fortune-mad adventurers in their world-wide quest for a piece of statuary (encrusted with priceless jewels) known as "The Maltese Falcon." It is a beautiful girl who starts him off ino the maze of "cross and double-crossing" during the course of which two murders are committed; yet the idea is planted from the very beginning that he too is not on the level. He proves that he is, however, and winds up by corralling the guilty ones, and sending the girl up for murder. The fact that he has entered into a liason with her before he "gets wise" to her doesn't slow him up and brings the picture to a sardonic close.

Bebe Daniels looks ravishing and does excellent work as Miss Wonderly, a lovely and unscrupulous female, whose wiles worked on every man but one. But the burden of the picture rests with Ricardo Cortez, whose part is undeniably the "fattest," and take our word for it, he makes he most of it. He is amazingly good as Sam Spade, he hard-boiled, attractive detective who made a "racket" of his work,—and women. Una Merkel and Thelma Todd were good, and Dudley Diggs, as always, gave an outstanding performance.

A great deal of the picture's merit must be credited to Del Ruth, who seems to have timed each situation to the second and handled the more delicate ones with finesse and good taste. He has done a fine job. The dialog is excellent. "The Maltese Falcon" is not censor-proof by any means and just how much their cuts will affect the picture cannot be foretold. It should do big business, however, for the picture in no way depends upon its censorable portions for entertainment value. It has plenty of drawing power, having been made from a successful book, plus a great cast. Exhibs can play it heavily, for the entertainment is there.

Circulation Plus

A most enterprising advertising "hustler" for a trade publication yet to see printing, is telling his prospective clients, "we are starting out with a circulation of 42,000."

He did NOT get the "ad."

Wampas Men on Writers Play Com.

Proof of the close relationship between the Writers and the Wampas was evidenced over the week-end when the Writers elected two of the Wampas members on the play committee for the coming year. These were Joe Steele and Ben Markson, who will have equal voting power with eight other members of the Writers: Jessie Arnold, Scott Darling, Jefferson Moffitt, Tom Geraghty, Madeline Brandies, Charles Dillon, John F. Goodrich and Lucille Gleason.

It was decided to invite the best known names and also those not so well known who are now members of the Writers-Wampas to contribute more freely to the new season's program of one act plays.

•

RKO-Pathe Combines Its Camera Staffs

RKO-Pathe has combined its still picture department with the movie camera department, placing Fred Campbell, movie camera head, in charge. Campbell is hiring and overseeing the work of both set still men and cinematographers.

Bill Thomas, former head of the still picture office and studio portrait artist, has been placed on "Rebound" as set still photographer. Special portraits of RKO-Pathe stars will either be made by outside men or at the studio by set still men.

•

Warner Premium Offer

In an effort to plug additional sales of Vitaphone shorts, Warner Brothers branch offices are placing selected shorts in six groups of three pictures each. A pledge goes with the booking that the exhib who takes the block can get the six "special groups."

•

Evans A Cinch For Moss

London.—Although no authorized announcement has been made, it seems certain that William Evans, former head of the Gaumont British chain, will join Moss Empires and turn all the vaudeville houses in this chain into picture theatres.

•

Academy Directors Meet

The executive committee of the Board of Directors of the Academy of Motion Picture Arts and Sciences met at the regular monthly luncheon yesterday and discussed the regular routine business problems of the organization.

McCarey-Swanson Shining Lights

"OBEY THAT IMPULSE"

United Artists

Direction .....Leo McCarey
Photography .....Ray Juen and Gregg Toland
Screen Pldy .....
.....DeSylva, Brown and Henderson
Film Editor.....Hal C. Kern
Starring .....Gloria Swanson
Cast: Ben Lyon, Arhur Lake, Monroe Otwsley, Barbara Kent, Maude Eburne.

It would be well for you exhibitors to obey that impulse and book "Obey That Impulse" for the picture is in the money-bag. It will click a merry tune on your ticket machine for the reason it has everything. It has story, cast, direction and plenty of production. It is a laugh howl from beginning to end, and what makes the picture all the more interesing and entertaining is the fact that there is plenty of structure, in story material, for the hundreds of laughs, any audience, anywhere will get. Take out the laughs and there would still be a good picture and with the howls, "Obey That Impulse" should be one of the big money-makers of the year.

The story concerns Jerry (Gloria Swanson) who sends her lover away because she finds he can't be true to any one woman. Two years later, a success in the business world, she meets and falls in love with an author who believes in obeying his impulses. She confesses her past affair, and they plan to marry.

Then little sister Joan returns from a convent in France, and whom should she be engaged to, but her sister's former lover, Jim. The young boy, who is in love with Joan, in an attempt to break up the affair, spreads a story that there is a dash of insanity in the family, and Jerry, in the spirit of doing anything to keep her sister from going through with the proposed marriage to Jim, acts up to the insane role.

She allows her sister to find her in Jim's arms and in doing so, is discovered by her fiance. But the whole thing is straightened out O. K. to the tune of many laughs and dramatic situations that are unusual to this type picture.

Credit Leo McCarey with another bit of directorial genius. He has blended drama, subtlety and comedy with a brush that adds further credit to his recent line of successes. He must have had many handicaps in the making of the yarn, but if he did, it was never shown in the finished product.

Gloria Swanson was never better. She has a flare for farce and comedy, yes, even slapstick, that is enjoyed by no other female star. And La Swanson will gain many fans of the new crop with the release of this picture.

Monroe Owsley, Ben Lyon, Arthur Lake, Maude Eburne and Barbara Kent are excellent in their respective parts.

The photography of Ray June and Gregg Toland adds to the many fine things of the picture.

Put "Obey That Impulse" down in your booking book for a good long run. The picture should open well because of the star and cast, and it will build at every performance until you have played to most every picture individual in and around your theatre.

•

Nine Writers On Staff of RKO-Pathe

With the addition of F. McGrew Willis, who was signed yesterday, the RKO-Pathe studio writing staff now numbers nine prominent screen writers and others will probably be augmented by Charles R. Rogers in the near future.

Headed by James Seymour, story department executive, the list of writers includes Horace Jackson, John Farrow, Tom Buckingham, George Rosener, Marion Jackson, Harold Shumate, and Earl Baldwin.

•

Louis Bartels At Pathe

John Louis Bartels has been signed by RKO-Pathe to star in a series of six two-reelers built around a traveling salesman.

•

Two P. A.'s Quit

Free lance press agentry is getting so tough in Hollywood that Harry Wilson and James Fidler, both veterans in this line, have abandoned the field in favor of free lance writing for the score or more motion picture fan magazines now on the market.

ARLINE JUDGE

in

"BACHELOR APARTMENT"

Under Contract
RADIO PICTURES

THE Hollywood REPORTER

Vol. IV. No. 6. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, April 8, 1931

FOX AND PARA TOGETHER

[redacted]

WE WISH we could tell you the real reason why Frank Whitbeck resigned from Fox West Coast. And the reason we can't, is because no one seems to know but Whitbeck himself, and he does not care to have it published, at least right at this time. But we would like to go on record right at this time in stating that Frank has no peer when it comes to manufacturing copy and digging out exploitation ideas for the sale of pictures to the public. His resignation is going to be a great loss to West Coast. And if he makes up his mind to leave the picture business for another field, the loss to pictures will be pronounced.

•

THIS PRESENT visit of Will H. Hays will, undoubtedly prove, to be the busiest he has ever experienced during a sojourn in Hollywood.

"The General" will be called on by our studio heads here to attempt an answer on many problems that are taking up their times and causing many pictures to suffer for the want of their attention.

Every producer has a pet grievance. Every executive wants to blot some practise clear out of the picture business.

•

IN THE HAYS analysis of the activities of the picture industry during 1930, released to the press of the country yesterday, he states that, "in 1930 more features pictures were produced of outstanding merit, not only from an entertainment angle, but from the standpoint of community value, than in any previous year of the motion picture industry. On the basis of a nation-wide vote of American critics, the motion picture industry produced pictures of exceptional merit at the rate of at least one a week."

If that's not bunk, we can't find a better word to call it. All "American critics," distributors, producers and everyone connected with the business, maybe with the exception of Hays, know that 1930 was the flop year of all time insofar as screen entertainment is concerned. But there are indications that 1931 may bear out the Hays analysis of 1930.

Columbia Crashes The Big Time

Every person of importance in Hollywood and environs seemed to catch on to the feeling permeating the industry of happiness at the fact that Columbia Pictures is crashing the big time with their world's premiere opening of "Dirigible" at the Chinese last night.

It was one of the best openings seen around here in a long time and the entire "who's who" was present. Among others were Will H. Hays,

(Continued on Page Two)

•

Balaban-Katz Announce Div. of $1.75 a Share

Chicago.—Balaban & Katz have declared a dividend to stockholders of record as of June 15, payable June 27, of 75 cents on the common and $1.75 on the prefererd shares.

•

Para.'s Stockholders Meet

New York.—The meeting of the stockholders of Paramount will be held April 21.

•

'Fatty' Arbuckle at Pathe

Roscoe (Fatty) Arbuckle, who has had several picture deals on tap lately, has settled at RKO-Pathe, as a director of two-reel comedies. Understood the deal calls for one short with an option to do a series.

Financing Moves Bring Cos. In Close Contact. Sidney Kent Certain for Fox Presidency

New York.—Although it is still in the rumor stage and being heatedly denied by all concerned, it seems certain that when the smoke clears away from deals now being put together in banking circles, that Adolph Zukor will be heading the greatest amalgamation of picture interests ever conceived in this industry.

The hook-up now in progress is for Sidney Kent to step out of his office at Paramount and assume the presidency of Fox Film Corp. Harley L. Clarke to be chairman of the Fox board. Paramount to take over operation of all Loew houses. Fox Theatres to stay as is and General Theatre Equipment to take on complete servicing of Publix Theatres, in addition to Fox-Loew.

All of this will be made possible by the refunding deal almost completed that pledges over to a new holding company, financed in the main by Kuhn-Loeb & Co., the Paramount bankers, of the 660,900 shares

(Continued on Page Two)

•

Lesser To New York

Sol Lesser will leave for New York tomorrow in the interest of business for Carl Laemmle, Sr., of Universal.

CLARKE URGES BIG BANK GROUP ON NEW BOARD

New York.—At the annual meeting of stockholders of the Fox Film Corporation which will take place April 15, President Harley L. Clarke will recommend the following new slate of directors: Albert H. Wiggin, chairman of the board of directors of the Chase National Bank; Cornelius Vanderbilt; Philip Stockton, president of the First National Bank of Boston; Philip R. Clarke, president of the Central Trust Company of Illinois; Frank O. Watts, chairman of the board of directors of the First National Bank of St. Louis, and George M. Moffett, president of the Corn Products Refining Company.

Those of the present board to be re-elected are Harley L. Clarke, Matthem C. Brush, president of the American International Corporation; C. W. Higley, president of the Hanover Fire Insurance Company; Winfield Sheehan and William Fox.

•

"Skippy" A Smash In 8 Key Spots

New York.—The Paramount production of "Skippy" is doing even a greater business than that organization expected in the first theatres to play it. The Paramount here and in Brooklyn playing day and date, will hang up new records for attendance. Business in Kansas City, Chicago, Denver, Pittsburgh, St. Louis and New Haven is standout.

Producers Elect Mayer President.

The Association of Motion Picture Producers held their annual meeting yesterday and elected the following officers: president, Louis B. Mayer; first vice-president, Jack L. Warner; second vice-president, Joseph I. Schnitzer; secretary-treasurer, Fred W. Beetson.

A resolution of appreciation was tendered Cecil B. DeMille for his three years' service as president of the Association. Will Hays read his annual report, which he made to the national association in New York last week.

•

RKO-Pathe Search For Fourth Harding

New York.—Word here that RKO-Pathe are set on three or the four stories that Ann Harding is to do for the company, and are on a lookout for the fourth.

Miss Harding has not ironed out her difficulties yet, but it is expected when Hiram Brown reaches the Coast everything will be settled.

•

Pierson To Handle "Dirigible" Roadshow

New York.—E. Wayne Pierson will handle the roadshow of "Dirigible" for Columbia.

•

"Seed" Opens April 17

The opening date of Universal's "Seed" has been moved up to April 17. This will be the world's premiere on the picture.

[redacted]

WHEN SENSATIONS ARE MADE

note the Selznick clients

"SIN TAKES A HOLIDAY"

directed by

PAUL STEIN . . . . . ***a Selznick client***

from the play by

ROBERT MILTON . . . . . ***a Selznick client***

screen play by

HORACE JACKSON . . . . . ***a Selznick client***

Myron Selznick, Inc.

FOX HAS A LAUGH RIOT IN NEW ROGERS PICTURE

Borzage-Dorsay Contribute Plenty

"YOUNG AS YOU FEEL"

Fox Movietone

Direction .....Frank Borzage
From play, "Father and the Boys" by.....George Ade
Adapted by.....Edwin Burke
Sound by.....George P. Costello
Photography by.....Chester Lyons

Cast: Will Rogers, Fifi Dorsay, Lucien Littlefield, Donald Dillaway, Terrance Ray, Lucille Brown, Rosale Roy, Gregory Cave, John T. Murray and Brandon Hurst.

Will Rogers will have them rolling out of their seats at this one. "Young As You Feel" is a modern story with a modern tempo that will further Rogers' box office popularity. Maybe it has more of the risque tang to it than his former pictures, but the natural wholesomeness of Rogers and the vivacity of Fifi Dorsay serve pretty well to offset any active feeling of distaste in the situations or dialog.

After all, everyone of these few moments was worth an hysterical scream of laughter and that's what the average audience wants.

George Ade's stage comedy, "Father and the Boys," provided the material for the film adaptation, and it is ideal for Rogers.

In this picture Fifi Dorsay gets a large share of camera space and is more refreshing as the singer whose intentions are far more innocent than is expected, than in some of her recent work.

Frank Borzage through his direction has exacted every ounce of comedy possible from the play and his casting is excellent, so that the picture has a natural easiness of style that befits the Rogers personality.

During the opening scenes Rogers appears as a more than middle-aged captain of industry whose life has become monotonous routine, so fixed in habit that his sons regard him as a fixture in the family mansion and the traffic officer sets the time of day by his arrival at work.

One son is athletic, and the other goes in for the finer things of life. Neither can be bothered with business until Dad finds, after trifling with a bottle of champagne, that one is "only as old as he feels." He decides he's just a boy at heart after all, and a rather gay one at that.

Fifi and he start in to go places and see things while the sons and his employees are left aghast and gasping at the transformation.

Dad exchanges his drab habiliments for something snappy that resembles a Raymond Hitchcock idea of what the well-dressed man will wear. Now it is father who can't get down to the office on time after dancing most of the night. He can't stay around because he must make the races, keep his cocktail appointments and step around in general. There is a surprise climax to the whole affair which gives it just the right ending for Rogers' fans.

Lucien Littlefield as an office employee of Rogers', Donald Dillaway and Terrence Ray as the sons, and Gregory Cave as a bogus Russian, all turn in exceptionally good characterizations, as does Brandon Hurst in the role of Rogers' valet.

Smaller roles are done pleasingly by Lucille Brown, Rosale Roy and John T. Murray.

Radio Borrows Kay For "The Next Corner"

Radio has borrowed Kay Francis from Paramount for the feminine lead in "The Next Corner," which Herbert Brenon will direct. Don Alvarado, Adrienne d'Ambricourt and John St. Polis will be in the cast.

"Pick-up" To Star Helen Twelvetrees

Helen Twelvetrees will be starred in "Pick-up" which Charles Rogers has bought for RKO-Pathe production.

Barrymore Finishes "Genius" At Warners

John Barrymore's second Warners production of the year, "The Genius," is completed. Following completion of Mrs. Barrymore's (Dolores Costello) "Expensive Women" on the same lot they will leave on a yachting cruise to Alaska.

Johnston Wampas Head

John LeRoy Johnston, the Universal p. a., was elected president of the Wampas last night. He defeated Joe Steel by a very narrow margin. Election was a tie two weeks ago.

The Wampas decided to charge $10 a head for the Wampas-Writer pan roast to be held April 18.

RKO's Research Dept.

Radio is establishing a research department, which will take over the second floor of the west administration building. Major Fairbanks will be in charge.

Studios Curb Agents

(Continued from Page One)

for the fourth quarter of 1930 equals $1.55 per share on the average number of shares outstanding during the year and the total outstanding at the end of the quarter, respectively," it was announced. "The comparative earnings for the year and the quarter are as follows, year, 1930, $18,381,000; 1929, $15,544,000; 1928, $8,713,000; fourth quarter, 1930, $4,834,000; 1929, $5,812,000; 1928, $2,737,000.

The balance sheet of the company issued today reveals an increase in total assets of $69,500,000 and an increase in the net tangible value per share from $46.82 at the end of 1929 to $50.26 at the end of 1930.

The company during the year paid out in dividends approximately 66 per cent of its net income and its earned surplus account increased from $26,764,000 at the end of 1929 to $33,004,000 at the end of 1930.

Blue Laws Annoy Philly Amusements

Philadelphia.—For the third week the Blue Law situation keeps the local movie business interested. Though three of the liberal laws designed to open Sundays were "pickled" in Legislature last week, a bill proposed by Representative Schwartz, of Philadelphia, was held open to a second reading which may permit amendments to its original premise to legalize the delivery of milk up to 10 a.m. Sundays instead of 9 p.m. While it is a long way from milk to movies, Blue Law opponents hope to saddle more liberal movie amendments on the proposed measure.

Austin Parker Signed By Pathe

Austin Parker, husband of Miriam Hopkins, has joined the writing staff of RKO-Pathe on term contract.

U. Signs Fay Wray For "Blind Husbands"

Universal has signed Fay Wray for the feminine lead in "Blind Husbands." This deal will force First National to find another actress for the part of "Nikki" in "Spent Heroes."

Constance Bennett Starts Rehearsals

With the swift recovery of Constance Bennett, rehearsals started yesterday on "The Common Law," at RKO-Pathe. Actual shooting starts tomorrow with Paul L. Stein directing.

Frank Whitbeck Resigns

(Continued from Page One)

permitted to divulge my plans at this time."

Whitbeck has been with the Fox organization for the past nine years. He went with the chain as the press representative of the Warfield Theatre in San Francisco. He was later made the Frisco division head of West Coast. Three years ago he was brought to Los Angeles by Harold B. Franklin for the job he just resigned.

New Picture For Warner-Erie Opening

Erie, Pa.—Because the Pennsylvania Board of Censors did not do right by the Dick Barthelmess First National picture, it will not be the opening attraction of the new Warner theatre here on April 10. George Arliss in "The Millionaire" will go in.

PRODUCTION NOTES

Complete cast of featured players for "Alexander Hamilton" at Warners lists George Arliss, Montagu Love, Morgan Wallace, John T. Murray, Ralph Harolde, Dudley Diggs, June Collyer and Doris Kenyon. John Adolfi will direct.

John Monk Saunders assigned to write dialog for "Spent Heroes" at First National.

Loretta Young to play opposite Walter Huston in "Blue Moon Murder" at First National. Florence Ryerson and S. S. Van Dine are writing the treatment.

Frank Albertson for "Spent Heroes" at First National.

Lucile Powers signed as leading woman for Ken Maynard at Tiffany in "The Two-Gun Man."

Edmund Breese for "Lover Come Back" and "The Good Bad Girl" at Columbia.

Henry Kolker, Edmund Broon and Andre Cheron for "I Like Your Nerve," starring Douglas Fairbanks, Jr. and Loretta Young at First National.

Bert Roach, Juliette Compton and Flora Britton for "We Three" with John Adolfi directing at First National.

Jean Hersholt cast as Swedish farmer-uncle in Greta Garbo's "Susan Lenox" at MGM.

"Women Love Once," adapted from the stage play, "Daddy Goes A-Hunting," is in rehearsal on the Paramount lot. Eleanor Boardman has the lead.

Mark Sandrich starts shooting the first of the Chic Sale series at Radio tomorrow.

Ralph Spence to adapt "Full of Notions" for Radio.

Florence Enright and Billy Ingle cast for the first Chic Sale short at Radio. Mark Sandrich directing.

Paul Sloane has been assigned to direct "Consolation Marriage" at Radio. This is an original by Bill Cunningham.

Webb Finishes One

London.—Millard Webb has completed shooting "The Happy Ending" for British-Gaumont.

FOR SALE

Malibu Beach lot originally priced at $19,400.
Will sell for $9,000. $2,250 cash.
Balance on terms.
WHitney 0463

THE Hollywood REPORTER

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Joseph Kelley, George Barr Brown.
Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart.
Circulation Manager: Nat Bregstein
Roger Marchetti, Legal Dept.
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741
New York office, 110 West 40th Street Fred Schader, Manager
Chicago office, 6 North Michigan Ave Daryl Doran, Manager
London office, 80 Wardour Street Frank Tilley, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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THE LOWDOWN

The Edmund Lowes gave a huge and successful "tea" Sunday. The party was in the garden and though it was set from five to seven, lasted well into the night. And when we say "lasted well"—we mean just that. As one of the guests remarked, "the weather man loves a sparkling hostess." La Tashman received in the very latest gasp in pyjamas. Among the guests were Gloria Swanson, Mr. and Mrs. John Monk Saunders (Fay Wray), Mr. and Mrs. Sam Goldwyn, Eleanor Boardman, King Vidor, Billy Haines, Mr. and Mrs. B. P. Schulberg, Billie Dove, Howard Hughes, Mrs. Graham-White, Gene Markey, Mary Duncan, Zoe Akins, the W. K. Howards, and many, many more.

•

Bob Benchley's humorous remarks hold the distinction of being responsible for Bob being fired from the Lasky lot some three or four years ago. Bob was invited to lunch on the lot the first day he signed, and was introduced to Jesse Lasky. "Glad to meet you Mr. Lasky—you work here, too?" Bob was fired the next day.

•

At a party the other evening, a very inebriated gentleman (when he wasn't drinking) lurched into Jimmy Shields and asked, "Shay, who are you?" Jimmy answered, "I'm Howard Greer!" The blotto one answered, "Oh, I know—you're the guy who's married to Jedda Hopper!"

•

"The Divot Diggers" tried to rib Bobby Jones Sunday when he was invited to play with the club at Flintridge. Vince Barnett, the professional ribber, was the Jones caddie and tried to get the golf-marvel's goat. But Bobbie stood the gaff without even knowing he was being ribbed.

REVIEW SLAMS

NEW YORK

"SKIPPY"
Paramount Theatre

Sun: A thoroughly charming, thoroughly refreshing picture of childhood's laughter, aches and pains. As invigorating as spring water in the midst of the muddy whirlpools of gangster films.

World-Telegram: An astonishing amount of child psychology has been brought to the film version, and an astonishing amount of whimsical beauty is also present. Everybody, both young and old, should see it.

Journal: Paramount has done a great job with this picture, which was made for and by children, but holds an universal appeal no matter what the age of the spectator. The supporting cast is excellent, but "Skippy" is Jackie Cooper, and Jackie Cooper is "Skippy." Don't miss it.

Herald-Tribune: It is perhaps not surprising that the motion picture, which has a way of doing childish things, should be almost invariably successful when handling stories about children. This one is unashamedly sentimental, brightly amusing, curiously poignant and genuinely heart-warming, decidedly a motion picture to be cherished.

Mirror: No happier selection could have been made than that of Master Jackie Cooper for the exacting job of impersonating the engaging "Skippy" on the screen. And the epsidoes covered by his movie are so simple, real and boyish, they afford as delightful entertainment for adults as for the children for whom they were designed.

News: It isn't as much a movie for adults and children alike as was "Tom Sawyer." But there's no lass or laddie in New York who won't be delighted with the little picture. See "Skippy" if you're a kid at heart. We promise you a mighty fine time.

Times: Jackie Cooper gives a truly remarkable portrayal in a film that is endowed with wholesome amusement and affecting tenderness.

"PARLOR, BEDROOM AND BATH"
Capitol Theatre

Journal: It's diverting entertainment of the slapstick variety.

Herald-Tribune: Most of the comedy offered is provided by the boisterous Charlotte Greenwood, who makes a tardy entrance in a piece which previously had not been exactly scintillating, what with introducing threadbare gags and pulling hard at an apathetic plot.

News: Rowdy slapstick, which certainly makes you giggle in spite of yourself.

Mirror: This comedy is an uproar. Buster Keaton sheds his montonous mannerisms and steps out as a heavy lover in his best talker, one long howl. Charlotte Greenwood nearly steals the picture.

Times: In a riotous affair, Buster Keaton contributes an energetic performance, which elicited no little merriment from the audience. This comedy i snot notable for its keen wit, for virtually all the stunts belong to the Mack Sennet school.

"THREE ROGUES"
Roxy Theatre

Sun: Except for a stunningly photographed, pungent production, this one is the usual talkie Western, with the usual results.

Telegram: It is pretty flimsy stuff, with some rather pathetic humor and only the land rush scenes to distinguish it. And when you have seen one movie land rush you have seen them all.

Herald-Tribune: The spectacular feature is a land rush, which is staged in a manner so reminiscent of "Cimarron" that you can hardly give the work credit for originality. For the rest, it is a conventional Western melodrama.

American: There are any number of superb riding demonstrations, and the thrill of the panoramic shots isn't lessened in repetition. These, and McLaglen's fistic dis lays, give the film its chief merit.

Times: Disarmingly naive and sentimental, this story has everything to make it perfect entertainment for youngsters.

"DIVORCE AMONG FRIENDS"
Warner Theatre

Times: A mediocre offering in which the characters often are mere puppets dangled by the author or the director.

Herald-Tribune: What was probably intended to be one of those gay, urbane and presumably sprightly high comedies about the vicissitudes of married life among the Upper Classes, emerges as a thoroughly clumsy and entirely slipshod effort to achieve light farce.

Mirror: Spicy dialogue and naughty situations enliven it, and Lew Cody's masterful playing of a stew menace makes it all fairly entertaining.

World-Telegram: The author and adapter have conceived and treated this problem in a jumbled and repetitious way, making use of all the stock situations that have ever before been incorporated into comedies of this sort.

"LAUGH AND GET RICH"
Mayfair Theatre

Sun: These are pretty ordinary, pretty familiar story steps that we encounter, but that wouldn't have been so bad had there been any humor or originality in the dialogue of the piece.

Berlin Bus. Bad; Production Dead

Berlin.—Business in local theatres is at the lowest ebb for many months. Theatres, for the most part, are all in the red. Of the American pictures recently opened "Anna Christie" is just getting by and "The Vagabond King" was an out and out flop.

Studios are doing nothing. All claim they are in the stage of preparation for the new season's product.

•

Laemmle's Biog. On Sale April 10

New York.—Putnam & Sons, publishers of the Drinkwater biography of Carl Laemmle, announces it will be issued on April 10. Will Hays has written a foreword and the volume is dedicated to Carol Laemmle Bergerman, granddaughter of Uncle Carl.

•

Miller and Negri Due Here Soon

New York.—Marilyn Miller and Pola Negri will arrive here today. Both will leave immediately for Hollywood. Former gets in on Bremen and Negri on the Paris.

•

Van Beuren To Answer

The Van Bueren Corporation this week will make a public statement in answer to Walt Disney's charge that "Aesop's Fables" are a copy of Mickey Mouse. It will be contended that Pathe released Van Beuren's "Fables" with a variety of animals cartooned including a mouse, before Mickey came to the screen.

•

New Producing Film

David G. Fischer and J. A. C. Graaf, have started a new producing firm under the name of Miracle Pictures. They are located in the Hollywood Playhouse building. Their first production will be "Ropes of Sand." Fischer will direct. Casting to start immediately.

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The Hollywood Reporter

Vol. IV. No. 5. Price 10c. TODAY'S FILM NEWS TODAY Tuesday, April 7, 1931

STUDIOS CURB AGENTS

Producers Assn. Agree on Ruling That Confine Agents Activities to Execs. in Charge

The Producers Association is expected to issue a proclamation sometime this week outlining a new ruling on the admission of agents to studios and to govern their conduct while in the studio.

Highlights of this new ruling will confine the agents' business regulations with a studio to the casting office where the player is concerned; to the head of the studio where the director is concerned; and to the head of the writing department where the writer is concerned.

Agents will no longer be permitted to roam the lots and call on directors personally in seeking jobs for their clients. They will not be permitted to interview their own clients while their clients are working at the studio.

Fox has been the only studio to attempt to restrict agents on the lot.

Service Lacking

One of the rental studios on the Coast leasing studio space to independent film producers has a clause in its contract prohibiting light housekeeping in the offices.

Para. Reports 18 Million Profit Net of $6.15 Share

New York.—The Paramount-Publix Corporation, in its consolidated statement for the year 1930, issued today, reported combined net profits of $18,381,178 for the year and $4,834,989.50 for the three months ending December 27, 1930, after deducting all charges and reserves for Federal income and other taxes.

"The net profit for the year 1930 equals $6.15 per share and the profit

(Continued on Page Three)

Better Pictures Appeal Causes Box-Office Jump

New York.—Motion picture theatre attendance is responding to the appeal for better pictures, the Standard Statistics company reports in a current box-office receips statement. According to the same report attendance had been running from 10 to 15 per cent below that of last year.

Warner Activities Cease For Funeral

The Warner-First National studios will be closed until 1:00 p.m. today, as a last tribute to Lewis Warner, who passed away Saturday. The West Coast circuit of Warner theatres will will not open until 3:00 p.m.

P. A. Turns Actor

Fritz Tidden, Clarence Brown's press agent, will portray the role of the gambler in Norma Shearer's "A Free Soul."

"All Quiet" Passes German Parliament

Berlin.—"All Quiet on the Western Front" has been passed by Parliament for "closed performances." This move is thought to be the forerunner to giving the Universal picture a clean bill of health at a later date.

A "closed performance" in German circles means a permit to show a picture where there is no admission charge and where there is no advertising used to attract the public.

Five Titles Changed On F. N.-Warner Lot

Warner-First National changed the titles of five pictures now in production, recently completed or in preparation. "The Idol" will be released as "The Fourflusher"; "Jackdaw's Strut" now "Virtue's Clothes" to screen as "Bought"; "Hercules Esquire" as "Mr. Hercules"; "Spent Bullets" as "Spent Heroes," and "Upper Underworld" as "The Menace."

Bob Smelzer In Wash. For Pathe

Washington.—Bob Smelzer, former Warner branch manager here, has been appointed manager of the local RKO-Pathe exchange.

Goldwyn-Franklin Differ On Story

Sam Goldwyn and Sidney Franklin could not get together on the rights and wrongs of the Ronald Colman picture, "The Unholy Garden," with the result that Franklin will not direct it. George Fitzmaurice may.

Italy's Wired Houses Jump 45 In 30 Days

Sound apparatus was installed in 296 Italian theatres by February 28 last, as compared to 251 at the end of January, one month before, an increase of 45. Of the total 78 are American installations, 218 foreign.

F. WHITBECK RESIGNS FROM FOX WEST COAST

Frank Whitbeck has tendered his resignation as advertising and publicity head of Fox West Coast Theatres to Oscar Oldknow and same has been accepted to take effect around May 1.

Gabe Yorke, advertising and publicity head of the Eastern division of Fox Theatres will take over the Whitbeck job. Yorke is here now and Whitbeck is breaking him in on the job.

Asked for a statement, Whitbeck said, "I have given my word to Oscar Oldknow that I will give no thought to another job until I have finished my work with him. I think I know what I am going to do, but am not

(Continued on Page Three)

Will Hays After Para.'s 'Tragedy'

It is understood that Will Hays and Paramount production officials had considerable to say yesterday on the question of "An American Tragedy" which Josef von Sternberg is making for Paramount. The picture is almost completed.

Hays is understood to want certain portions of the picture shot over and other sequences changed around to meet the requirements of the "code."

Gov. LaFollette On Warner Discs

New York.—Gov. LaFollette of Wisconsin will be in New York this week to record an opening address via Vitaphone for the opening of the new Warner theatre in Milwaukee May 1.

Chatterton-Powell Francis Releases

New York—Jack Warner announced here that the first Ruth Chatterton picture for Warners would be given a December 1 release date. The Kay Francis picture, "Hungry Wife," is tagged for November date.

Color Prints Rushed

Technicolor is turning out full prints on Radio's "The No Girl," produced as "Waiting at the Church."

Para. Cuts Prod. From 75 to 64

New York.—Paramount will release but 64 pictures next year. The original count was 75.

Warners Set On Convention Dates

New York.—The dates for the Warner-First National conventions are: Atlantic City, Hotel Traymore, April 20, 21, 22. In San Francisco at the St. Francis, April 29, 30 and May 1.

Hollywood Reporter Pictorial

The Mad Parade

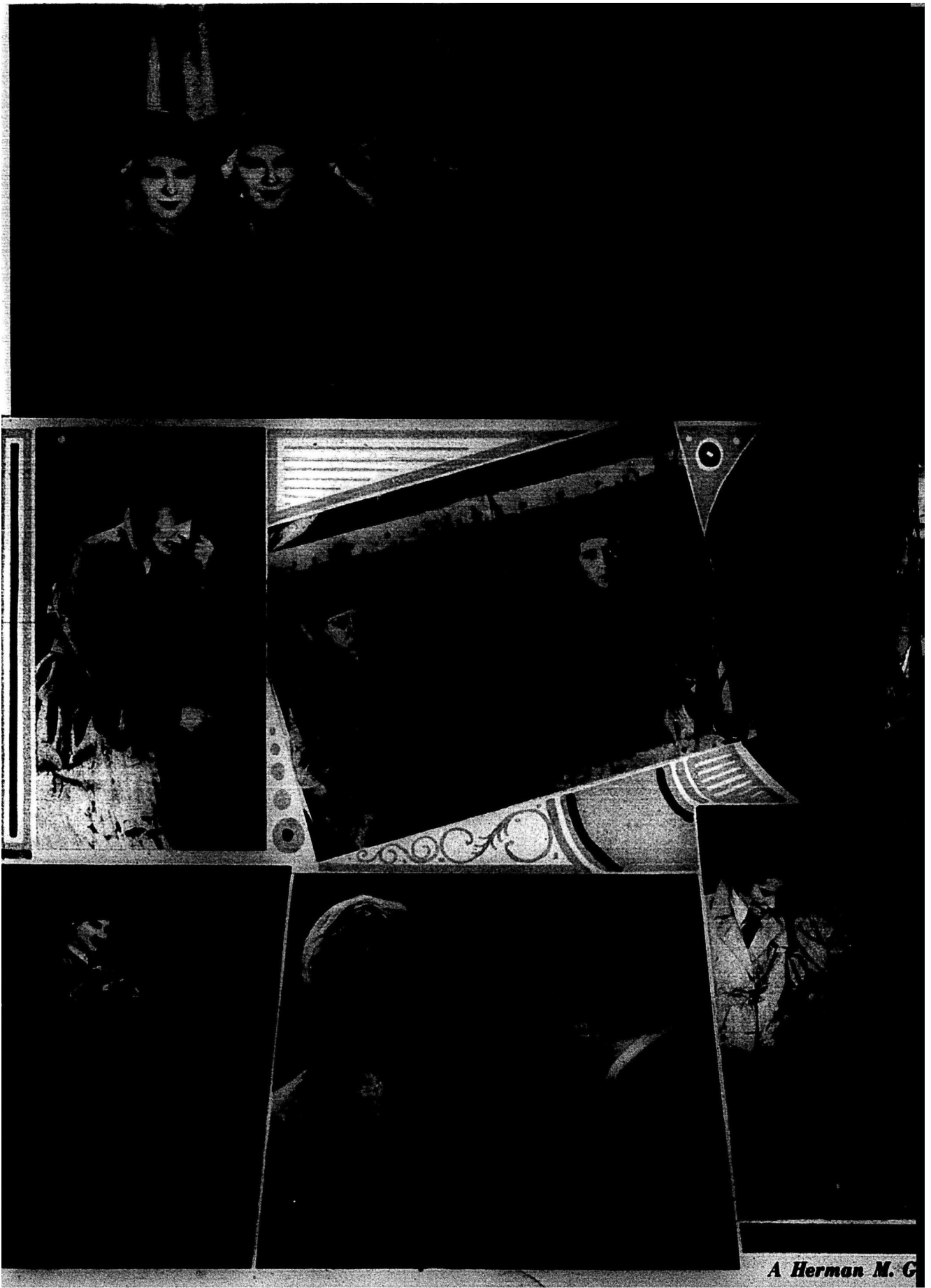
Directed by
William
BEAUDINE

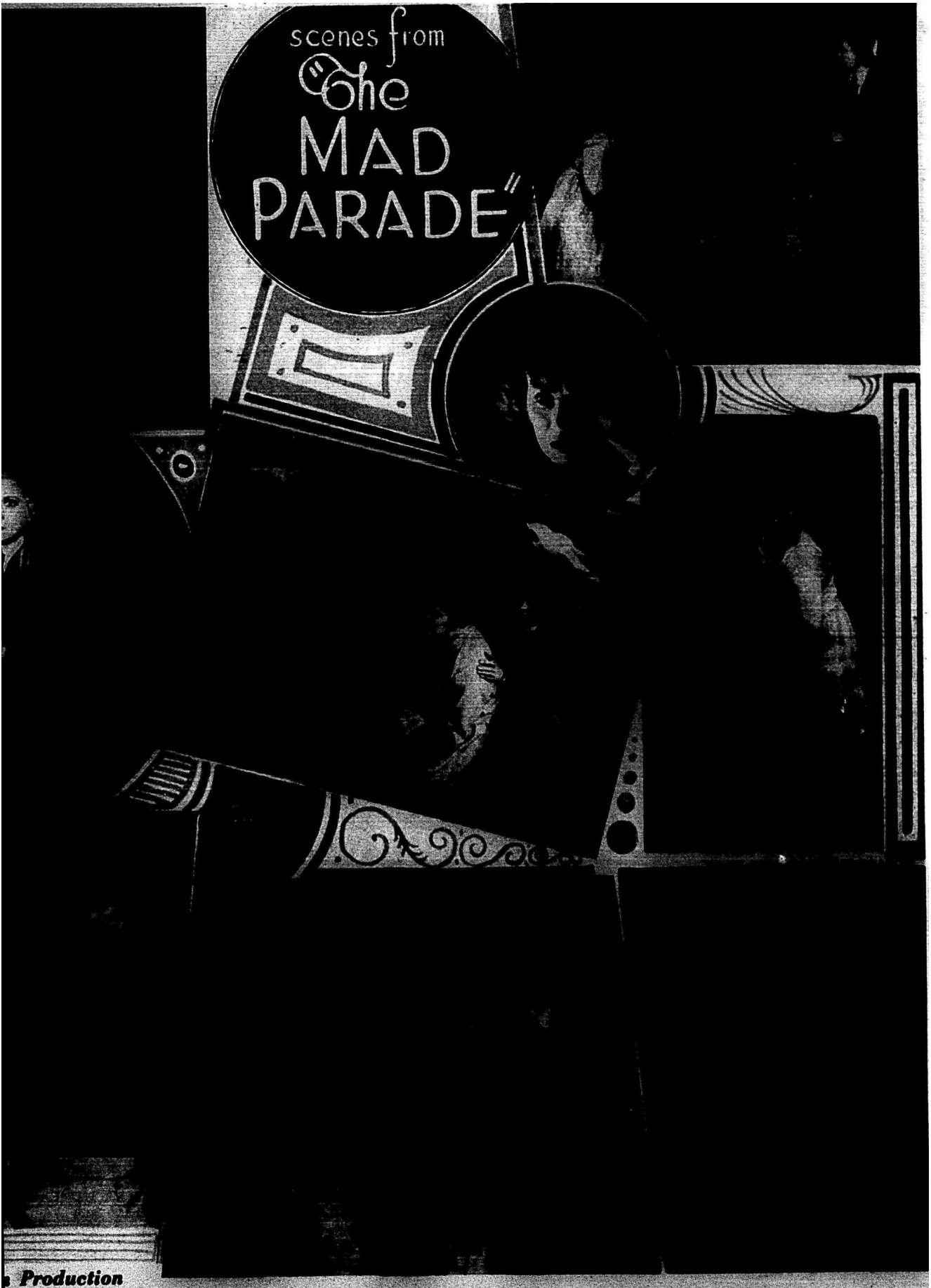
Produced by
HERMAN M. GUMBI

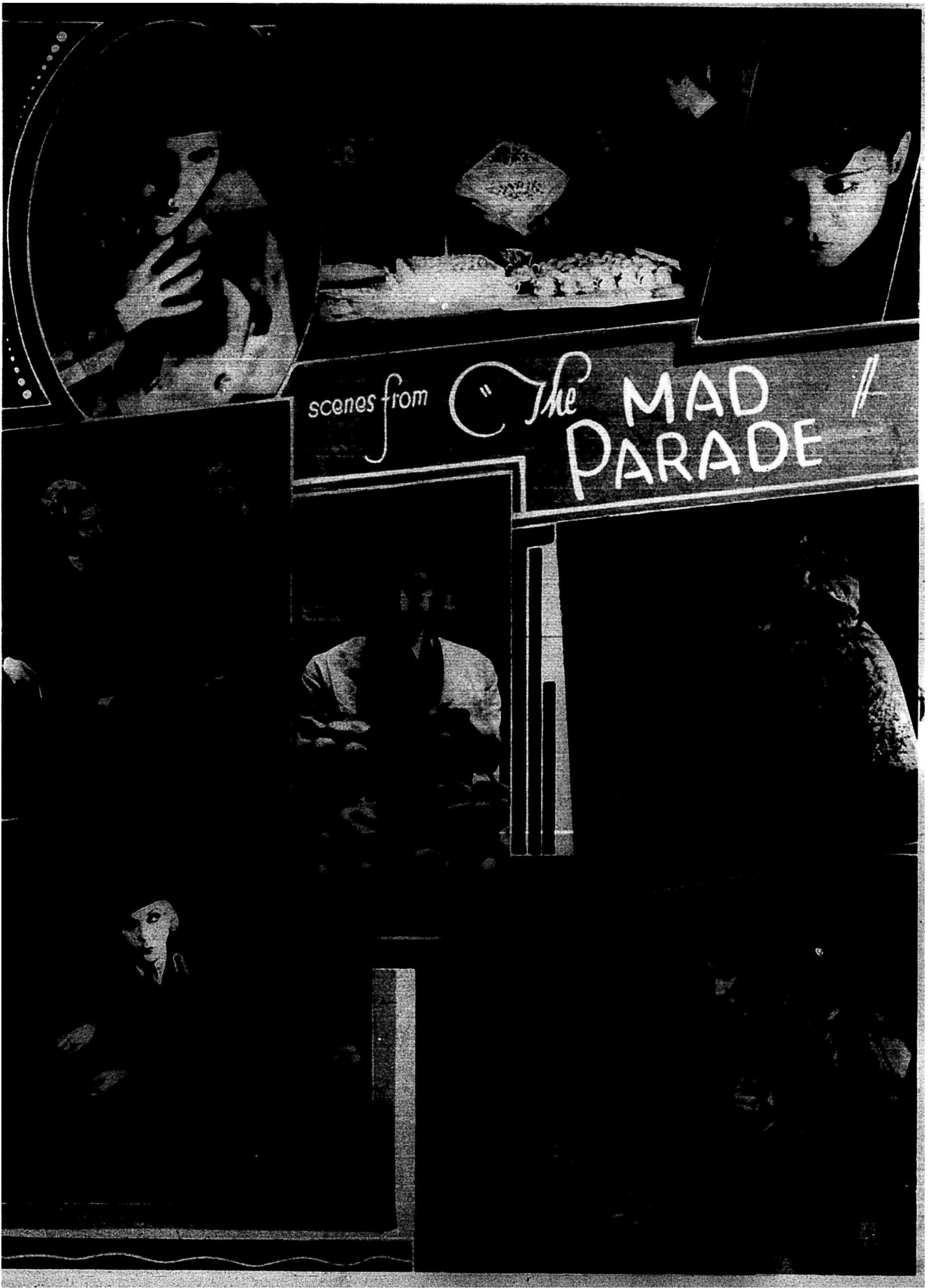
The Cast

EVELYN BRENT
IRENE RICH
LOUISE FAZENDA
LILYAN TASHMAN
MARCELINE DAY
FRITZI RIDGEWAY
JUNE CLYDE
HELEN KEATING
ELIZABETH KEATING

From the Original Stage Play by
GERTRUDE ORR
and DORIS MALLOY


A Herman M. G


scenes from
"The
MAD
PARADE"


scenes from "The MAD PARADE"

WHEN SENSATIONS ARE MADE

note the Joyce-Selznick clients

"LITTLE CAESAR"

directed by
MERVYN LEROY . . . . . ***a Joyce client***

screen play and dialogue by
FRANCIS EDWARDS FARAGOH . . . ***a Selznick client***

starring
EDWARD G. ROBINSON . . . . ***a Joyce-Selznick client***

"SEA DEVILS" STARTS WELL, BUT FALLS DOWN

"SEA DEVILS"
A Standard Production
Direction .....Joseph Levering
Story by.....Scott Littleton
Photography .....James Brown
Cast: Molly O'Day, Edmund Burns, Walter Long.

"Sea Devils" starts out promisingly, but doesn't take long to develop a re-hash of several of sea-melodramas, amateurishly made. It is a far-fetched yarn, done with all the seriousness of the old ten-twenty-thirty days.

A young society man escapes from prison where he is serving a life term for a murder which, of course, he did not commit. Strangely enough, he goes straight to the waterfront and seeks a berth on a ship sailing south. He meets up with the daughter of the captain of a vessel, which is on a trip to salvage gold from a sunken boat, and, unbeknownst to her, stows away on it.

Of course, the villainous first mate plans mutiny and getting the gold for himself and his gang of guerillas who have shipped with him. The stowaway is discovered, and his identity too. But the girl believes in him and her father sides with her, allowing the boy to roam around the ship at will. Of course, when the time comes, he (practically single-handed) quells the mutiny, establishes his innocence, and all ends well, if a bit absurdly.

The dialog is fair in spots—and bad in others. It is all delivered in typical high-school theatrical manner. Miss O'Day's voice is NOT thrilling. Eddie Burns was O. K. The rest of the cast, poor. Ditto direction.

This picture may be excitement for the kiddies, but does not rate as adult entertainment. Exhibs may find it a good enough filler—but not much else.

Big Merger in Sight

(Continued from Page One)

made by opposing banking groups, but nothing has come to them for approval. All of this will be taken care of when the money-boys have reached an understanding.

The bankers feel that such a move would be one of economy and one that will give shareholders a better run for their money. They feel that the three circuits in question, working in opposition to one another, will never get any place, and there is some chance of showing a good profit with the combination.

Several Wall Street men interested in the move are of the opinion that the Attorney-General's office will not oppose the move in that it will help picture conditions generally and as there will not be more than 2,000 theatres in the combination, with easily seven times more than this combination still working independently.

Another reason for the combination is the over-seated conditions in most key centers. With the combine in effect, quite a few of the big de luxers will get the padlock.

The name of Nicholas Schenck has entered into this move at every angle, with much depending on his decision about heading the operation of such a combine. The bankers are of the opinion that he is the only man in show business qualified for the job.

Independent producers of pictures are expected to make a heavy squawk to Washington in the hope of pointing out that such a move by the three big chains will sew-up the first run situation for Paramount, MGM and Fox. This argument may be offset with the presentation of information to show that few independently made pictures reach these houses now, and also facts to prove that a good picture, regardless of trade market, will always find a theatre market in their houses.

Keystone Cops Dug Up For Masquers' Short

Many of the original Keystone cops have taken their battered uniforms out of the mothballs and are appearing in the first of six Masquers shorts, which RKO-Pathe will release under a special agreement.

Ford Sterling, Mack Swain, Bobby Vernon, James Finlayson, Hank Mann, Clyde Cook and Al St. John are among the comedy cops in the short, "Stout Hearts and Willing Hands," which Bryan Foy is directing with a cast of 50 famous players.

Bill Halligan Signed

William (Bill) Halligan, just returned from Paris, has been engaged to write an original, "Saturday Night O'Brien," for Radio, Richard Dix will be starred. He will also write "The Illegal Lady," starring Edna May Oliver; and "The Joy Scouts," for Wheeler and Woolsey.

Lord Is Story Head

Robert Lord assumed the newly created post of story department head of the combined Warner-First National department. Lord will supervise all story material for both companies, in addition to his present duties as a production supervisor for First National.

"Heat Wave" Postponed

First National has deferred production of "Heat Wave," the first William Powell starring picture, until after the completion of "Co-respondent," now being adapted by J. Grubb Alexander.

"Pick-Up" for RKO-Pathe

RKO-Pathe has bought the screen rights to Eunice Chapin's current best seller, "Pick-Up," which will serve as a vehicle for either Constance Bennett or Helen Twelvetrees.

Wales On Location

Wally Wales has gone to Tucson, Arizona, for exterior scenes in his new starring vehicle for Big Four Film Corporation, "Border Patrol." David Kirkland directs. Lorraine LaValle plays opposite Wales and Fred Church is the heavy.

"Rick" Ricketson Leaves Fox W. C.

"Rick" Ricketson, who, with Gus Kohn, joined Fox West Coast about 14 months ago, when the chain took over their houses, has resigned. "Rick" was in charge of the Southern Rocky Mountain division. He goes to the Hughes-Franklin circuit in the same capacity.

Hawkinson Heads P. I. C.

New York.—R .K. Hawkinson has been made general manager of Pathe International Corporation, the foreign division of Pathe which will continue to handle overseas sales and distribution of all product released prior to RKO's purchase of Pathe.

Helen Hayes Here Apr. 15

Helen Hayes will arrive at MGM April 15 to make her talkie debut in "Lullaby," which Edgar Selwyn will direct. Miss Hayes is now in Chicago, starring in "Petticoat Influence."

Stuart Walker Here

Stuart Walker, who was signed in New York to direct for Paramount, arrived last week to prepare his first, which stars Clara Bow.

Sales Heads Say Gang Film Is Dead

New York.—The sales executives of all the major companies are of one mind regarding gangster films. They agree that this type of picture is dead. Which means, in a general way, that the programs for the coming season will have very little gang material. Of course, one may crop up here and there, but the type will be played down.

Recently a Hays office report stated that the public taste was swinging away from underworld stuff and towards romance. Surveys made by the different companies seem to support this and, also, the opposition of censors and municipal authorities has much to do with the decision.

Of course, this is probably true and efforts will be made to curtail gangster films until such time as someone brings out another gang picture that makes a great hit. Then we'll have more of them.

Governor To Open House

Milwaukee.—Governor LaFollette, of Wisconsin, has agreed to make the dedicatory address at the opening of the new Warner theatre here.

THE REPORTER

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Joseph Kelley, George Barr Brown.
Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart.
Circulation Manager: Nat Bregstein
Roger Marchetti, Legal Dept.
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741
New York office, 110 West 40th Street Fred Schader, Manager
Chicago office, 6 North Michigan Ave. Daryl Doran, Manager
London office, 80 Wardour Street Frank Tilley, Manager
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Alice Hunter, script girl for Edmund Goulding at the Paramount Astoria studio, has had her feet placed on the first round of the ladder leading to stardom, just as did Alice White, some years ago, from the same start. Miss Hunter came under the notice of Ernst Lubitsch, who saw in her the exact type he wanted for a role in the Chevalier picture, "The Smiling Lieutenant." He said nothing to her, but the next day she was called to headquarters and offered a contract. P. S.—She accepted.

•

The accounting department of one of the major producing companies is puzzling its brains about how to charge off a cost of about $99,000 for the services of an actor who has done but one picture in the two years that he has been drawing $1,000 a week. He was farmed out for one picture, which brought back about $5000, but has played only the one for the company which is paying him. Also, the contract has another year to run.

•

The big laugh of the Saturday night Mayfair party was when the announcer referred to one of the screen's best male writers as "Miss Gene Markey."

•

The grips, prop boys and technical crew around Herman Gumbin's Liberty stages refer to May Robson as "Babe."

•

Vince Barnett, the professional ribber, has returned to Hollywood after a three months' tour of the East, appearing in the principal picture houses in an act built around his ribbing specialty. He will resume his contract as a short subject feature player at RKO-Pathe.

WRITER TOSSES WRENCH INTO GRIEVANCE MEET

The net result of the grievance meeting of the screen writers, held at the Writers' Club Thursday night, seems to have been this question:

"How are we going to get what we want if we don't know what we want?"

The meeting was attended by fifty or sixty of the writing craft and lasted about four hours, during which time many speeches were made on many topics. The principal kick seemed to be over the matter of writers' credits. The writers believe that their importance to a picture demands more public recognition than they have been getting, and they want full screen credit.

Still another sore spot was a standard form of contract for writers, and, of course, the supervisors came in for the usual roasts. The upshot of the meeting was that a committee, with representatives from each stodio, will draw up a list of adjustments that they feel should be made and submit the findings at a meeting to be held April 23.

The usual comparison of the screen writer with the stage playwright drew some caustic remarks from one of the noted women writers. She reminded the gathering that a stage playwright works on his own time and gambles on the value of his work, while a screen writer gets his check every week and, usually, does nothing for several weeks when he first starts his contract. Also he loafs between pictures—on full pay. The work of a stage playwright, she said, belongs to him, but the work of a screen writer belongs to the man who pays his salary.

Her remarks rather split the meeting, many of her hearers agreeing with her.

On the question of screen credits when several writers work on a script, it was suggested that the writers could get together and give any one of them credit on a certain picture, the others to get their credits in turn on subsequent productions.

•

Great Popularity of Comic Cartoon Shorts

Sixty per cent of the short subjects shot last year were comedies. Of the other forty per cent, including travelogues and scenics, a good part boasted a comic trend. During last year between 1000 and 1500 short subjects were released.

Dr. Clinton Wunder, executive manager of the Academy of Motion Picture Arts and Sciences, is responsible for the above statistics. He estimates that the comic cartoon, with synchronized music, is one of the most popular features on the present-day theatre program.

•

Brenon Back At Work

Herbert Brenon has resumed work as a Radio director after an illness of several months. He is rehearsing players in the production of "The Next Corner." Latest to be added to the cast are John St. Polis and Adrienne d'Ambricourt.

•

Ruth Selwyn Assigned

Ruth Selwyn's first assignment, under her contract with MGM, will be a role in "Five and Ten," the Marion Davies starring picture which Robert Leonard is directing.

•

New Short Producers

Curtis Mick and Len Powers have completed their first "Coo-Coo Comedy" for independent release at Metropolitan studios. Barnyard animals and monkeys are used in the series with interior and exterior sets built to small dimensions.

•

New Ken Maynards

Titles have been selected for two more Ken Maynard Westerns, to be produced by Tiffany. They are "Alias the Bad Man" and "The Arizonian."

Marion Nixon Signed For "Whoop-te-do Kd"

With the selection of Marian Nixon to play the feminine lead opposite Eddie Quillan in "The Whoop-te-do Kid," the RKO-Pathe troupe will leave immediately for the Tanforan race track to shoot turf scenes. James Gleason will also go to the location.

Director Al Rogell has already despatched an advance man to make all preliminary arrangements.

•

Van Polglase To N. Y.

Van Nest Polglase, head of Paramount's art department, left Saturday night for a month's trip to New York where he will make a survey of the latest modes in modern interior decoration.

•

Phila. Business Good

(Continued from Page One)

figure. The Fox, with good notices greeting "The Royal Family of Broadway," held on to an average $25,000, and Keith's finished out five days of the second week of "Unfaithful" with $12,500 for the period. The Boyd had a third mediocre week in a row with "Kiss Me Again" which took $14,000.

Grosses for last week were:

BOYD—"Kiss Me Again" was rather weak at $14,000.

CHESTNUT—"The Girl from the Reeperbaum," a German talkie, got mixed notices, but did around $8,000.

EARLE—"Parlor, Bedroom and Bath" just average with $19,000.

ERLANGER—"City Lights" held up pretty well, getting $14,500.

FOX—"Royal Family of Broadway" very good with $25,000.

KEITHS—"Unfaithful" took a fair $12,500 for five days of second week.

MASTBAUM—"It's a Wise Child" was O. K. with $43,000.

STANLEY—"Reaching for the Moon" in third week good with $13,000.

STANTON—"The Last Parade" finished third week strong, with $12,500. Will stay another week.

PRODUCTION NOTES

Helen Chandler, Allen Lane, H. B. Warner and Ona Munson added to cast of "Five Star Final" at First National. Mervyn LeRoy directing.

•

Bernard Williams, former leg man for the Warner-First National publicity department, has been placed in charge of all magazine contact work of the department.

•

Gregory La Cava's contract with Radio has been renewed for another year. His first picture under the new contract will be "Nancy's Private Affair."

•

Mel Brown and company left for Santa Barbara over the week end to film location scenes for "White Shoulders" for Radio.

•

Radio is preparing to film "Fanny Foley Herself," with Edna May Oliver slated to play the title role. This is from the novel by Juliet Wilbur Tompkins.

•

John Darrow has been selected by Radio to play the lead in "Cockeyed Youth" at Radio. Wesley Ruggles will direct.

•

"Big Bill" Tilden has completed his group of three tennis shorts at MGM and left last night for Denver.

•

Emma Dunn has been given the role of the mother in Joan Crawford's MGM vehicle "Girls Together."

•

Jacques Feyder, French director, has been assigned to direct Ramon Novarro's English version "The Son of the Rajah."

•

Fred Niblo finished shooting "Born to the Racket" Saturday, starring Richard Dix.

•

Charles R. Rogers' production, shot as "The Registered Woman," will be released by RKO-Pathe under the title "A Woman of Experience" as Helen Twelvetrees' first starring release on the new program.

Give Yourself the Best. See The HARRY WEBER AGENCY

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The Hollywood Reporter

Vol. IV. No. 4. Price 10c. TODAY'S FILM NEWS TODAY Monday, April 6, 1931

BIG MERGER IN PROGRESS

THE DEATH OF Lewis Warner is a tremendous loss to the motion picture industry, as this young man, hardly out of his teens, had given promise of following in the footsteps of his illustrious father as one of the guiding brains of an ever-changing business. Young Warner had endeared himself to every person with whom he had come in contact during the last two or three years, and the industry, to a man, grieves with the father, mother and the entire Warner family in their great sorrow.

•

THE PASSING of Lewis Warner will probably be of more far-reaching effect in the affairs of motion pictures than the loss to the industry of this brilliant boy. The entire foundation of Warner Brothers-First National has been rocked—shaken by a blow from which it will be hard to recover.

H. M. Warner's whole life was wrapped up in Lewis. All of his thoughts, his desires, his plans and picture manipulations were wound around the basic thought of the boy. And those close to H. M. feel that he would have bowed out of motion pictures last year or the year before to spend the rest of his life in rest and pleasure, were it not for that intense wish to see Lewis follow in his footsteps, minus the many obstacles that he (H. M.) had encountered on his way up to the top.

•

THE LOSS OF Lewis will mean the loss of Harry Warner to pictures; and the loss of Harry Warner means the passing of Warner Brothers, for without "H. M." to guide their future moves, all the heart and much of the incentive will go out of the business for Jack and Abe, as "H. M." has been more to his two brothers than a brother. He has been their standard bearer in every move they have made.

This publication, its entire staff and members of its printing organization extend to Harry M. and Mrs. Warner, their deepest sympathy in their great loss.

Lewis Warner Dies

Lewis Warner, only son of Harry M. Warner, died Saturday night at the Doctors' Hospital, in New York, from double pneumonia. This followed septic poisoning, resulting from the extraction of a tooth. His parents and uncles were at the hospital. The boy was 22 years old.

"U" Opens Apr. 9. "Road Back" Soon

With three features still left to make on the 1930-31 program and with Remarque's "Road Back" set for an early start, Universal will resume production on April 9 instead of a week later as announced. The three old ones to be made are "Blind Husbands," "White Captive" and "Strictly Dishonorable."

Carl Laemmle, Jr. and his production executives are also set on a pretentious serial program, with a half dozen chapter plays now being prepared. Dick Schayer, now the scenario editor, expects to be the busiest exec in Hollywood when the studio reopens.

•

Grainger Returns to N.Y.

J. R. Grainger left for New York last night after spending three weeks here at the studio, getting set on Fox product for the coming year.

PHILA. BUSINESS GOOD IN SPITE OF HOLY WEEK

Philadelphia—While the night audiences have been slimmer than usual because of Holy Week, the matinee attendance, with city schools closed for the week, has helped to keep Philadelphia movie business on a fairly even balance. Some declines have been noticed, but the cause has been just as much the features as the usual seasonal slump.

The Mastbaum held on to a good $43,000 for "It's a Wise Child." This is down from last week's gross on the Norma Shearer picture, but still a fair

(Continued on Page Three)

Theatres of Publix-Fox-Loew May Combine if Bankers Can Work Plan and Get Govt. O.K.

New York.—The general depression in theatre conditions throughout the country has the bankers thinking and figuring. Reports, tagged with plenty of authority, coming out of financial meetings, indicate that the long-rumored merger of the three big theatre chains is about to become a reality.

If . . . . . .

The backers of Publix, Fox and Loew can get together on a deal satisfactory to all.

The Government will approve such a combination.

Nicholas Schenck will consent to head the combination.

It is understood that no one in pictures has been consulted up to the present on such a combination. Those in charge of each of the three chains are aware that maneuvers are being

(Continued on Page Three)

•

Metzger Head of Columbia Sales

New York.—Lou Metzger, formerly of Universal, returned from Europe at the end of last week and was immediately made general sales manager for Columbia Pictures.

He succeeds Joe Goldberg, who is to have charge of the Western division and who has already started for the Coast.

"The Guardsman" For Paramount Soon

Paramount is making ready for early production of "The Guardsman," the Theatre Guild play of two seasons ago.

•

Haines To Europe

William Haines will leave for Europe April 25, sailing from New York on the Bremen. Will be gone two months. Vacation.

Nat. Screen Takes Advance Trailer

New York.—As exclusively announced in the Reporter last week, the National Screen Service has taken over the Advance Trailer.

The two companies will be operated separately, however.

•

Baltimore Will Have Vote on Sunday Movies

Baltimore.—The Maryland State Legislature has authorized a referendum for the city of Baltimore on the question of Sunday movies. No date for the special election has been announced as yet.

•

Mamoulian's Next

Rouben Mamoulian is reading the Axel Munthe story of "San Michele," with a view of doing it as his next Paramount picture.

•

Carnera For Shorts

New York.—Primo Carnera has been signed by Vitaphone for a short to be made at the Brooklyn studios. Albert Ray will direct.

•

Big "Cimarron" Gross

New York.—"Cimarron" rolled up a gross of $162,400 during its run of nine weeks at the Globe Theatre.

•

Warner's Second Bennett

The second picture to be made by Constance Bennett for Warner Brothers will be "The Dangerous Set."

Page Eight The Hollywood REPORTER April 3, 1931

WHEN SENSATIONS ARE MADE

note the Joyce and Selznick clients

"HOLIDAY"

directed by
EDWARD H. GRIFFITH . . . . . ***a Joyce-Selznick client***

from the play by
PHILIP BARRY . . . . . ***a Selznick client***

screen play by
HORACE JACKSON . . . . . ***a Selznick client***

NORMAN TAUROG

Director

▼

THANKS

The Studio Executives
The Writers
The Production Staff
The Cast

▼

For Their Cooperation

on

"SKIPPY"

Tradeviews

(Continued from Page One)

traffic conditions the way they are in every congested community, people will not buck that six, eight, ten or twenty mile line of autos and red lights for the sake of paying money to see a show, with but a few extra trimmings, that they can see in their own neighborhood for less money.

A family going to downtown sections to see a picture is confronted with an admission charge of 65 cents a head, plus a charge of 25 cents to 50 cents for parking. This, added to the soda or ice cream that generally follows, runs the bill for the evening up to $3 or more; and they get home late and a bit tired from their travel. True, they have seen a first-run picture, heard some music played by musicians in the pit and maybe had a look at a stage show. But our impression, gained by letters from exhibitors all over the country and talks to any number of people who lay their money down at the box-office window, is that the end is not worth the means.

•

THAT SAME family of three can go to their neighborhood theatre; pay 25 cents, 35 cents or 50 cents for each admission; park their car for nothing; go into the drug store afterwards for their refreshments, and return home with a dollar more than if they visit downtown. They have had no traffic line of cars to buck, they have made the trip to the theatre in a very few minutes, and they see the same pictures that the downtown houses have run; returning home at an earlier hour, minus that tired feeling caused by travel.

The downtown house came into existence in the early years of our business because that section was the most logical to draw people from all neighborhoods and surrounding towns. There were no such things as neighborhood houses when downtown locations were first started. With the growth of pictures, small houses began to spot every neighborhood and small town, with conditions today having every neighborhood over-seated. Houses are built before sections get populated, with the hope of growing with the section. Consequently, the primary purpose of the downtown location is defeated by the mushroom growth of the neighborhood theatre.

•

WHEN THE BIG house in the business district has an outstanding picture, that house does business, because the word of mouth advertising, the general exploitation build-up—given the attractions—etc., gets the fan hot and he does not want to wait for the play of the picture in his nearby house. BUT there are so few of those pictures being made today, that the big exhibitor only gets an occasional crack at patrons coming in from all sections.

The stage show, at a cost of from $3,000 to $5,000, has some draw, but not sufficient, (according to figures coming in from 11 key centers) to justify the expenditure if run with a poor picture. Picture fans want PICTURES and few stage shows are being built today that will draw with a picture the fans do not want to see.

•

WE WILL RECORD a guess that, in a year's time, every theatre in downtown Los Angeles, (and this goes for other cities the size of L. A.) will be charging an admission of 25 cents with a grind policy. The big house will have to give them more entertainment and at a smaller admission than the neighborhood and small town theatre to draw enough to enable it to pay its rent and operating expense.

Mass production in the studios will never permit the making of a class of pictures sufficient to take care of 52, 40, or even 26 weeks booking in the big houses and show the theatre a profit. An occasional picture will come along, but by the time the next one shows up, the theatre has lost all its profit on the good one and gone way into the red.

From our observation and study, the downtown location for a theatre is a thing of the past, what with its big rents, inaccessibility, traffic conditions and all that goes with them.

•

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of Hollywood Reporter, published 5 days per week at Los Angeles, California, for April 1, 1931.

State of California,
County of Los Angeles.—ss.

Before me, a notary in and for the State and County aforesaid, personally appeared W. R. Wilkerson, who, having been duly sworn according to law, deposes and says that he is the editor of the Hollywood Reporter, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management and circulation of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 411, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Wilkerson Daily Corp., 5746 Sunset Blvd. Hollywood, Calif.

Editor, W. R. Wilkerson, 5746 Sunset Blvd., Hollywood, Calif.

Managing Editor, W. R. Wilkerson, 5746 Sunset Blvd., Hollywood, Calif.

Business Manager, J. Fred Falconer, 5746 Sunset Blvd., Hollywood, Calif.

2. That the owners are:

Wilkerson Daily Corp., 5746 Sunset Blvd., Hollywood, Calif.

H. M. Senn, 50 Broadway, New York City, New York.

W. R. Wilkerson, 5746 Sunset Blvd., Hollywood, Calif.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustees is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is 3382.

W. R. WILKERSON.

Sworn to and subscribed before me this 1st day of April, 1931.
(SEAL)

H. OLSEN,
Notary Public.
(My commission expires July 2, 1933).

Byron To Have Lead In "Blind Husbands"

Universal has signed Walter Byron for the leading male role in "Blind Husbands," the same part Erich von Stroheim, who will direct the talkie version, created in the silent picture.

George Brent and Gibson Gowland have already been signed but the feminine lead still remains to be selected.

•

Paramount Starts Its New Program of Shorts

The first short subject on the 1931 schedule went into production at the Paramount New York studio when Ethel Merman, star of many Paramount shorts and featured in "Girl Crazy," the Broadway musical, started rehearsals for "Old Man Blues."

The cast, which is being directed by Aubrey Scotto, includes Hal Young, Hal Forde, Alney Alba and Demetrios Vilan. The story is the work of Murray, Oakland and Trivers.

•

Harry Lustig Ahead

Harry Lustig, of the Los Angeles branch for Warner-First National, is leading the field to date in the Sam Morris May month cup contest.

MGM Puts Three Foreigns In Work

MGM has reversed its decision not to make any more foreign versions by placing three in work this week. They are "Call of the Flesh" in Italian, "Min and Bill" in German, and "Trial of Mary Dugan" in Spanish.

It is believed that MGM will make as many foreign pictures this year as it did last year, although more care will be used in selecting the pictures to be translated.

•

Agents Moving Out To Beverly Hills

The low rate for state licenses for employment agencies now existing in Beverly Hills is attracting several of the agents to that town.

Agents operating in Los Angeles are required to pay a state license of $100 per year and post a $5,000 bond, while in Beverly Hills the rate is $10 for license and a $500 bond. The fees are governed by the population of a city.

•

Para. Joinville Seeks Hollywood Talent

Joinville.—In an effort to improve its foreign product, Paramount is casting about for directors who have made good reputations in Hollywood.

Those with Hollywood experience already signed include Rex Ingram, Alexander Korda, Dimitri Buchowetzki and Charles Roche. Players already engaged having had Hollywood experience are Conrad Veidt and Camilla Horn.

"SKIPPY"

PHOTOGRAPHY
BY
KARL STRUSS
A. S. C.

•

PHOTOGRAPHIC STAFF
GEORGE CLEMENS
HARRY HALLENBERGER
SECOND CAMERAMEN

•

FLEET SOUTHCOTT
GEORGE BOURNE
AL SMALLEY
ASSISTANTS

"SKIPPY"

is an

ORIGINAL
STORY

by

SAM MINTZ

NORMAN McLEOD

and

JOSEPH L. MANKIEWICZ

wrote

THE SCREEN PLAY AND DIALOGUE

for

"SKIPPY"

THE Hollywood REPORTER

Vol. IV. No. 3. Price 10c. TODAY'S FILM NEWS TODAY Friday, April 3, 1931

BIG CENSORSHIP LOSS

Banning and Cutting of Pictures Causing Loss of Millions In Rentals and Box-Office

Producers and distributors are having heavy worries over the money being lost on their productions through the banning and cutting of pictures in the hot censor spots. A rough estimate of the loss up to the present time exceeds $8,000,000 to $10,000,000 in loss of rental in theatres on banned pictures and loss of the box-office take on pictures so drastically cut that the entertainment was washed out, with the resultant loss of patronage.

Chicago and Philadelphia, of course, are the toughest spots, with centers like Cleveland, Richmond and others coming in for wrinkled brows.

A picture banned entirely in Philadelphia or Chicago will cost producers

(Continued on Page Three)

[redacted]

What Is Happening To Downtown Theatres?

IN ATTEMPTING an answer to the first of ten questions we ran in this column yesterday, or, as a matter of fact, any of the ten, the first and foremost thought and the answer to all exhibition problems are PICTURES.

The picture is THE important problem for the big downtown house. First run exhibitors MUST have first run pictures and, with the added difficulty of making talkies as against silents, the curse of mass production, the shooting for program attractions, the question of finances, release dates and other evils in the making of pictures, the key houses are suffering more for the want of attractions than any other class house.

What is true with the downtown houses in Los Angeles is true with the same type houses in any city. Consequently, we will speak of Los Angeles in attempting a few reasons for the unusually bad business that exists at present.

•

IN LOS ANGELES, downtown, we have seven houses with an individual overhead in each running from $5,000 to $22,000 without a picture. Loew's State has a nut of about $22,000; the Paramount $18,000; the RKO $15,000 to $18,000; the Orpheum and Los Angeles about $10,000; the Criterion $6,500, and the United Artists $5,000. When you add picture rentals to these figures you increase the amount 20 per cent and more.

As a result of these overheads and the want of good attractions, there is not a house in the downtown section that will be able to show black figures at the end of the current year. One week may top the expenses, but three or four succeeding weeks will fall way below.

•

THE MAIN PROBLEM with the downtown theatre in any city today, after you eliminate the picture, is traffic. The key house must draw from all neighborhoods, from surrounding towns and villages. With

(Continued on Page Six)

Read 'Em and Weep

"Clara Bow sends Daisy De Voe three magazines regularly," "Tattles" Walter Winchell. "Liberty, Outdoor Life and Travel."

All Major Distribs Use Fed. Checkers

With 35 offices opened throughout the country and an organization of almost 5000 men on call, the Federal Checking outfit is now servicing 100 per cent of all the major distributors, according to John C. Ragland, their Western dvisional manager.

•

Oscar Oldknow Leaves Sunday For Here

New York.—Oscar Oldknow, vice-president of Fox Theatres, is leaving here for Los Angeles Sunday. His trip has been delayed several times, due to pressure of business from this end.

•

Lewis Warner Very Low

New York.—The condition of Lewis Warner, son of Harry M. Warner, is most critical. It is understood he is being kept alive by artificial means. Little hope is held for his recovery.

Lunt-Fontanne Signed By MGM

New York.—Alfred Lunt and Lynn-Fontanne have been signed by MGM for the leads in "Strange Interlude," which will be made in Hollywood durthe Summer.

•

John R. Davies Heads The Board of Review

New York.—John R. Davies, for 20 years Municipal Court Justice here, has been elected chairman of the National Board of Review, succeeding W. W. Pettitt. Davies says he will oppose all forms of censorship.

Fox-Warner Deal Temporarily Cold

New York—The deal for Fox West Coast to take over the operation of the Warner houses on the West Coast has chilled quite a bit and will be abandoned for the present.

The conferences between Jack Warner and Oscar Oldknow have ended in a deadlock. There will be further talks when both return to Los Angeles.

•

Will Rogers Will Do "The Plutocrat"

Fox has decided to give Will Rogers the Booth Tarkington story, "The Plutocrat," as his next picture.

•

D. W. Griffith Here

David Wark Griffith has returned to Hollywood and is said to be set to make another for United Artists.

•

O'Sullivan On Way

New York.—Maureen O'Sullivan, Fox player, landed here Monday and left Wednesday for Hollywood. She has been in Ireland on a vacation.

•

"U" Serial For Roxy

New York.—"Heroes of the Flames," a Universal serial, has been booked into the Roxy starting Apr. 11.

•

"Seed" In Rialto Soon

New York.—Universal's production of "Seed" goes into the Rialto Theatre for a run, beginning either April 23 or 30.

SOUND SELLING PLANS NEEDED, SAYS MARCUS

New York.—A return by all motion picture sales organizations to the sound and common-sense principles of merchandising is advocated by Lee Marcus, president of RKO-Pathe. He has been in every angle of the selling game and he knows what he is talking about.

"The trouble with the industry today," he says, "so far as the sales

(Continued on Page Three)

Bennett Film Held Up

Production on "Common Law," scheduled to start next Monday at RKO-Pathe will probably be postponed a week or two until the recovery of Constance Bennett, who is now recuperating at her beach home from an attack of the flu.

THE HOLLYWOOD REPORTER

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.
Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart.
Circulation Manager: Nat Bregstein
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741
New York office, 110 West 40th Street
Fred Schader, Manager
Chicago office, 6 North Michigan Ave.
Daryl Doran, Manager
London office, 80 Wardour Street
Frank Tilley, Manager
Paris office, 122 Boulevard Murat
Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse
Joseph Wolfgang, Manager

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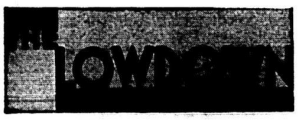

One of the busiest independent picture producers in Hollywood recently took up saxophone playing as a relaxation. He was getting along swell when the management of the hotel complained, but that didn't stop his musical aspiration. The following day a crew of studio technicians was dispatched to his hotel suite and sound-proofed one of his rooms.

•

A prominent English stage actor, now a Hollywood screen star, has a difficult time keeping himself satisfied as far as food is concerned. His wife is an ardent vegetarian and never has meat on the family board, a matter that causes the actor deep desire for proteins. But he has a system to get away from the vegetables. He never fails to ask a friend to invite him and his wife to dinner and makes it a point to impress upon the prospective host that he certainly likes New York cut steaks.

•

A study of script instructions in a number of productions, from modern comedy to historical westerns, at the various studio lots reveals a distinct technique in kissing. Reduced to a graduated scale, as compiled by an enterprising statistician of the Paramount studio, the terms are: "Kiss Her"; "Lightly." "Lightly and affectionately." "Affectionately." "Warmly." "Warmly and tenderly." "Intensely." "Passionately." And that's all there is—there isn't any more.

•

Rex, the Wild Horse, making a come-back as screen star, reminds that when Elinor Glyn was going good as a big shot in Hollywood, she remarked in a moment of levity that Rex was the only he-man she had met here.

NEW YORK

"LAUGH AND GET RICH"
Mayfair Theatre

Mirror: Hugh Herbert and Edna May Oliver make this picture. Their acting is brilliant.

Post: It is a tender and amusing little story that Douglas MacLean has written, and the acting of Edna May Oliver and Hugh Herbert gives it an authentically human quality which makes this picture genuinely endearing.

Herald-Tribune: A picture which is entertaining and not a little bitter in its grim examination into American home life.

World-Telegram: An innocuous but agreeable little comedy that is fashioned along the lines of "Lightnin'."

"THE CONQUERING HORDE"
Paramount Theatre

Times: The principals have a harder fight with the dialogue than they have with the thousand-mile journey and an imposing herd of cattle.

Post: There is little to recommend it beyond one or two massed scenes of Texas steers as they are bumped and crowded over the landscape on a gruelling trek northward to good old Abilene, whose Chamber of Commerce will be pleased to know that the name of their town is mention at every four or five words in the dialogue.

Mirror: It is thoroughly familiar material. Beautiful scenery and a stirring Indian fight make it fairly entertaining.

News: Scenery is swell. Direction stilted. Entertainment for the kiddies—not for you.

"MR. LEMON OF ORANGE"
Roxy Theatre

News: Two reels worth would have been mirthful movie material for a most particular audience. But as a feature production, this one doesn't click as more than fair.

Sun: Mr. Brendel, while he is less hammy than he used to be, and is obviously an actor and not a personality, simply can't pump up a movie that is meant to be a star framework.

PHILADELPHIA

"THE COMMAND PERFORMANCE"
Arcadia Theatre

Public Ledger: Never hard to watch and easy to enjoy. We need a little fantasy in cinema—a harking back to the old anti-realism.

Evening Ledger: While the dialog is inclined to be heavy at times and while Neil Hamilton and Una Merkel do not always seem at ease in their roles, the plot is in the main interesting and several of the minor characters lift the film into the entertainment class.

Inquirer: Quite as interesting and entertaining as the stage play. It is a smart romantic comedy with bright comedy lines and dramatic highlights. Neil Hamilton scores a fine success.

Record: Might have been very good entertainment had it been better directed. It is a slow-moving yarn with no dramatic interest, and dialog which is both dull and clumsy.

News: A light and entertaining, if inconsequential affair, presenting an engaging romance spiced with small comedy.

Bulletin: An amusing talkie, capably acted.

"KISS ME AGAIN"
Boyd Theatre

Inquirer: It is a pity that it arrives at a time when the enthusiasm for such things is somewhat less than luke-warm, and a pity, too, that it is about the least well-produced of the long line of the screen's musical features.

Evening Ledger: Pleasant, placid, and, of course, always tuneful entertainment. That it is a not particularly distinguished film is partly the fault of the original book and the generally stilted comedy, and the fact that the film is made in the heavy operetta fashion.

Public Ledger: Another attempt to reunite singers and talkies. The result is, again, a sad mismating. The picture wails continuously for deft direction.

Record: Although the silver screen will never become a satisfactory medium for the operatta, "Kiss Me Again" is as good as any of the huge musical productions which preceded it.

Bulletin: The best job of color photography which has come along so far. Ballet scenes and the like are still fuzzy, but closeups can now be easily distinguished from sunsets. Bernice Clair is the making of the picture.

Last Short Started

RKO-Pathe started on its last short subject of the 1930-31 program today. The title is "Against the Rules" and it is being directed by Arch Heath with Franklyn Pangborn, Tom Dugan, Wade Boteler, Ed Dearing, May Beatty, Joseph Girard and Wilfred Noye in the cast.

Fox Advertises For Leading Men

The Fox studio was swamped today with prospective Ayreses, Phillips Holmeses, Robert Montgomerys and others, as a result of an ad it ran in the morning paper for "leading men."

It is understood the immediate demand was for a juvenile lead for "Over the Hill."

•

Carl Laemmle, Jr. to Okay All "U" Stories

Universal has disbanded its New York reading department and will make all story selections from the Coast, with Carl Laemmle, Jr. as the las word on okay.

Dick Schayer, in addition to his duties as scenario editor, will handle story selections for the studio. "U" has already set 18 of its 24 releases of the year.

•

Will Write Another Play About Hollywood

Seeing the possibilities for another "Once in a Lifetime," Clinton Van Russell and Cedric Longchamp, well known New York and London playwrights, arrived here yesterday to gather local color for a new play to be produced under the title of "The Hollywood Angel." Present plans are to cast the production here with real types that will conform to the characters of the play, and also to try it out on the Coast before taking it into New York.

•

Bell & Howell Plant

Due to the heavy demands for camera equipment on the Coast, the Bell and Howell company is erecting a complete modern factory at Santa Monica and La Brea avenues. The new plant will house an experimental laboratory and facilities to turn out a large percentage of Bell and Howell motion picture cameras and accessories.

"THE BEST IN MUSIC"
Adolf Tandler
(Scores, versions or titles)
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AGENCY

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WHitney 0463

STUDENTS ON VACATION CUT EXTRAS' EARNINGS

Boys and girls of the local universities and high schools, seeking a little extra money during the Easter vacation, have made serious inroads on the receipts of Hollywood's horde of professional extras.

This is more serious than it looks at first glance, because the recent report of the Central Casting Office showed that, in 1930, only 30 extras averaged over three days work a week. The report showed 17,541 registered, of whom only 833 averaged one day a week or more.

U. S. C. is closed for the week, U. C. L. A. for three or four days, and all the high schools until next Monday. Both boys and girls have been besieging the studios and many have been employed, the casters welcoming a chance to get a few new faces into the picture. Some of these students are regularly registered at Central, but the greater number are getting the work through friends in the studios. A large number of students are working in current gangster pictures, and just that number of extras, who really need the money, are idle.

●

Still Seeking "Nikki"

First National's screen test set has been busy practically 24 hours a day seeking a leading woman to support Dick Barthelmess in "Spent Bullets." Several men have been cast for the picture, but selection of the feminine lead is holding up the starting date, despite the fact that most of the girls in Hollywood have been mentioned for the part of Nikki.

●

Buffalo Bill, Jr. Hurt

Buffalo Bill, Jr. is suffering from a broken leg, received while enacting a chase scene in "The Cheyenne Kid" for West Coast Productions. The accident occurred in Newhall, a location point for most of the independent Westerns produced.

●

Sound Sales Plan Needed

(Continued from Page One)

end is concerned, is that we have gone far away from the principles of solid merchandising. We—and by that I mean each and every sales executive—have had the idea that each Spring we must bring forth a new bag of tricks to convince the buyers that we have something unusual.

"This effort has blinded us to the fact that, in years past, we have had a lot of good features and arguments in our selling campaigns which we were able to back by product. These were the things that made the picture industry grow. And the sooner we get back to those sound principles, to those sales fundamentals that made the business what it became, the better it is going to be for everyone connected with it."

In other words, Mr. Marcus says if you have pictures to sell, sell pictures, not hot air and arty announcements. Pictures are merchandise, just as coffee, sugar and cloaks and suits are. But—get pictures that will back up the selling talk.

PRODUCTION NOTES

Charlie Ruggles is to make a short for Paramount at the Astoria studio. It is called "A Friend in Need."

Trem Carr has signed J. P. McCarthy for a year as director for Monogram Pictures.

●

Frances Beranger, daughter of Clara Beranger, added to cast of "Five and Ten" at MGM.

●

Hobart Bosworth to cast of "Girls Together" at MGM.

●

Norman Taurog started production on "Queen of Hollywood" at Paramount today with Mitzi Green, Edna Mae Oliver, Louise Fazenda, Jackie Searl and George Compton in the cast.

●

Clifford Dempsey to "Going, Going, Gone" at Radio.

●

One a Week for Sennett

Mack Sennett is to make one picture a week to wind up the balance of the current Educational release, on which thirteen pictures are yet to be delivered.

Sennett, who has personally made 34 short comedies during the past year and a half, will direct a number of the remaining pictures, while Babe Stafford, Mack's only contract director, will do the others.

●

Jones Offers Prize

Bobby Jones has offered a complete set of golf clubs to the Warner-First National salesman who succeeds in spotting his shorts in the maximum territory.

●

Baldwin At RKO-Pathe

Earl Baldwin has been added to the writing staff at RKO-Pathe and will prepare the script of "Eddie Cuts In" as a starring vehicle for Eddie Quillan.

●

Change of Title

"Big Brother," which Richard Dix is making for Radio Pictures, will be released under the title of "Born to the Racket."

●

Censors Costing Plenty

(Continued from Page One)

and distributors better than $50,000 in bookings in each place. With big cuts ordered by the censors at the same locations, the box-office take may suffer to the extent of $25,000 or more for the exhibs, with those making and distributing the pictures in on the short end.

Pictures recently banned or cut so badly there is nothing left but a dead sound track include such winners as "Little Caesar," "The Last Parade," "Millie," "Stolen Heaven," "The Finger Points," "Many a Slip" and "Blue Angel."

Universal May Release Berge's "Pearl Diver"

Universal is negotiating for the distribution rights of "Pearl Diver," by Victor Berge, the South Seas explorer, whose book was a best seller last year.

Irving Willat has a contract with Berge to make the picture independently and is said to be negotiating for "U" release before shooting. Paramount, at one time was interested in the book, but wanted Frank Tuttle to make the film.

●

Don George In Short

Don George, the wrestler, has signed with MGM to make a wrestling subject as one of the present series of Sports subjects. The picture will be made before George meets Strangler Lewis in a bout scheduled for April 13 in Los Angeles. Eddie Rubin agency made the deal.

●

Students At Para.

As a courtesy to encourage theoretical education in the making of motion pictures, the Paramount studios opened its gates to more than 100 students of the University of Southern California motion picture class.

The class was escorted through the various departments and on the sets so they could obtain a more practical slant on the making of pictures.

Walsh To Select Rockne Successor

Universal will make its proposed series of football shorts in spite of the death of Knute Rockne. The successor to the famous coach will be selected by Christy Walsh when he reaches Los Angeles and confers with Universal executives. The contract is between Walsh and "U," the former having agreed to furnish Rockne.

It is understood that Howard Jones is definitely out of the picture. Rockne had a lot of gags in his script and Jones is considered too "poker-faced" to play them.

Rockne's death also upset plans for a feature length picture in which he was to have been starred. It was to have had "Notre Dame" in the title in some fashion and would have glorified the famous coach. One of the objects of his trip West was to sign a contract for which he would have received, it is said, a hundred grand.

●

Janet Currie Here

Janet Currie, ingenue in the New York production of "Once In a Lifetime," arrived here yesterday to begin work on her new MGM contarct The young actress originally had reservations to come to the Coast on the same plane that cracked up with Knute Rockne.

SHORTS BY MASQUERS TO AID BUILDING FUND

In an effort to secure sufficient capital to pay off their mortgage and perhaps build a new clubhouse, the Masquers of Hollywood have started to make a series of six short subjects to be released by a special arrangement through RKO-Pathe. All men players in the series will be drawn from the ranks of the Masquers and, while the club has only men, outstanding women players of the colonly have volunteered their services.

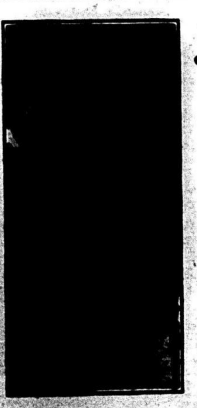
The first to go into production at the RKO-Pathe studios is a melodrama, called "Stout Hearts and Willing Hands." Frank Fay and Laura LaPlante play the leads, with a supporting cast consisting of Lew Cody, Mary Carr, Alec B. Francis, Jack Holt, Frank Campeau, Matt, Owen and Tom Moore, Tommy Dugan, George Cooper, Maurice Black, Mathew Betz, Mack Swain, Ford Sterling, Mal St. Clair, Chester Conklin, James Finlayson, Hank Mann, Clyde Cook and Bobby Vernon.

Bryan Foy is directing from the story by Al Austin and Walter Weems and Harry Joe Brown is supervising.

●

Jack Corbett With Pathe

New York.—Jack Corbett, formerly associated with S. A. Lynch in the South, has been appointed manager of the Indianapolis exchange of RKO-Pathe by Ned Depinet.



JOHN LODER

in

"The Seas Beneath"

(FOX)

DIRECTED BY

JOHN FORD

Edwin Schallert, Los Angeles Times, says: "John Loder gives noteworthy performance."
Sid in Variety, declares: "John Loder makes his German officer outstanding."
Louella Parsons, in Los Angeles Examiner, says: "John Loder excellent as to type and all one could ask as to performance."
Norbert Lusk, New York critic: "Acting of cast admirable, particularly John Loder."
Photoplay Magazine for March: "John Loder gives fine performance in good fast melodrama that everyone in the family will like.

Management: Ruth Collier, Inc.

The Hollywood REPORTER

PRODUCTION NEWS

PICTURES IN PREPARATION

Columbia Studios

"ARIZONA"—Ribbel Riskin doing treatment.
"THROUGH THE FLAMES"—From story by Isadore Bernstein.
"THE GANGSTER"—Original by Monte Katterjohn.
"THE SEA PATROL"—From story by Robert Wyler. Del Andrews to direct.
"HELD FOR MURDER"—Story by John F. Riewerts and A. P. Barringer. Christy Cabanne to direct.
"WOLF BAIT"—Buck Jones to star in story by George Morgan.

Fox Studios

"TRANSATLANTIC"—From story by Guy Bolton. William K. Howard to direct. Cast: Greta Nissen, Edmund Lowe.
"MERELY MARY ANN"—Henry King to direct. Janet Gaynor starred, with Charles Farrell.
"MISBEHAVING"—Adapted from Clare Kummer's "Good Gracious Annabelle." Alfred Werker to direct. Cast: Jeanette MacDonald, Victor McLaglen.
"THE BLACK CAMEL"—From story by Earl Derr Biggers. Hamilton MacFadden to direct. Cast: Warner Oland.
"BLONDIE"—To be directed by Benjamin Stoloff. Cast: Warren Hymer, Spencer Tracy.
"HUSH MONEY"—To be directed by Sidney Lanfield. Cast: Joan Bennett, Owen Moore.

Metro-Goldwyn-Mayer Studios

"SEA EAGLES"—George Hill, director. Cast: Wallace Beery, Marjorie Rambeau.
"SUSAN LENOX"—From story by David Graham Phillips. Continuity by Wanda Tuchock, Delmer Daves and Zelda Sears. King Vidor to direct. Starring Greta Garbo.
"FLYING HIGH"—Charles Reisner to direct. Scenario by A. P. Younger. Musical director, Martin Broones.
"THE MAN IN POSSESSION"—From play by H. M. Harwood. Sam Wood to direct. Cast: Robert Montgomery.
"HORSEFLESH"—From story by Fred Haslett Brennan. Scenarists, Willard Mack and Jack Cunningham. Charles Brabin to direct.
"THE GREAT LOVER"—From play by Leo Ditrichstein and Frederick and Fanny Hatton. Arthur Robison to direct. Adolphe Menjou starred.
"LULLABY"—From the play by Edward Knoblock. Edgar Selwyn to direct. Cast: Helen Hayes.

Metropolitan Studios

UNTITLED—Liberty production, starring May Robson. Margaret Hower on story. James Flood to direct.
"GANGSTER GIRL"—Rogell production from story by Jack Lait, who is also doing the screen play. Al Rogell to direct.
UNTITLED—Harold Lloyd production. No director or cast.
UNTITLED—Quillan production. Cast: The Quillan Family.

Paramount Studios

"CONFESSIONS OF A CO-ED"—To be directed by David Burton and Dudley Murphy. Cast: Phillips Holmes, Sylvia Sidney, Norman Foster, Frances Dee, Jean Arthur, Claire Dodd.
DEBUTANTE"—By and with Carman Barnes.
"IN DEFENSE OF LOVE"—From story by Mary Roberts Rinehart, with dialog by Vincent Lawrence. Directors: Marion Gering and Slavko Vorkapich. Cast: Gary Cooper and Carole Lombard.
"QUEEN OF HOLLYWOOD"—From story by Sinclair Lewis. Adaptation by Edward Paramore, Jr. and Joseph Mankiewicz. Director, Norman Taurog. Cast: Mitzi Green, Jackie Searl, Edna May Oliver, Louise Fazenda.
"MONKEY BUSINESS"—Original by William B. Johnstone and S. J. Perelman. Cast: The Four Marx Brothers.
"WOMEN LOVE ONCE"—From play by Zoe Akins. Cast: Paul Lukas.

Radio Pictures Studios

"STRANGE WOMEN"—From story by Ivan Lebedeff and Benn W. Levy. Richard Boleslavsky to direct, with Lebedeff featured.
"THE NEXT CORNER"—From story by Kate Jordan, adapted by Elizabeth Meehan. Herbert Brenon to direct.
"HELGA"—From original by Martin Flavin, adapted by Beulah Marie Dix. Geo. Archainbaud to direct. Starring Betty Compson.
"THE DOVE"—From play by James Whittaker. Adaptation by Wallace Smith. George Archainbaud to direct, with Mary Astor starred.
"HIGH STAKES"—From play by Willard Mack, adapted by J. Walter Ruben. Lowell Sherman to direct and star. Cast: Mae Murray, Ethel Levey.
"NANCY'S PRIVATE AFFAIR"—From play by Myron Fagan, adapted by Salisbury Field. Gregory La Cava to direct. Starring Mary Astor.
"THE SPHINX HAS SPOKEN"—From the novel by Maurice de Kobra, adapted by Jane Murfin. Victor Schertzinger to direct.
"MARCHITA"—From story by Louis Stevens, based on song of same title by Victor Schertzinger, who will direct. Cast: Richard Dix, Irene Dunne.
"COCK-EYED YOUTH"—From original by Wesley Ruggles, who will direct. Adaptation and dialog by Howard Estabrook.
"SHOULD WIVES WORK?"—From original by Al Boasberg, adapted by Anthony Veiller.
"CONSOLATION MARRIAGE"—From original by Bill Cunningham, adapted by Humphrey Pearson. Paul Sloane to direct.
"GIRL CRAZY"—From musical by Guy Bolton, George and Ira Gershwin. Cast: Bert Wheeler and Robert Woolsey.

RKO-Pathe Studios

"LITTLE FLAT IN THE TEMPLE"—From novel by Pamela Wynne. Screen play by Horace Jackson. Starring Ann Harding. Robert Milton to direct.
"THE GANGSTER'S WIFE"—From the Jack Lait novel, "Put on the Spot," adapted by George Rosener. Tay Garnett to direct. Cast: Helen Twelvetrees, Ricardo Cortez.
"SUICIDE FLEET"—From original by Lew Lipton, adapted by Marion Jackson. Cast: William Boyd.

Tec-Art Studios

"THE INSIDE STORY"—A Chesterfield production. Scenario by Arthur Hoerl. Richard Thorpe to direct. Cast: Vera Reynolds, Carol Nye.
"MIDNIGHT"—Hutchinson production. Story by Jack Natteford. Charles Hutchison to direct. Cast: Randolph Scott.

United Artists Studios

"STREET SCENE"—From play by Elmer Rice, who is also doing the adaptation. King Vidor to direct.
"THE UNHOLY GARDEN"—From story by Ben Hecht and Charles MacArthur. Starring Ronald Colman.
"PALMY DAYS"—From original by Morrie Ryskind, Guy Bolton and George Jessell. Starring Eddie Cantor.
"CORSAIR"—From story by Walton Green, adapted by Josephine Lovett. A Roland West production, starring Chester Morris.

HOWARD HUGHES PRODUCTIONS

"SCARFACE"—From story by Armitage Trail. Adaptation by W. R. Burnett, Seton Miller and Fred Pasley. Howard Hawks to direct.
UNTITLED—Air comedy. Original by Graham Brothers, Jimmy Starr, Ebba Havez and Robert Benchley. Ed Sedgwick to direct.
"THE AGE FOR LOVE"—Story and adaptation by Ernest Pascal. Frank Lloyd to direct. Starring Billie Dove.
"QUEER PEOPLE"—From novel by Graham Brothers, who are also on the adaptation. Leo McCarey to direct.
"RIVETS"—From play by John McDermott.

Universal Studios

"FRANKENSTEIN"—From novel by Mary Wollencroft Shelley. Adapted by Hamilton Deane and John Balderstone from dramatization by Peggy Webbling.
"WHITE CAPTIVE"—Screen play and adaptation by Dale Van Every and Don Ryan. George Melford to direct. Exteriors made in Borneo.
"BLIND HUSBANDS"—Story and adaptation by Erich von Stroheim, who will also direct.
"WATERLOO BRIDGE"—From the play by Robert E. Sherwood. Adaptation by Tom Reed and Benn W. Levy. James Whale to direct.
"STRICTLY DISHONORABLE"—From the stage play of same name. Adaptation by Edwin Knopf.
"LILIES OF BROADWAY"—From an original by William Hurlbut, who, with Carey Wilson, is adapting it. John Murray Anderson to direct.
"BACK STREET"—From novel by Fannie Hurst. John M. Stahl to direct. Adaptation by Gladys Lehman.
"A LADY OF RESOURCE"—From novel by Arthur Somers Roche, adapted by Edwin G. Knopf.
"MISSISSIPPI"—Being adapted from original by Ray Doyle.

Warner-First National Studios

WARNER BROTHERS

"ALEXANDER HAMILTON"—From play by George Arliss and Mrs. Mary Hamlin. Adaptation and dialog by Julian Josephson and Maud Howell. John Adolfi to direct. Starring George Arliss, with Doris Kenyon and Allan Mowbray.
"NIGHT NURSE"—From novel by Dora Macy. Adaptation by Oliver H. P. Garrett. Dialog by Charles Kenyon. William Wellman to direct. Cast: Barbara Stanwyck, Ben Lyon, Joan Blondell, Charles Winninger, Vera Lewis, Blanche Frederici, Clark Gable, Mildred Harris, Robert Gleckler, James Cagney, Walter McGrail.
"VIRTUE'S CLOTHES"—From story, "Jackdaw's Strut," by Harriet Henry. Adaptation by Charles Kenyon and Raymond Griffith. Starring Constance Bennett.
"HEAT WAVE"—From story by Roland Pertwee, starring William Powell.
"SIDE SHOW"—From original by William K. Wells. Roy Del Ruth to direct. Cast: Winnie Lightner, Charles Butterworth, Evalyn Knapp.

FIRST NATIONAL

"SPENT BULLETS"—Story, continuity and dialog by John Monk Saunders. Wilhelm Dieterle to direct. Starring Richard Barthelmess.
"FIVE STAR FINAL"—From play by Louis Weitzenkorn. Adaptation by Robert Lord. Screen play by Byron Morgan. Mervyn LeRoy to direct. Edward G. Robinson starred.
"PENROD AND SAM"—From story by Booth Tarkington. William Beaudine to direct. Cast: Leon Janney.

"SEED" A TRIUMPH FOR "U" STAHL DIRECTION SUPREME

Tobin, Wilson and Boles Click

"SEED"
Universal

Direction .....John M. Stahl
Story .....Charles G. Norris
Continuity and Dialog..Gladys Lehman
Photography .....Jackson Rose
Film Editor.....Maurice Pivar

Cast: John Boles, Genevieve Tobin, Lois Wilson, Raymond Hackett, Bette Davis, Zasu Pitts.

Place Universal's "Seed" right alongside of its "All Quiet on the Western Front." If the latter deserved (and no one ever questioned it) the proud right to "the best picture of 1930," then "Seed" will get many votes for this same honor for 1931.

"All Quiet" was truth and humanness, an intelligent transcription from the printed page to the talking screen. "Seed" is this same truth, humanness and intelligence. Universal faced a mighty task when they sought to transfer the Charles G. Norris novel to the screen because, frankly, "Seed" was a treatise, either for or against—depending upon how you read it—birth control. The novel started its tale in 1890 and then, carrying on the fortunes and hardships of the Carter family, ran through ten-year episodes to 1930. Universal has picked its story for the screen in the 1930 episode, sensibly omitting hair nets and bustles and the tiresome history of the preceding chapters.

"Seed," in its pictured form, is better drama than the novel ever was reading matter. It dips, bravely, and again intelligently, into the most personal of human relations. Peggy believes that the duty of a wife is to bring children into the world and, when a married woman shuns this duty or evades it, marriage becomes a sacrilege. This doctrine, in the picture, is suggested merely, as a part of the story; in the Norris novel it was the backbone and heart of the story. In the picture the wife's belief is merely the motive for the slipping away of the husband and his landing in the arms of another woman, whose ideas of love, wifely duty and home life do not include a brood of youngsters.

Junior Laemmle deserves great credit for his supervision and production of "Seed," and, in giving it to John M. Stahl, both Laemmles have again shown intelligence and sound business sense. We doubt very much if any director in Hollywood could have done a better job, even one-half as good. Stahl has played down any ambition, if he had one, and desire to permit sex to slip into the story. Instead, he has given to the screen an always frank, highly brilliant presentation of a family problem that must be faced by every married man and woman. All women will understand "Seed." They will glory in the courage of the mother, they will forgive the husband and they will understand, and sympathize with, the other woman.

Genevieve Tobin is the surprise of the picture. This young stage player has been on the Universal lot for some time. She has given some fair and some indifferent performances. In "Seed," Miss Tobin is a revelation and, just as "Holiday" set Ann Harding in the affections of theatregoers, so will the performance of Genevieve Tobin as Mildred bring to her a following that will click, not only in "Seed" but in other Universal pictures in which she is given a part.

And mark this down in your book: John Boles CAN act and in "Seed," Boles does NOT sing. If Stahl can make an actor out of Boles, a box-office actor, then Universal has another asset on the lot. Bart Carter is not an easy part to play. John Boles makes him a thoroughly likable young man and he holds this interest and sympathy through the entire performance.

Lois Wilson, as Peggy, gives a corking performance. Criticism in the past on Miss Wilson has been mainly that she gives supressed performances and, as the wife, this fault —if it is one—certainly stands her in good stead. The characterization is splendid. Zasu Pitts, in the bit she has, is great. Then, the flock of kids. Watch someone grab little Dickie Moore. This youngster is a jewel.

The production is adequate in every way and the sound seems, even in the rough, uncut screening, perfection.

"Seed" is going to hit every place it plays, providing it is given the proper advertising campaign. There is every chance to ruin its possibilities by careless and thoughtless exploitation. Keep sex out of the advertising and humanity in, and "Seed" will come through one of the season's biggest winners.

•

52 Features and 77 Shorts on MGM List

MGM's program for the 1931-32 season will call for 52 features and 77 short subjects. Of the latter, 25 will be produced at the MGM studios in Hollywood, while the balance will be furnished by Hal Roach.

•

Cooper Again Heads Canada Exhibitors

Toronto.—John A. Cooper was re-elected president of the Motion Picture Distributors and Exhibitors of Canada. N. L. Nathanson was named as one of the board of directors.

•

McFadden Buys Liberty

New York.—Bernarr McFadden, head of McFadden publications, has purchased Liberty Magazine from the Patterson - McCormick interests in Chicago. The publishing plant will be moved here.

Hammons Expected to Settle Tiffany Deal

Earl W. Hammons, president of Educational, will arrive in two weeks to straighten out the coast end of several deals in which he has figured prominently in New York.

The Tiffany set-up will probably be his most important concern, while he will also go into conferences with the Christies and Mack Sennett on future releases, in addition to minor producing units under Educational release.

•

John Maxwell Buying New London House

London.—It is believed here that John Maxwell, head of British International and Associated British Cinemas Company, is buying the Saville Theatre, a 4,000-seater, on Shaftesbury avenue. If this is true it will give Maxwell two key houses in the West End section.

•

Cagle on "U" Shorts?

Rumor along the Boulevard yesterday had it that Chris Cagle, the ex-grid star of West Point and last year coach for a Southern university, will step into the supervising role that was to have been played by Knute Rockne in turning out the series of Universal football shorts.

First Nat. Doing Balzac Up-to-Date

First National is going to produce "The Honor of the Family," the famous Balzac story which served Otis Skinner as a starring vehicle on the stage for years. It announces that it has "modernized" the story. Also, there have been one or two other minor changes.

The locale, instead of France, will be modern Hungary. The time, instead of the post-Napoleonic era, will be after the recent war. The star, instead of Walter Huston, as originally stated, will be Bebe Daniels.

•

Exhibitors Talk To Pinchot on Censorship

Harrisburg, Pa.—Mike Commerford and Mike O'Toole, representing exhibitors of Eastern Pennsylvania, called on Governor Pinchot regarding the censorship situation in this State. It is the opinion that the censors are bearing down a little too hard and without just cause.

•

Philadelphia Exhibs Are Peeved at Pathe

Philadelphia.—Because RKO-Pathe has refused to deliver all the pictures sold on this year's contract, exhibitors in this section are refusing to book and date in Pathe shorts and are consulting legal talent for a way to make Pathe come through.

GAUMONT HEADS TO N. Y. TO CONFER WITH CLARKE

London.—Mark Ostrer, William Gell and Simon Rawson, heads of British Gaumont ,are sailing for New York today for a conference with Harley L. Clarke, Fox head, with a view to taking over the Fox interest in the Gaumont chain.

It is understood that the price set by Clarke on the Fox interest in the powerful British chain of theatres is $15,000,000, about $4,000,000 less than William Fox is reported to have paid.

While in New York the Gaumont crowd will make an effort to get the exhibition rights for England on the product of one of your major distributors, as Gaumont is faced with a problem of having nothing but British made pictures to show in its theatres.

•

Jimmy Durante Coming

New York.—Clayton, Jackson and Durante, leading comedy trio in "The New Yorkers," have a deal on to go in motion pictures and expect to leave for Hollywood when the show closes.

•

McLeod With Marxes

Norman McLeod has been assigned by Paramount to direct the four Marx Brothers in their next feature, "Monkey Business."

N. Y. Theatres Warned About Water Shortage

New York.—Theatres locally have been asked not to place their cooling systems in actual operation until the weather demands, due to the fact that there is a water shortage here and the theatre cooling machines require quite a bit to run.

•

Chaplin Lot Wakes Up

Renewed activity around the Chaplin studio at Sunset and La Brea led film circles yesterday to anticipate the early return of Charlie from his triumphs abroad. Charlie is expected to get into the harness immediately upon his return. Another silent comedy is planned, according to Sam Goldwyn at United Artists.

•

Claudette Colbert O. K.

New York.—Claudette Colbert is back at the Long Island studio of Paramount after an auto accident that laid her up for several days. Work on "The Smiling Lieutenant" was not retarded.

•

Raoul Walsh to N. Y.

Raoul Walsh, Fox director, will journey to New York shortly on a vacation and story hunt.

DEPINET COMPLETES SALES DEPT. LINE-UP

The organization of the RKO-Pathe sales personnel has been completed by Ned Depinet, who will announce the line-up at the convention to be held in Chicago, April 20-22. Depinet's assistants will be E. J. O'Leary, Eastern sales manager; J. F. McAloon, Western sales manager; and A. H. Schnitzer, special sales representative.

O'Leary's aides will be E. L. McEvoy, Eastern district; W. E. Callaway, Southern district; T. W. Brady, in Canada. McAloon will have J. H. MacIntyre as Western district head, and C. E. Smith as Midwestern. The exchange personnel follows:

Eastern District: L. Garvey, Albany; R. C. Cropper, Boston; H. T. Dixon, Buffalo; S. C. Jacques, Cincinnati; Harry Gibbs, Cleveland; Nat Furst, New Haven; R. S. Wolff, New York; R. Mochrie, Philadelphia; S. Lefko, Pittsburgh and C. W. Stombaugh, Washington.

Southern District; C. W. Allen, Atlanta; R. C. Price, Charlotte; A. M. Avery, Dallas; S. M. Sachs, Memphis; G. C. Brown, New Orleans and W. R. Pittenger, Oklahoma City.

Western District: J. H. Ashby, Denver; A. J. O'Keefe, Los Angeles; L. E. Hoss, Portland; R. W. Drew, Salt Lake City; M. E. Cory, San Francisco and H. L. Percy, Seattle.

Midwestern District: W. E. Branson, Chicago; N. Sandler, Des Moines; H. Silverberg, Detroit; C. L. Levy, Indianapolis; Ray Nolan, Kansas City; Lou Elman, Milwaukee; M. C. Montgomery, Minneapolis; R. S. Ballantyne, Omaha, and C. R. Lundgren, St. Louis.

Fazenda To Para.

Louise Fazenda will play a major role in Paramount's "Queen of Hollywood," which Norman Taurog will direct from Sinclair Lewis' story, "Let's Play King." Miss Fazenda will play the mother of Jackie Searl in the picture, while Edna Mae Oliver has the role of Mitzi Green's mother.

Six Girls In Lebedeff Film

Radio Pictures is combing the town for six blondes and red-heads to support Ivan Lebedeff in "Strange Women," which the actor wrote in collaboration with Benn W. Levy. Doris Anderson has completed the script, and production will start under Richard Boleslavsky's direction when the six girls have been cast.

Shurlock to N. Y.

Geoffrey Shurlock, head of Paramount's coast foreign production department, will leave for New York tonight to hold pre-convention conferences with the home office. Joseph Krumgold, now in charge of foreign publicity, will replace Shurlock during his absence.

Dancers In "Milky Way"

New York.—The Muriel Abbott Dancers, appearing in a Broadway musical hit, have been engaged by Vitaphone for "The Milky Way," to be made at the Brooklyn studios with Roy Mack directing.

"Rose" in English and Spanish at Same Time

Jose Ribalta has been assigned by Paramount to write the Spanish screen treatment for "Rose of the Rancho," which will go into production shortly with Dolores Del Rio playing the feminine lead in the English version. It is planned to feature Miss Del Rio also in the Spanish version, which will be made simultaneously with the English.

Radio's Radio Versions

Radio Pictures is concentrating on radio exploitation for local current releases by broadcasting brief sketches of the pictures' plots. The Book Drama players are furnishing the casts for these "radio versions," which are broadcast over KFI Tuesday nights.

Mack Sennett's Fish Picture Again Delayed

In addition to personally directing "Hold 'Er, Sheriff" featuring Marporie Beebe and James Finlayson, Mack Sennett's contemplated trip to southern Mexican waters to make a feature length fishing picture will be delayed further due to the arrival in two weeks of Earl W. Hammons. Hammons and Sennett will outline next year's release program.

The director-producer plans to be gone three weeks or a month.

Del Lord is now off the Mexican Coast, shooting scenes of the fish picture in preparation for Sennett's arrival.

Renaldo Case Delayed

The Government's case against Duncan Renaldo, one of the "Trader Horn" cast, for alleged illegal entry into the United States, has been delayed indefinitely. Renaldo may now return to work in pictures. It is contended that Renaldo was born in the United States.

Business Only Fair In New York and Chicago

(Continued from Page One)

CHINESE—"Trader Horn" (10th week) good with $16,500.
CRITERION—"Dance Fools, Dance" (3rd week) poor, $7800.
EGYPTIAN—"Easiest Way" poor, $3,600.
LOEW'S STATE—"Seas Beneath" very poor, $15,800.
PANTAGES—"Honor Among Lovers" better at $14,700.
PARAMOUNT—"Man of the World" good with $28,500.
ORPHEUM—"Dracula" very good with $20,000.
RKO—"Bad Sister" average with $9800.
WARNERS DOWNTOWN — "My Past," $13,200, poor.
WARNERS UPTOWN—"My Past" $15,000, O. K.
WARNERS—"Right of Way" only $7500.
WINTER GARDEN—"Fifty Million Frenchmen" good with $25,000.

N. Y. Business Not Good. "Woman Hungry" Flop

New York.—The high spots in the grosses of the New York theatres for the week were the low spots. The Strand took an awful dive with only $12,000 with "Woman Hungry," and the Mayfair went off badly with $15,750 for "Behind Office Doors." Others were:

ASTOR—"Trader Horn" in ninth week good with $18,300.
CAPITOL—"Dance Fools, Dance" well up with $79,500.
COHAN—"City Lights," eighth week $37,500.
CENTRAL—"Ingagi," second week, $7250.
GLOBE—"Cimarron" in tenth week good with $14,000.
PARAMOUNT—"Man of the World" all right with $62,000.
RIALTO—"Dishonored" in third week got $25,000.
RIVOLI—"Front Page," six days, $40,157.
ROXY—"Charlie Chan Carries On" no wow with $81,000.

"Dracula" Feature of the Week's Chicago Grosses

Chicago.—"Dracula," which has been doing great business everywhere, was the feature of the week, drawing $39,000 at the State Lake. Big business any time. Other reports:

CHICAGO—"Man of the World" good with $45,500.
McVICKERS—"East Lynne" in third week dropped to $20,000.
ORIENTAL—"Charlie Chan Carries On" fair at $27,500.
PALACE—"Lonely Wives" fair with $25,000.
ROOSEVELT—"Parlor, Bedroom and Bath" not much; $16,500.
UNITED ARTISTS—"City Lights," second week, okay with $36,700.

"U" Off Kinograms; To Expand Weekly

New York.—Universal has terminated its agreement with Kinograms and is putting everything in motion, under Sam Jacobson, for the expansion of its talking newsreel. A news staff is being assembled in all parts of the world.

PRODUCTION NOTES

Halliwell Hobbes cast in support of Marion Davies in "Five and Ten" at MGM. Placement by Ruth Collier.

Charles O'Malley, brother of Pat, has been engaged for a role in Radio's "Traveling Husbands."

Mack Sennett has signed the youthful Marion Sayers to a five year contract as a featured player.

Owen Moore in "Hush Money" for Fox. Sidney Lanfield directing.

Paul Sloane will put the finishing touches to "Traveling Husbands" at Radio today.

Stanley Fields added to "Big Brother" cast at Radio.

Ed Estabrook, chief cinematographer for Technicolor for the past seven years, has severed connections with that company.

George Lullier added to cast of "High Stakes," with Lowell Sherman directing, at Radio.

Marie Prevost, Robert Ellis, Nance O'Neil, Edmund Breese, James Donlan and George Berliner have been added to the cast of Columbia's "The Good Bad Girl," Mae Clarke has the title role.

Florence Roberts is now working in "Big Brother" and "Going, Going, Gone" simultaneously at Radio.

Rosco Ates' latest short for Louis Brock at Radio will be released as "The Love Starved Ranger."

JOHN LODER
in
"The Seas Beneath"
(FOX)
DIRECTED BY
JOHN FORD

Edwin Schallert, Los Angeles Times, says: "John Loder gives noteworthy performance."
Sid in Variety, declares: "John Loder makes his German officer outstanding."
Louella Parsons, in Los Angeles Examiner, says: "John Loder excellent as to type and all one could ask as to performance."
Norbert Lusk, New York critic: "Acting of cast admirable, particularly John Loder."
Photoplay Magazine for March: "John Loder gives fine performance in good fast melodrama that everyone in the family will like.
Management: Ruth Collier, Inc.

THE REPORTER

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.
Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart.
Circulation Manager: Nat Bregstein
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741
New York office, 110 West 40th Street Fred Schader, Manager
Chicago office, 6 North Michigan Ave. Daryl Doran, Manager
London office, 80 Wardour Street Frank Tilley, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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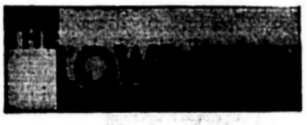


Frank Joyce is investing some of his agency millions in a new still camera that is supposed to revolutionize the entire method of making portraits. The camera is known as the Anberg, and will be placed on the market in the near future on a leasing arrangement.

●

The inside on the recent divorce case of a once prominent director and his wife, after many years of married life, is purely a financial one. The director hasn't worked for many months, and the wife, who is genuinely ambitious, believes she can make more dough single. Also she doesn't care to support a non-working spouse.

●

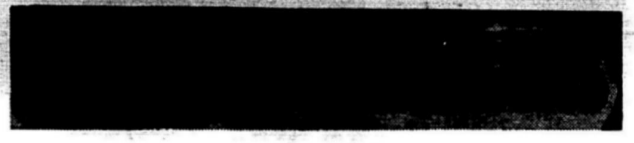
Horace Liveright is responsible for the first move on the RKO-Pathe studio improvement program. He has had the bootblack stand moved from the spot it occupied for the past five years to another place on the lot—far from Liveright's office window. Chatter and gossip of the boys and girls while having the boots polished kept him from his work.

●

Gloria Swanson and Groucho Marx are the latest additions to the list of guest entertainers slated for the forthcoming Wampas-Writers Pan Roast dinner. They are now rehearsing a special act. Miss Swanson should feel right at home because Groucho's only living double is her former director, Frank Tuttle.

●

Walt Disney's screen character, Mickey Mouse, affords 70 persons a living. Forty of these are artists who are required to make from 5,000 to 6,000 separate drawings to make six minutes of Mickey Mouse entertainment on the screen. Disney originated the series in the backyard garage.



NEW YORK

"BAD SISTER"
Globe Theatre

American: The picture is the good, old hokum, well played by a good cast and well directed. It is good program entertainment, destined, perhaps, for greater popularity in the provinces than along the 'Lane of Light."
News: Better than an average program picture. Its very sentimentality will bring the handkerchief to your eyes. And this country is in the market for a few good cryable movies after a year of stary realism in cinema.
Herald-Tribune: If there is nothing in the photoplay to cause any vast admiration or enthusiasm, at least there is little in it to annoy you.
World-Telegram: Only moderately diverting, possessing nothing in the way of acting, story, direction or photography to place it above the average program picture.
Sun: Although an honest attempt, it is not only second-rate Tarkington, but a second-rate talkie.
Times: What starts out to be a homely Hoosier tragedy finishes as a wooden and insecurely presented story of two sisters who should have known better in the first place.

"THE FINGER POINTS"
Strand Theatre

Post: The plot is so artificial, so arbitrary and unconvincing in its motivation, that few of its happenings induce the feeling that they might have occurred n real life.
Journal: It is the more disappointing because, while it has a good idea and starts out with every promise of being stirring melodrama, the idea is poorly developed.
World-Telegram: The story is so clumsily worked out that whatever interest one felt at the beginning of the picture is quite destroyed by the lameness of the incidents that follow.
Sun: It doesn't quite come off as a melodrama, doesn't quite seem to know indeed what effect it is striving for.

SYRACUSE

"MISBEHAVING LADIES"
Strand Theatre

Journal: As sweet and innocent and mirthful a little fairy tale as was ever flashed on the screen.
Herald: An amusing if highly impossible story.
Post-Standard: It's a good, clean comedy all the way through—except for the title.

"THE LADY REFUSES"
Keith's Theatre

Herald: Neither plot nor characters are convincing, and yet the picture manages to hold a fair measure of entertainment.
American: A rather weak story pepped up with a lot of comedy.

"DOCTORS' WIVES"
Fox-Eckel Theatre

Herald: An up-and-coming cast brightens the story, which has been treated more or less lightly.
Post-Standard: Not a picture that will make screen history by any means, but it does furnish a good evening's entertainment.
American: Surprisingly different, and there is enough to the story that you don't glimpse at the beginning to keep you interetsed up to the last fade-out.

"UNFAITHFUL"
Paramount Theatre

Post-Standard: Gives Miss Chatterton an excellent opportunity to prove her versatility in varying roles.
Journal: Society drama splendidly acted, well directed and made to seem quite real.

"KIKI"
Loew's Theatre

Post-Standard: Mary Pickford is perfectly delightful and will probably be playing the young parts for years to come, although remarks have been made, now and again, to the effect that she was getting a bit too old to play them.
Journal: Mary Pickford makes "Kiki," which would otherwise become very tedious, sparkling and mirthful.
Herald: Concerning the screen play itself, the less said the better. But thanks to Mary and a splendid supporting cast "Kiki" is most enjoyable.

"DIVORCE AMONG FRIENDS"
Strand Theatre

Herald: Light-hearted comedy designed for entertaining purposes.
Journal: The art in this play is the way the tenuous story has been stretched out to do duty for a full picture.
Post-Standard: Occasionally, the picture gets a bit too suggestive to be quite in good taste, but on the whole it's not bad at all.

Negri Sails For RKO-Pathe Work

Paris.—Pola Negri sailed today for New York, where she will stop for a few days prior to leaving for Hollywood to begin work on her new contract with RKO-Pathe.

The actress will not play any vaudeville engagements, as she is due to report for work in Hollywood April 20. Paul Stein is now preparing an original story which will serve as her first starring picture.

●

Zane Grey Stories For George O'Brien

The next two pictures slated for George O'Brien at Fox will be Zane Grey novels, "Riders of the Purple Sage" and "The Rainbow Trail."

Production on the first will start within the next two weeks under the supervision of Edward Grainger.

●

Start New Brock Short

"Rough House on the Roof House," starring Rosco Ates, and the sixth of the 24 shorts Louis Brock is producing at Radio, started shooting last night, with Lloyd French directing. Edgar Kennedy and James Finlayson are in the cast.

The remaining 18 two-reelers on this schedule will be shot at the rate of one every two weeks, according to present plans.

●

MGM Needs Stories

Hollywood boulevard agents have received a hurried call from MGM for stories. Joan Crawford is especially signalled out as one of the MGM luminaries needing yarns. Jack Gilbert is another.

●

RKO Studio In England

(Continued from Page One)

Producers Distributing Company (the name of the RKO-Pathe distributing company throughout the United Kingdom).

The construction will be in the hands of American sound experts and studio technicians.

In addition to British quota pictures, both companies will use the studios for their entire foreign output. Present schedule calls for 20 pictures during the next 12 months, with German, French and Spanish features and shorts made in addition to those released in Great Britain.

"THE BEST IN MUSIC"
Adolf Tandler
(Scores, versions or titles)
Phone: Santa Monica 65413

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The HARRY WEBER AGENCY

THE Hollywood REPORTER

Vol. IV. No. 2. Price 10c. TODAY'S FILM NEWS TODAY Thursday, April 2, 1931

RKO'S LONDON STUDIOS

What is happening in downtown theatres? . . . .
What is happening in neighborhood theatres? . . . . .
Is the zoning system responsible for bad business? . . . . .
New theatres become new menaces. . . . . .
Double-billing and premiums. . . . .
Previews—real and fake. . . . .
False advertising values. . . . . .
New, more than ever, new faces are needed. . . . . .
Radio menace. . . . . .
Too many program pictures. . . . .

•

BACK IN OCTOBER, after seeing ten or twelve of the new season's pictures, we voiced the opinion in this column that, once these pictures reached the theatres of the country, business would jump. We felt that the main difficulty with the box-office take throughout the Summer and Fall was the flock of bad pictures.

Our October opinion was just an opinion, and a bad guess. Conditions in theatres throughout the country have not improved. In spots they are worse.

What are the reasons?

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IN AN EFFORT to smoke out something really specific, we have been making a canvass of quite a few of our big key run situations, the neighborhoods, and small towns bordering on them. We have a raft of information that may open your eyes. It did ours.

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IT WILL PROBABLY surprise you to know that most of the big downtown houses in almost every city are losing money, while the neighborhood and small town houses in the vicinity are doing better business now than at any time for the last year or 18 months.

It might cause you equal surprise to know that exhibitors are complaining about the "stock company methods" of our big studios. And the exhibs will tell you why.

During the next ten days, as a result of this canvass, we are going to Tradeview our answers to the ten vital questions enumerated above.

Fox Word On Monday

The Fox refinancing announcement, due today, has been postponed to Monday. Last minute delay on small details the cause.

MGM Will Make 'Strange Interlude'

After many negotiations by several of the major film companies for the screen rights to "Strange Interlude," MGM cinched the deal in New York yesterday.

It will go into production shortly with an all-star cast.

•

Para. Earns $1.35 For First Quarter

New York.—Wall Street estimates of earnings for Paramount-Publix have been placed at $1.35 for the first quarter of this year.

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Hughes Closes His New York Office

New York.—Howard Hughes has closed his local Caddo office, and E. Wayne Pierson is out. All future business matters for Caddo will be handled out of the United Artists office.

L. A. BUSINESS IS LIGHT PARA.—ORPHEUM GOOD

Business in the Los Angeles houses for the most part was very light and spotty. The Paramount, with a new stage show featuring Rosita Moreno, and "Man of the World" as a screen attraction got the big money of the week. Universal's "Dracula" caught the public fancy with a $20,000 take. "Trader Horn" picked up in its tenth week with a nice $16,500. The rest were fair and bad.

CARTHAY—"Strangers May Kiss" (3rd week) $14,900.

(Continued on Page Five)

Company to Build Studio to Service Radio and RKO-Pathe ---Courtauld to Head Group

London.—All details were cleared yesterday for the erection of a studio at Ealing for Radio Pictures and RKO-Pathe. It will be known as the Associated Radio Studios.

Samuel Courtauld, a wealthy London business man, is furnishing the finances. The board of directors of the company will include Sir Basil Dean, Robert Baker, Reginald Holme and Courtauld.

The studio will be constructed along the lines of the Hollywood studio of RKO. It will have four stages and will take care of all the British-made pictures of Radio Pictures and

(Continued on Page Two)

•

Lenten Depression Hits All London

London.—London business was pretty well shot during the past week. The box-office take was at the low ebb for the present year.

"Trader Horn" and "Cimarron" have been getting all the money in sight. The latter was replaced this week by "Millie," at the Leicester Square Theatre. "Morocco" was a flop.

•

'Seed' At Carthay Apr. 24

The Universal production of "Seed" will have its world premiere at the Carthay Circle here, April 24.

Richmond Censors Ban "Many A Slip"

Richmond. — The local censors have refused permission to Universal for the exhibition of "Many a Slip."

•

L. J. Selznick Ill

Louis J. Selznick entered the Cedars of Lebenon Hospital last night for observation. The ex-producer became suddenly ill over the week-end.

Phila. Is Putting Warners On Spot

Philadelphia.—It looks as if both the State censors and the daily papers here are squeezing Warners and their theatres in this section.

The opening of "Finger Points," due here Friday at the Warner, has been set back, maybe pulled out altogether, because the censors have refused to pass it in its present form.

Newspapers are said to have given Warners notice that all suggestive advertising submitted to them for publication will, in the future, be censored.

•

No Fox Financing For Kuhn, Loeb & Co.

New York.—Kuhn-Loeb deny that they are joining a group to assist in the financing of Fox Film corporation. They also state they are contributing no finances in any form to this project.

•

Trailer Companies Are Talking Merger

New York.—National Screen and Advance Trailer Company are understood to be talking with an idea of merging both companies.

•

Adolph Zukor To N. Y.

Adolph Zukor and Harry Goetz left last night for New York after a stay of two weeks here conferring with coast executives of the Paramount organization on next year's product.

PRODUCTION NEWS

PICTURES SHOOTING

Columbia Studios

"THE MIRACLE WOMAN"—Frank Capra directing. Starring Barbara Stanwyck with David Manners, Beryl Mercer, Sam Hardy.
"GOD BAD GIRL"—Adapted by Dorothy Howell. Roy Neill directing. Cast: Mae Clarke, Marie Prevost, Robert Ellis, Nance O'Neill, Edmund Breese, James Donlan, George Berlinger.

Fox Studios

"OVER THE HILL"—From story by Will Carlton. Henry King directing. Cast: Cecilia Loftus, Nora Lane.
"YOUNG SINNERS"—John Blystone directing. Cast: Thomas Meighan, Dorothy Jordan, Hardie Albright, Cecilia Loftus, William Holden, Lucien Prival.
"RIDING FOR A FALL"—From play by William Anthony McGuire. Screen play by William Conselman. Thornton Freeland directing. Cast: Spencer Tracy, Sidney Fox, Edward Horton, Lorin Raker.
"ALWAYS GOOD-BYE"—From story by Kate McLaurin. William Cameron Menzies and Kenneth McKenna directing. Cast: Elissa Landi, Lewis Stone, Beryl Mercer.

Metro-Goldwyn-Mayer Studios

"FIVE AND TEN"—Novel by Fannie Hurst. Dialog and continuity by Edith Fitzgerald. Robert Z. Leonard, directing. Cast: Marion Davies, Leslie Howard, Richard Bennett, Irene Rich, Kent Douglas, Mary Duncan, Halliwell Hobbes.
"GIRLS TOGETHER"—Original by Mildred Cram. Dialog and continuity by Sylvia Thalberg and Frank Butler. Cast: Joan Crawford, Marjorie Rambeau, Neil Hamilton, Zelda Sears, Monroe Owsley. Nicke Grinde, director.
"DANCING PARTNERS"—From play by Alexander Engel and Alfred Grunwald. Jack Conway, director. Cast: William Haines, Irene Purcell, Charlotte Granville, C. Aubrey Smith, Lillian Bond.
"THE SQUAW MAN"—Play by Edwin Milton Royle; adaptation by Lucien Hubbard and Lenore J. Coffee; dialog by Elsie Janis. C. B. DeMille directing. Cast: Warner Baxter, Eleanor Boardman, Lupe Velez, Charles Bickford, Roland Young, Mitchell Lewis, Raymond Hatton, Victor Potel, Frank Rice, J. Farrell Macdonald, Luke Cosgrove, Paul Cavanagh, Julie Faye, Lawrence Grant, Chris Martin, Harry Northrup, Dickie Moore, DeWitt Jennings, Eva Dennison.
"A FREE SOUL"—Adaptation by John Meehan; from novel by Adela Rogers St. Johns. Clarence Brown directing. Cast: Norma Shearer, Lionel Barrymore, Monroe Owsley, Clark Gable, James Gleason, Lucy Beaumont.
"PARLOR, BEDROOM AND BATH" (French)—Adaptation by Yves Mirande. Cast: Buster Keaton, Francois Rosay. Edward Brophy directing.

Metropolitan Studios

"THE COMEDIAN"—A John H. Auer production. Screen play by Leonard Fields. Fields and Ernesto Vilches directing. Cast: Ernesto Vilches, Betty Norton, Angelita Benitz, Antonio Vidal, Sorieno Viosoa, Marie Calvo.
"THE FOOLISH FORTIES"—A Christie comedy from tsory by Frank Griffin. William Watson directing. Adaptation and dialog by Ernest Pagano and Jack Townley. Cast: Ford Sterling, June MacCloy, Alyce McCormick, Stella Adams, Eddie Baker.

Paramount Studios

"AN AMERICAN TRAGEDY"—From novel by Theodore Dreiser. Adaptation by Samuel Hoffenstein and Josef von Sternberg. Director, Josef von Sternberg. With Phillips Holmes, Sylvia Sidney, Frances Dee, Irving Pichel, Frederick Burton.
"THE LAWYER'S SECRET"—From story by James Hilary Finn. Adaptation, Max Marcin and Lloyd Corrigan. Director, Louis Gasnier and Max Marcin. Cast: Clive Brook, Charles Rogers, Richard Arlen, Fay Wray, Jean Arthur.
"QUEEN OF HOLLYWOOD"—From story by Sinclair Lewis. Adaptation and dialog by Edward E. Paramore, Jr., Joseph Mankiewicz and Don Marquis. Director, Norman Taurog. Cast: Mitzi Green, Jackie Searl.

Radio Pictures Studios

"GOING, GOING, GONE"—From original by Al Boasberg, adapted by Tim Whelan. Clyde Bruckman directing. Cast: Robert Woolsey, Anita Louise, John Darrow, Florence Roberts.
"HIGH STAKES"—From play by Willard Mack. Adapted by J. Walter Ruben. Lowell Sherman directing. Cast: Lowell Sherman, Mae Murray, Ethel Levey, Edward Martindel, Karen Morley.
"WHITE SHOULDERS"—From story by Rex Beach. Adapted by J. Walter Ruben. Mel Brown directing. Cast: Mary Astor, Ricardo Cortez, Jack Holt.
"TRAVELING HUSBANDS"—From story by Humphrey Pearson. Paul Sloane directing. Cast: Evelyn Brent, Hugh Herbert, Frank McHugh, Stanley Fields, Mae Clarke.
"TOO MANY COOKS"—From stage play by Frank Craven, adapted by Jane Murfin. William Seiter directing. Cast: Bert Wheeler, Dorothy Lee.
"BIG BROTHER"—From story by Rex Beach, adapted by J. Walter Ruben. Fred Niblo directing. Starring Richard Dix, with Marion Shilling, Frank Sheridan.

RKO-Pathe Studios

"REBOUND"—From play by Donald Ogden Stewart, adapted by Horace Jackson. Edward H. Griffith directing. Starring Ina Claire, with Robert Ames, Myrna Loy, Robert Williams, Hedda Hopper, Louise Closser Hale, Leigh Allen, Hale Hamilton.
"THE WHOOP-TE-DO KID"—Story and dialog by Lew Lipton. Al Rogell directing. Cast: Eddie Quillan, James Gleason.
"THE COMMON LAW"—From novel by Robert W. Chambers. Adapted by John Farrow. Paul Stein directing. Starring Constance Bennett, with Joel McCrea, Lew Cody, Gilbert Roland, Marion Shilling, Hedda Hopper.

Tec-Art Studios

"VOICE OF HOLLYWOOD"—A Louis Lewyn production.
"VAGABOND ADVENTURE"—Series, starring Tom Terriss and directed by Elmer Clifton.
"MICKEY MOUSE"—Cartoons, produced by Disney Brothers.
DETECTIVE SHORTS—C. C. Reed productions, directed by Cliff Reed.
"BEAUTY SECRETS"—Series of Technicolor novelties, produced and directed by Robert E. Welsh.

Warner-First National Studios

WARNER BROTHERS

"THE GENIUS"—From story by S. Diskoy, adapted by J. Grubb Alexander and Harvey Thew. Michael Curtiz directing. Starring John Barrymore, with Marian Marsh, Donald Cook, Carmel Myers, Charles Butterworth.
"THE PASSIONATE SONATA"—From story by Wilson Collison. Directed by Hobart Henley. Starring Dolores Costello, with Warren William, Anthony Bushell, Joe Donahue.
"THE IDOL"—Continuity and dialog by Joseph Jackson. Alfred Green directing. Starring Edward G. Robinson, with James Cagney, Evalyn Knapp.

FIRST NATIONAL

"WE THREE"—From novel by Edith Fitzgerald, adapted by Florence Ryerson. John Adolfi directing. Cast: Rose Hobart, Ben Lyon, Claude Gillingwater, Emma Dunn, Joe Donahue, Florence Britton.
"UPPER UNDERWORLD"—From story by Rowland Lee, who is directing. Starring Walter Huston, with Loretta Young, Doris Kenyon, David Manners, Dudley Digges, John Halliday.
"I LIKE YOUR NERVE"—From story by Roland Pertwee. Continuity by Houston Branch. Dialog by Roland Pertwee. Starring Douglas Fairbanks, Jr. Robert Milton to direct.

New Wis. Franchise For Allied States

Milwaukee.—The franchise for Allied States Exhibitors, now held by the Motion Picture Theatre Owners of Wisconsin, will be taken away from them and a new organization started to be known as Allied Theatre Owners. Reason given is that Fred Meyers, head of the MPTOW, is a Universal employee and, as such, acts as a detriment to the cause of Allied.

Bob Benchley to N. Y.

Robert Benchley has completed his assignment on the script of Howard Hughes' untitled air comedy and left for New York last night.

Color Experts Busy

A staff of color experts is hustling color designs to be employed in the production of George Arliss' "Alexander Hamilton," at Warners and "Rose of the Rancho" at Paramount.

Mystery For Para.

"Murder by the Clock," one of the best selling mystery novels of the past season, has been acquired by Paramount for one of its next season's pictures. Rufus King is the author.

Pub. Directors to Meet

The studio publicity directors committee of the Producers Association will hold its next meeting at the association offices, Tuesday, April 7.

Warners To Release Schlessinger Short

New York.—Warners have accepted for release a new cartoon series made by Leon Schlessinger, who released "Looney Tunes," through that organization. The new shorts will be titled "Merrie Melodies" and will feature some popular melody in each release. The first will be "Lady, Play Your Mandolin," with the music furnished by Abe Lyman and his band.

WHEN SENSATIONS ARE MADE

note the Joyce and Selznick clients

"CIMARRON"

directed by

WESLEY RUGGLES . . . . . ***a Joyce- Selznick client***

screen version and dialogue by

HOWARD ESTABROOK . . . . . ***a Joyce- Selznick client***

THE Hollywood REPORTER

Vol. IV. No. 1. Price 10c. TODAY'S FILM NEWS TODAY Wednesday, April 1, 1931

HEARST'S NEW NEWSREEL

WE HAD A TALK with an unusually successful director yesterday. He had just finished a picture. We inquired as to his next. He did not know. Said he was up against it for a story. "What type story do you think the public will go for?" he asked. "Now that gangster yarns are on the way out, what will be the next public fancy?" Our answer suggested that producers and directors worried too much about the type story audiences will go for when their only and chief worry should be the getting of good stories and giving them the proper production.

Even before the war was over, picture individuals, in all ends, told us, "War pictures are finished." Crook pictures have been all washed up any number of times until a studio came along with a good one, following a little different formula. What is true with these is true with any type story. If the picture is good entertainment, it will make money. And that should be the chief concern of the makers of pictures. GOOD ENTERTAINMENT.

•

WHEN YOU CAN get nine out of ten people to agree on something in Hollywood, that is the time you have a cinch bet. On the Paramount lot the name of David Selznick will be greeted with plenty of hurrahs from writers, directors, players and fellow executives. Consequently, Dave must have plenty. Paramount wasted no time in signing him again for more money. And the fact that another studio had put in a bid for his services that would have garbed him with a cloak of chief studio executive, did not influence the signing. Zukor, Lasky and Schulberg have their ideas about Dave. If you don't think so, make them an offer for his contract.

•

PARAMOUNT has uncovered Rouben Mamoulian with his "City Streets." The picture in other hands would have been commonplace, but with Mamoulian dictating its making, it is a gem. He showed tremendous promise with "Applause," even though it was a box-office flop. Now, with a box-office taste in his mouth, watch this Mamoulian.

Beery Plane Down, But Vacation On

Utica.—Wallace Beery was forced down here in a plane, making the trip to New York by train.

New York.—Wallace Beery is here on a two weeks' vacation. He will fly back to Hollywood.

Studios' New Plan To Find Material

The shortage of suitable story material for the screen has become so serious that Warner-First National studios, as well as other major producing organizations, have created new departments whereby world-wide reviews of all plays, novels and magazine stories are reported.

These reports are issued in synopsis form once a week and delivered to all important studio executives, directors and writers, who, in turn, are required to make a report for screen possibilities.

•

Rivoli Bookings After "The Front Page" Run

New York.—The bookings at the Rivoli here are tentatively set following the run of "The Front Page" which is to remain at that house until April 15. Tallulah Bankhead in "The Tarnished Woman" is scheduled for April 16, to be followed on May 7 by Gloria Swanson in "Indiscreet."

•

Allvine Returning

New York.—Glendon Allvine, publicity and advertising head for Fox Film, will leave here for Hollywood tomorrow. He returns for the Fox convention, April 27.

Ground Work Started---Reel Will Tie In With His and Other Daily Papers Throughout U.S

New York.—As reported exclusively in this publication some time ago, William Randolph Hearst is planning the production and distribution of a newsreel that will be shot in sound in addition to talk dubbed in describing the events photographed, similar to the Universal newsreel.

This new idea for Hearst will not interfere with the present Hearst-Metrotone releases that are being made, but will work independent of that and be released by another exchange.

The idea back of this new reel will center, at the start, in news events and releases in towns where Hearst has a paper. Later connections will be made with papers in other cities. At least a third of each release will

(Continued on Page Three)

•

Kuhn-Loeb In On Fox Financing Plan

New York.—The report here is that Kuhn, Loeb & Co., the Paramount bankers, will be part of the group furnishing the finances for Fox Film.

The major part of the needed money, it is understood, will be found by the Chase National, a Morgan bank, with Halsey Stuart & Co. cutting on the theatre end of the deal.

•

LeBaron To New York

William LeBaron will leave for New York tonight to make the final selection of stories for Radio's 1931-32 program.

Knute Rockne Dies In Airplane Crash

Knute Rockne, for fifteen years football coach of Notre Dame, was killed yesterday in an airplane crash near Bazaar, Kansas. The two pilots and five other passengers were killed also.

Rockne was on his way to Hollywood to confer with Universal executives about the series of football shorts he was to supervise, which were to be made at South Bend with Albert Kelley directing. He was to have been a guest at the Breakfast Club this morning.

Universal will go ahead with different plans for the group of six football shorts using another well known coach and shooting the pictures on another college campus. Several prominent pigskin mentors have already been approached to replace Rockne.

•

"Millionaire" For N. Y. Winter Garden

New York.—The First National-George Arliss production of "The Millionaire" is booked into the Winter Garden, opening next Tuesday.

•

"Finger Points" Is Held Over In N. Y.

New York.—First National's production of "The Finger Points" starring Richard Barthelmess, is being held for a second week at the Strand.

CHARITY DRIVE SHOWS 2 WEAK MAJOR COMPANIES

New York.—A discussion in the offices of the Motion Picture Producers and Distributors of America anent the N. V. A. Drive, which has culminated in what is known as Patrons and Players Week in the theatres of the country, disclosed the fact that two of the major companies of the

(Continued on Page Two)

Dolores Del Rio to Para.

Dolores Del Rio has been signed for the role of the aristocratic senorita in "Rose of the Rancho," which Paramount will make in Technicolor. Richard Arlen will be the male lead, and Edward Sloman will direct.

TOTAL LACK OF STORY RUINS FIRST NAT'S 'BROAD-MINDED'

Poor Food for Many Joe E. Brown Fans

"BROAD-MINDED"
First National

Direction .....Mervyn LeRoy
Story and Screen Play.....
.....Bert Kalmar and Harry Ruby
Photography .....Sid Hickox
Film Editor.....Al Hall
Cast: Joe E. Brown, William Collier, Jr., Marjorie White, Margaret Livingston, Thelma Todd, Bela Lugosi, Grace Hampton.

The combined efforts of Mervyn LeRoy and Joe E. Brown, plus a fair cast and all the production First National could give it, make of "Broad-minded" a picture that will generate no wild hurrahs on the part of exhibitors, nor will it add to the following of Joe E. Brown.

The picture lacks story. In fact, there is no story that could not have been told in a thousand feet of film, and then you would have to drag it out a bit. In preview form the picture ran almost 9,000 feet. It will be cut, but the cutting will not help greatly.

What there is of the story concerns a father who banishes his son ("Buster" Collier) to places other than New York in order that he may straighten himself out and evade a possible marriage to a girl of questionable character. In order to insure his plans, the father sends along the boy's cousin or uncle (Joe E. Brown) without knowing that the cousin or uncle has the same thoughts and inclinations as the son. They pick California for their Elba. Naturally, they meet two girls and, naturally, there is a situation or two that must be ironed out, but they get the girls in the end, and there you are.

The preview audience were, for the most part, Joe E. Brown fans. They ate up every move he made and it seemed a shame that "Broad-Minded" did not offer them better fare.

Brown did the best he could with the star part, as did "Buster" Collier, Ona Munson, Margaret Livingston, Marjorie White and Thelma Todd in lesser roles.

●

New Mgr. At Egyptian

Rockey T. Newton, former manager of the new Fox theatre in Atlanta, has been made manager of the Egyptian in Hollywood.

●

Oxnard For H.-F.

Oxnard.—The Oxnard and Boulevard Theatres have been placed under the Hughes-Franklin management. They are the only houses here.

●

Lowell Sherman's Next

Lowell Sherman's next actor-director picture for Radio will be "The Passionate Prince," to be taken from the novel by Ashmed Abdullah. Mae Murray will play the feminine lead.

PRODUCTION NOTES

Harry Beresford and Davison Clark, New York stage players, have been signed by Paramount for roles in "The Vice Squad."

●

Harold Goodwin and Sid Saylor have been cast as sailor pals of Richard Arlen in Paramount's "The Lawyer's Secret."

●

John Fook, Cantonese, has been engaged to play the Chinese cook in "Caught" at Paramount.

●

The heavy role in Paramount's "The Lawyer's Secret" has been assigned to Francis McDonald.

●

Evalyn Knapp has been assigned the ingenue lead as Winnie Lightner's younger sister in Warner Brothers' "Side Show," which co-features Miss Lightner and Charles Butterworth, with Roy del Ruth directing.

●

Roberta Gale, who has a five year optional contract with Radio, has signed for the second six months.

●

Tommy Atkins will assist George Archainbaud when shooting starts on "Helga," starring Betty Compson at Radio.

●

John Mack Brown has been selected as the third male lead for "Spent Bullets" at First National.

●

Gwen Lee has been signed by RKO-Pathe to support Benny Rubin in "Liddle Sizzer," which Edward Luddy is directing.

●

New Newsreel by Hearst

(Continued from Page One)

show local events. The rest of the reel will concern itself with world-wide happenings. The major end will be assembled in New York and prints shipped from that point. The local events will be added to the reel in the town of origin.

There will be a sound truck located in every town where Hearst has a paper and, in making connections in other towns for the reel, a truck will be added unless the town is in close enough proximity for a truck to double.

Hearst papers are located in New York, Chicago, Los Angeles, Boston, San Francisco, Atlanta, Baltimore, Washington, San Antonio, Syracuse, Detroit, Rochester, Milwaukee, Omaha and Seattle, all of which are strategic newsreel centers.

In some places, notably Detroit, the Hearst papers are operating local newsreels, but these local alliances will be discontinued in favor of the new set-up.

It is understood that one reason for this new plan is the dissatisfaction felt by the Hearst crowd over the breaks they were getting in the Fox-Hearst organization.

7 Ready To Go At Warner-First Nat.

Seven new productions will be started at Warner-First National within the next two weeks. They are, for First National: "I Like Your Nerve," starring Doug Fairbanks, Jr.; "Five Star Final," starring Edward G. Robinson; "Spent Bullets," starring Richard Barthelmess; "Penrod and Sam," with Leon Janney.

For Warner Brothers: "Night Nurse," starring Barbara Stanwyck; "Side Show," with Winnie Lightner and Charles Butterworth; "Alexander Hamilton," starring George Arliss.

●

Ona Munson Cast In "Five Star Final"

Ona Munson has been added to the cast of "Five Star Final" for First National. Others so far are Edward Robinson and Helen Chandler. Mervyn LeRoy will direct.

●

Lazarus Succeeds J. J. Franklin in H.-F.

Jeff Lazarus has succeeded J. J. Franklin as manager of the Southern California division of Hughes-Franklin.

●

Rex Making Comeback

Nat Lavine, Mascot Pictures, with Richard Thorpe directing, starts next week on the first of a series of Westerns, starring Rex, the Wild Horse. This is the same Rex that Hal Roach harbored for a time and made one feature length picture with him. The few interior scenes will be staged at Tec-Art studios.

●

Sullivan With MGM

Edward Dean Sullivan, whose stay on First National's writing staff was short, has been signed by MGM to do the screen play for "Night Court." Sullivan was dissatisfied with his first First National assignment.

Pathe Troupe To Work At Tanforan

As soon as a leading woman and cast have been selected to support Eddie Quillan in RKO-Pathe's "The Whoop-Te-Do Kid," Director Al Rogell will take the troupe to Tanforan race track near San Francisco for location scenes. Other turf scenes have already been shot at Agua Caliente with Quillan and James Gleason.

Final okay has not been placed on the original script and the cast will not be chosen until the story is set.

Interiors of the picture will be made on the Hal Roach lot during the process of expansion and improvement of the RKO-Pathe studio, as all available space will be used by four other features in production and several short subjects by that time.

●

Berensky To Adapt Poe's "Rue Morgue"

Leo Berensky, formerly contract writer at MGM, has been engaged by Universal to write the screen treatment for Poe's "The Murders in the Rue Morgue." This will be Arthur Ungar's initial production as an associate producer for Universal. Edward Cahn will direct.

●

Mary Duncan At MGM

Doubling on the screen with her stage work as the co-star of "Topaze" at the Belasco theatre, Mary Duncan started work yesterday at MGM in support of Marion Davies in "Five and Ten."

●

Fast Work At Radio

A last minute decision to shoot the church scene in "Waiting at the Church" on the Radio studio lot forced some quick action on the part of the studio technicians. The complete church interior was built and furnished within eight hours

●

Para. Signs Edna Oliver

Paramount has borrowed Edna May Oliver from Radio Pictures, which recently raised her to stardom, for a role in "Queen of Hollywood," which Norman Taurog will direct. Miss Oliver will play the mother of Mitzi Green.

JOHN LODER
in
"The Seas Beneath"
(FOX)
DIRECTED BY
JOHN FORD

Edwin Schallert, Los Angeles Times, says: "John Loder gives noteworthy performance."
Sid in Variety, declares: "John Loder makes his German officer outstanding."
Louella Parsons, in Los Angeles Examiner, says: "John Loder excellent as to type and all one could ask as to performance."
Norbert Lusk, New York critic: "Acting of cast admirable, particularly John Loder."
Photoplay Magazine for March: "John Loder gives fine performance in good fast melodrama that everyone in the family will like.

Management: Ruth Collier, Inc.

The Hollywood REPORTER

W. R. WILKERSON....Editor and Publisher

News Staff: William R. Swigart, Frank T. Pope, Joseph Kelley, George Barr Brown.
Advertising Staff: Larry Urbach, Vincent Treanor, Jr., Vic Enyart.
Circulation Manager: Nat Bregstein
Executive and Editorial offices, 5746 Sunset Boulevard, Hollywood, California. Telephone HOllywood 4741
New York office, 110 West 40th Street Fred Schader, Manager
Chicago office, 6 North Michigan Ave. Daryl Doran, Manager
London office, 80 Wardour Street Frank Tilley, Manager
Paris office, 122 Boulevard Murat Jack Spector, Manager
Berlin office, 83-84 Mauerstrasse Joseph Wolfgang, Manager

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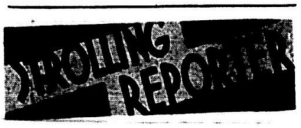

Bill Horsley, who remembers when Universal City was built, is marketing a movie serial via radio . . . Clark Gable is clicking as a terrible villain . . . and Clark busted into the acting racket with Jane Cowl in "Romeo and Juliet" as a Shakespearian straight . . Welford Beaton doesn't like sexy pics . . . neither does Will Hays . . . Did you ever hear how Humphrey Pearson sold his first yarn to the movies . . . he threw a piece called "Shoestrings" on a w. k. writer's desk . . . it turned out to be "The Show of Shows."

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Peter the Hermit is the latest to don a beret . . . it's white, too . . . Johnnie Hines says the surest fire job nowadays is held by the painter who paints the names on the backs of studio chairs . . . he's sure of a job 365 days in the year, says Johnnie . . . Maurice Costello taking an airing on the Boulevard . . . Wonder if all the songwriters got back to the Big Stem . . . A group of principals daisy-chained around a scissors grinder on the F. N. lot . . . Don't be surprised if you see G. K. Chesterton's name over one of the writer's cells on one of the lots.

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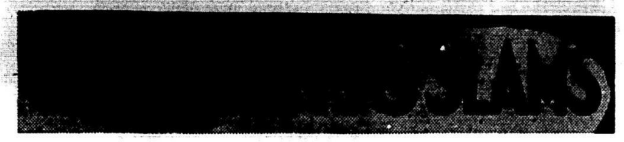
Para. finally released four of those 400 portrait studies shot of Carman Barnes . . . Carman has a lot of that stuff vaguely called personality . . . The old-timers are getting first call among writers . . . Lon Young warns all Hollywood to "watch the sky" . . . Did you know Mitzi Green's dad was Joe Keno, musical comedy comic . . . and a good one . . . The Wampas can't seem to get together on a boss . . . John LeRoy Johnson and Joe Steele think they're both right . . . Why doesn't someone shoot a big drammer around Boulder Dam . . . Wonder what Cecil DeMille is going to do . . . after "The Squaw Man," we mean.



NEW YORK

"THE CONQUERING HORDE"
Paramount Theatre

Herald-Tribune: A regulation melodrama of a routine school. The best thing that can be said of the photoplay is that it is about up to the average of its type.

Sun: A synthetic tale of a bygone day, a screen story that is senile and with characters reminiscent of the tent show era.

Telegram: Is below the average of the Western films in the quality of its story and is merely an ordinary product in photography and acting.

Journal: It's all done according to formula, but stilted dialogue and rather hackneyed situations rate it merely mild outdoor screen fare.

American: As sweet a "great open spaces" picture as has thrilled the audience in many a month. The dialog ripples along brightly and naturally. The acting is excellent—so is the direction.

"MR. LEMON OF ORANGE"
Roxy Theatre

Herald-Tribune: There are a few engaging moments, most of them contributed by that excellent comedian, the senior William Collier.

Times: A good deal of the jocularity in this offering is not what could be called fresh, but, as so often happens, the audience seemed to relish the old stuff, if laughter is any criterion.

Telegram: There may be parts of the country where it will serve as suitable entertainment, but here on Broadway something with more freshness and spontaneity is required.

Mirror: The difficulties which arise when Mr. Lemon is mistaken for the bad man offer plenty of hilarious gags and situations. And the fun is fast and furious. The gags are new and artful. It's dandy.

American: The story is told in a mild burlesque manner, which, however, fails to attain the riotous ribaldry responsible for the success of this type entertainment.

"LAUGH AND GET RICH"
Mayfair Theatre

Journal: An unpretentious little picture, and provides some of the most delightful and human comedy seen in months.

News: It's a cheerful little talkie, pleasant to the eye and entertaining on the ear. You don't have a sombre countenance through much of this movie. There are giggles in profusion.

American: The film emerges a light, fairly laughable production, which ranks as acceptable program material.

"THE FINGER POINTS"
Strand Theatre

Herald-Tribune: The work is so clumsily and embarrassingly written, so filled with juvenile incredibilities and speeches, that the film merely becomes one of the current mediocrities.

Times: The film offers some vivid and authentic melodrama, comparable sometimes in its savage honesty with the best films of its kind seen this season.

Mirror: A meaty story, with a not too intrusive moral. It has a good, strong kick, clever treatment and a first-rate cast.

American: It is just another good idea gone wrong in a field of wild-eyed fiction.

INDIANAPOLIS

"HONOR AMONG LOVERS"
Indiana Theatre

News: An attractive piece of work, familiar in most respects, but sure to please entertainment seekers who like their motion pictures wisely and not too well.

Times: The cast all work together smoothly and beautifully, and make a rather far-fetched and overdrawn story mighty interesting entertainment.

"FIFTY MILLION FRENCHMEN"
Apollo Theatre

Star: Olsen and Johnson presented a great act on the stage; on the screen their comedy doesn't click and they are further handicapped by a plot that is almost microscopic.

Times: The plot really covers up the individual comedy methods of these two men.

News: This pair, which has been noted for its rough-and-ready fooling, has no opportunity to display its peculiar flair for horseplay. Consequently the film is amusing only in spots.

"Scarface" About Ready

The writers putting into shape the script for Howard Hughes' "Scarface" expect to turn over the finished product to Howard Hawks for shooting not later than next week. Fred Pasley, W. R. Burnett, Seton I. Miller and Hawks all have a hand in the writing.

RKO-Pathe Starts 5 Star Films Soon

All five RKO-Pathe stars will be in production at the same time within a few weeks at the Culver City studio.

Constance Bennett starts in "The Common Law" with Paul L. Stein directing; Robert Milton takes the megaphone on "A Little Flat in the Temple," with Ann Harding as the star; Bill Boyd goes into "The Suicide Fleet"; Helen Twelvetrees will star in "Gangster's Wife," under Tay Garnett's direction; and "The Whoop-Te-Do Kid" goes into actual production as soon as the script is complete and a cast, in addition to Eddie Quillan and James Gleason, has been selected.

The RKO-Pathe short subject program which got under way this week will be in full swing within ten days.

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Change of Title

Warner Brothers will release the Dolores Costello starring vehicle, "The Passionate Sonata," under the title "Expensive Women." Hobart Henley is directing.

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Weak Companies Shown

(Continued from Page One)

industry were in such financial straits that they had not even paid their dues to the national association.

Neither of the companies was mentioned by name, but it was easy enough for those present to make a fairly accurate guess as to their identities.

The result of the Patrons and Players Week drive, it is feared, will be far short of expectations. None of the independently operated theatres in the country are cooperating, although they were asked to lend their efforts. Most of the houses in the middle west that are producer-owned and operated are only going after collections in half-hearted manner, there being a natural feeling that patrons have been fed up with local appeals.

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